

Conservatory  
Catalog  
2014—2015

**LONGY  
SCHOOL  
OF MUSIC  
OF BARD  
COLLEGE**

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## Longy School of Music of Bard College

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# ACADEMIC CALENDAR

## CAMBRIDGE CAMPUS

### FALL SEMESTER

New Student Orientation	August 26–August 29
Labor Day – Buildings Closed	September 1
First Day of Classes	September 2
Drop-Add Period	September 2–15
Fall Break – No Classes	October 13–October 14
Registration for Spring Semester	October 30–November 15
Last Day to Withdraw from a Fall Course	November 24
Thanksgiving Recess – No Classes	November 26–November 30
Last Day of Fall Classes	December 8
Examination and Jury Period	December 9–22
Last Day of Fall Studio Instruction	December 22
Winter Recess – Buildings Closed	December 24–January 5

### SPRING SEMESTER

New Student Orientation	January 15–16
First Day of Classes	January 20
Drop-Add Period	January 20–February 2
Spring Recess – No Classes	March 16–22
Registration for Fall Semester	April 2–18
Last Day to Withdraw from a Class	April 13
Last Day of Spring Classes	April 27
Examination and Jury Period	April 28–May 11
Last Day of Spring Studio Instruction	May 11
Performance Week	May 12–15
Commencement Ceremony	May 16

## LOS ANGELES CAMPUS

### SUMMER QUARTER

Student Orientation	July 12
First Day of Summer Quarter	July 14
Labor Day - No Classes or Practicum	September 1
Last Day of Summer Quarter	September 26
Reading Week	September 29–October 3

### FALL QUARTER

First Day of Fall Quarter	October 6
Thanksgiving Recess - No Classes or Practicum	November 27–November 30
Last Day of Fall Quarter	December 12
Winter Break	December 13–January 4

### WINTER QUARTER

First Day of Winter Quarter	January 5
Martin Luther King, Jr. Day - No Practicum	January 19
Presidents Day - No Practicum	February 16
Last Day of Winter Quarter	March 13

### SPRING QUARTER

First Day of Spring Quarter	March 16
Spring Break	March 30–April 3
César Chavez Day - No Practicum	April 6
Memorial Day - No Classes or Practicum	May 25
Last Day of Spring Quarter	May 29
Examination Period	June 1–June 18
Commencement	June 22

## MESSAGE FROM THE DEAN

Throughout history, the human imagination has been the engine that has powered society, filling our intellectual, spiritual, and physical understanding with light and clarity.

Along with science, technology, and medicine, there has been art. Painting, dance, poetry, and music are also absolutes to the human condition—they fill our need to touch, to listen, and to share.

You have come to Longy to deepen your understanding of an art driven by the suspense and unpredictability of time unfolding, the art that must be heard in order to be received, that must be played or sung in order to be heard.

As a maker of music, you are a reminder that creation is a hallmark of human endeavor. You remind the world of the power of listening for its own sake.

Welcome to Longy, a place where you will discover that you can make a difference.

*Wayman Chin*  
*Dean of the Conservatory*

## MISSION STATEMENT

*Longy School of Music of Bard College prepares musicians to make a difference in the world.*

Longy is a degree-granting conservatory with a curriculum rooted in the tradition of Western art music. Its faculty promotes profound musical understanding and technical mastery, encourages growth of imagination, and fosters an attitude of inquiry about the role of music and the musician in the larger world.

*We make a school-wide commitment to:*

- Uphold uncompromising standards of musical excellence
- Provide an expert faculty for all of our students
- Offer programs which provide our students with opportunities to engage with the world in new ways
- Help each student realize his or her individual potential

*We value:*

- The transformational power of music
- The joy of making and sharing music with others
- The art of teaching
- Honest, ongoing assessment
- Respect for the individual
- A diverse and supportive community
- Dynamic interaction with the larger world
- Creative thought and innovation
- The freedom to explore
- Advocacy for our art

# THE VISION FOR LONGY

*How do you prepare musicians to make a difference in the world?*

**Ask them to be great.** Provide them with the most rigorous education. Hold students of all ages to the highest standards of uncompromising excellence. Inspire them to be artists who can move hearts, enlighten minds, cross boundaries, and bridge divides. Show them how exceptional musicians must also be exceptional human beings.

**Then ask them to be leaders.** Motivate them to walk not just the well-trod paths but to blaze new ones, forging opportunities for themselves and others as they go. Provoke them, as they're learning and refining musical skills, to consider where those skills can take them.

**Nurture collaboration,** since great leaders must also be great listeners. Focus on chamber music where, in the absence of a conductor, students must assume the responsibility for finding their own voices.

**Instill an entrepreneurial spirit and build critical thinking skills** in students to match their musical abilities. Teach them how to start a slow movement one day, to launch a concert series the next and to perform in concert halls, clubs, and anywhere they can find a hungry audience.

**Inspire students at every level to dream** of how their music can transform their lives and the lives of others. Help them to articulate their dreams and then put them into practice. Create partnerships with businesses, schools, and neighbors where students can test their ideas in the real world.

**Create an environment for incubation**—a place where great musicians and great ideas can be cultivated. Make it a diverse place where difference can broaden minds and enlarge perspectives. Keep it intimate, so individual attention is guaranteed. Prize collaboration and creativity as highly as musical prowess. Encourage every student to ask their peers — “How can I help you achieve your dreams?”

This is how Longy School of Music of Bard College will prepare musicians to make a difference in the world: **by establishing a new model for music education.** An education that teaches students of all ages to be **extraordinary musicians and human beings**, while challenging them to find new ways to change the world through music.

*This is our dream. This is our vision.*

## FACULTY

As performers, composers, conductors, and teachers, Longy faculty members are dedicated to developing insightful, articulate, and technically refined musicians. The school's emphasis on individual instruction, small classes, and faculty-student collaboration enables degree and diploma candidates to define, clarify, and attain their goals.

### CHAMBER MUSIC

Wayman Chin, *chair*  
Members of the faculty

### COLLABORATIVE PIANO

Brian Moll, *chair*  
Wayman Chin  
Robert Merfeld  
Esther Ning Yau  
Noriko Yasuda

### COMPOSITION AND THEORY

Libor Dudas, *chair*  
Peter Aldins  
Evan Bennett  
Paul Brust  
Peter Evans  
John Morrison  
Jeremy Van Buskirk

### DALCROZE EURHYTHMICS

Adriana Ausch  
Paul Brust  
Eiko Ishizuka  
Ginny R. Latts  
Elizabeth Lurie  
Lisa Parker  
Melissa Tucker

### EARLY MUSIC

Libor Dudas, *chair*  
Anne Azema, *topics classes*  
Phoebe Carrai, *baroque cello*  
Douglas Freundlich, *lute*  
Jane Hershey, *viola da gamba*

Sonja Lindblad, *recorder*  
Na'ama Lion, *baroque flute*  
Dana Maiben, *baroque violin*

Laurie Monahan, *voice*  
Vivian Montgomery, *harpsichord*

Ken Pierce, *period dance*  
Jean Rife, *natural horn*

Gonzalo Ruiz, *baroque oboe*  
Andrew Schwartz, *baroque bassoon*

Anne Trout, *baroque bass, violone*  
Ryan Turner, *voice*

### TEACHING ARTIST PROGRAM

Richard Mannoia, *director*  
Aline Benoit  
Phil Hyman  
Christopher Moore  
Kyle Spraker  
Members of the faculty

### LARGE ENSEMBLES

Geoffrey McDonald, *music director, Longy Conservatory Orchestra*

### MIND/BODY STUDIES

Karyl Ryczek, *chair*  
Aline Benoit, *mental skills/performance issues*  
Olivia Cheever, *Feldenkrais Method®*  
Vanessa Breault Mulvey, *body mapping*

Karen Oosterbaan, *Alexander Technique*  
Jean Rife, *yoga*

### MODERN AMERICAN MUSIC

Peter Cassino, *chair*

### African-American Music

Leo Blanco, *piano*  
Dave Bryant, *ensembles*

Peter Cassino, *piano, improvisation, ensembles*  
Jeff Galindo, *trombone*

Bob Gullotti, *drums*  
Greg Hopkins, *trumpet*  
Charlie Kohlhase, *ensembles*

John Lockwood, *bass*  
Nando Michelin, *ensembles*

Joe Morris, *guitar*  
Ben Schwendener, *theory and composition*

Timo Shanko, *saxophone*  
Stan Strickland, *saxophone, flute*

Mark Zaleski, *saxophone*

### European-American Music

Daniel Acsadi, *guitar*  
Laura Bossert, *violin, viola*

Pascale Delache-Feldman, *double bass*

Marco Granados, *flute*

Robert Honeysucker, *voice*

Terry King, *cello*

Robert Merfeld, *piano*

Vanessa Breault Mulvey, *flute*

Kenneth Radnofsky,  
*saxophone*  
Will Riley, *guitar*  
Jeremy Van Buskirk,  
*composition*  
Sylvie Zakarian,  
*percussion*  
Members of the faculty

#### Literature and Materials

Peter Evans

#### MUSIC HISTORY & INTERDISCIPLINARY STUDIES

Ruth Blackburn  
Linda Cutting  
Libor Dudas  
Isaiah Jackson  
Sheryl Kenney  
Marco Natoli  
Jane Struss

#### OPERA

Donna Roll,  
*director and chair*  
Thomas Enman,  
*music director*  
Noriko Yasuda, *coach*  
Robert Honeysucker

#### ORGAN

Libor Dudas

#### PIANO

Brian Moll, *chair*  
Peter Serkin,  
*Distinguished Artist in Residence*  
Rieko Aizawa  
Leslie Amper  
Wayman Chin  
Hugh Hinton  
Benjamin Hochman  
Ludmilla Lifson  
Robert Merfeld  
Karen Zorn

#### STRINGS

Karyl Ryczek, *chair*

#### Violin

Laura Bossert  
Mark Lakirovich  
Paula Majerfeld  
Jesse Mills

#### Viola

Laura Bossert  
Mark Lakirovich  
Paula Majerfeld

#### Cello

Mihail Jojatu  
Terry King

#### Double Bass

Pascale Delache-Feldman

#### Guitar

Daniel Acsadi  
Will Riley

#### Harp

Franziska Huhn

#### VOICE

Brian Moll, *chair*  
Anna Gabrieli  
Robert Honeysucker  
Carol Mastrodomenico  
Karyl Ryczek  
Ryan Turner  
Jayne West  
Pamela Dellal, *diction*  
Libor Dudas, *repertoire, opera workshop*

#### WOODWINDS AND BRASS

Karyl Ryczek, *chair*

#### Flute

Marco Granados  
Vanessa Breault Mulvey  
Julia Scolnik  
Robert Willoughby

#### Clarinet

Jorge Montilla  
Michael Wayne

#### Oboe

Gonzalo Ruiz  
Robert Sheena  
Keisuke Wakao

#### English Horn

Robert Sheena

#### Bassoon

Adrian Morejon

#### Saxophone

Kenneth Radnofsky

#### Trumpet

Steven Emery

#### Trombone

Norman Bolter

#### Horn

Kevin Owen  
Jean Rife  
Jason Snider  
James Sommerville

#### Tuba

Kenneth Amis

#### MASTER OF ARTS IN TEACHING PROGRAM (LOS ANGELES)

Catherine Belcher  
Bruce Kiesling  
Ndindi Kitonga  
A.J. McCaffrey  
Logan Robertson  
Steven Venz

#### EMERITA

Eda Mazo-Shlyam

## PROGRAMS OF STUDY

Longy's degree and diploma programs are designed to prepare students for lives as committed and articulate advocates of music. In classes, lessons, rehearsals, and performances, the highest standard of excellence is expected. A rigorous curriculum, emphasizing the refinement and cultivation of the physical, intellectual, and expressive dimension, informs the experience of every Longy student.

The Undergraduate Diploma program (which can be expanded to a Bachelor of Music Degree through Longy's joint program with Emerson College), with its intense focus on musicianship, seeks to develop the core foundational skills necessary for its candidates to pursue more advanced study and to enter professional life. The Master of Music Degree program offers advanced study in musicianship, analysis, and interpretation and performance, while the Graduate Performance Diploma, open to candidates who demonstrate the same musical maturity and musicianship as those in the Master of Music program, allows for greater focus on performance and related study. The Artist Diploma program offers exceptional candidates the opportunity to focus intensively on performance work.

Longy is also a leading center for the study of Dalcroze Eurhythmics and offers the Dalcroze Certificate and License.

In addition, Longy offers a Master of Arts in Teaching degree in Los Angeles. A result of our unique partnership with Bard College and the Los Angeles Philharmonic, the program offers graduate study for musicians who have the desire to respond to today's educational needs and who aspire to participate in the growing El Sistema movement. At the core of the MAT lies the belief that educators must not only be experts in pedagogy but also practitioners and scholars in their chosen discipline.

## SPECIAL FEATURES OF THE CURRICULUM

Several special features of the curriculum provide defining experiences for Longy students, bringing students from different departments together and encouraging collaboration, exploration, and musical and personal growth.

### TEACHING ARTIST PROGRAM

The Teaching Artist Program (TAP) is a vital component of Longy's Conservatory curriculum and is at the core of Longy's ideal of social change through music. By giving students both the understanding and skills necessary to create engaging musical experiences for a wide variety of participants, the TAP is concrete preparation for "making a difference in the world."

Required of all students, this two-semester program includes active learning experiences, discussions, foundational readings, and interactive presentations. It culminates in student-designed and -led musical projects in various community

venues in the greater Boston-Cambridge area. The venues range from schools and community centers, to hospitals, prisons, and shelters. Throughout the year, students explore and strengthen the skills required to engage and communicate with audiences of all ages and backgrounds. They are challenged to think more deeply and broadly about music, its role in society, their career options, and how artists can create social change.

The first semester course includes:

**Introductory thinking:** Key readings on the role of the arts and music in society and in education are included throughout the semester. Students address fundamental questions about how different audiences might be engaged. An experience in an artistic discipline other than music allows students to grapple with issues of familiarity, “expertise,” accessibility, and expectation.

**Skill Building:** The use of questioning techniques and contextual information within musical events is addressed. Students gain experience designing active musical experiences for various ages and audiences and learn about optimal structuring of these experiences.

**Writing:** Keeping a journal is a central component of the semester, where students are asked to relate ideas encountered in class and in readings to their own lives, experiences, and aspirations. Students also complete several essays and other brief writing assignments.

**Project Development:** Students will also be guided in the beginning stages of designing their own musical projects, which they will carry out in the community under the guidance of an individual faculty advisor in the second semester. Students have the opportunity to try out their project ideas in a class laboratory setting, where they refine and sharpen their thinking and their communication skills.

The second semester of the program includes:

**Teaching Artist Program Project:** The pinnacle of the TAP experience is that each student, whether individually or in a group, will complete a multi-session musical project that engages an audience or population in the wider community. Each group will be responsible for organizing the logistics of the venue, as well as designing and presenting the content of the project. Each group will also video-document their project and edit the video into a five minute overview. Past projects have been presented at venues such as public, charter, and private schools, colleges, universities, senior centers, community centers, galleries, living rooms, firehouses, hospitals, prisons, and shelters.

## CHAMBER MUSIC

Chamber music has enjoyed pride of place at Longy since the School’s founding in 1915. The promotion of this great art was essential to Georges Longy’s mission for the school; his belief and advocacy in the power of collaboration continues to inspire the work of Longy’s students and faculty. Supporting collaborative performance in the school, in addition to vocal and instrumental chamber music, are Advanced Seminars in Chamber Music and Contemporary Chamber Music, designed for closer and deeper investigation of the repertoire, from the focused perspective

of era, genre, style, and history.

## LONGY CONSERVATORY ORCHESTRA

The Longy Conservatory Orchestra, consisting of all string, woodwind, and brass students, is the primary ensemble for orchestral training and repertoire at Longy. Conducted by Geoffrey McDonald, the LCO explores a wide range of repertoire encompassing baroque masterworks to contemporary premieres in addition to the standard classical and romantic orchestral canon. The LCO’s concert season presents concerts for chamber orchestra in Longy’s Pickman Hall and concerts programmed for full symphony orchestra performed off-campus. In addition, the LCO collaborates with Longy’s opera department to perform one fully-staged opera each year. In recent seasons, the LCO has performed at Harvard’s Sanders Theatre, First Church in Cambridge, and the Richard B. Fisher Center for the Performing Arts at Bard College. Sectionals and training sessions with Longy faculty members, including members of the Boston Symphony Orchestra, provide students with well-rounded instruction in orchestral technique. The LCO also works together with Longy’s composition department in readings and performances of student compositions.

Works performed recently include Dvorák: Symphonies No. 7 and 9, Schumann: Symphony No. 4, Sibelius: Symphony No. 2, Adams: *The Wound Dresser*, Haydn: Symphonies No. 92, 99 and 104, Beethoven: Symphonies No. 2 and 8, Brahms: Symphonies No. 2 and 4, Copland: Clarinet Concerto and *Appalachian Spring*, Stravinsky: Concerto in D, *Dumbarton Oaks*, and *Pulcinella* Suite, Weill: Symphony No. 2 and *Mahagonny Songspiel*, Saint-Saëns: Symphony No. 3 “Organ,” Mendelssohn: Symphony No. 4, Golijov: *Last Round*, Ravel: *L’heure espagnole*, and Mozart: Symphony No. 39 and *Le nozze di Figaro*.

## IMPROVISATION

Longy musicians practice solo and ensemble improvisation in a number of settings, and at least one improvisation course is required for students in the Undergraduate Diploma and Master of Music programs. Curricular offerings in Dalcroze Eurhythmics, Modern American Music, Voice, and Early Music allow students to develop deeper levels of creativity and greater expressive freedom, always emphasizing the crucial relationship between the imagination and the ear.

## MIND/BODY STUDIES

Realizing one’s full potential as a musician depends not only on musical skills, but also on the integration of physical, artistic and emotional security, and on the freedom to perform with more authentic and communicative expression. Longy’s Mind/Body Program has been in the vanguard in recognizing the need for developing these skills. A healthy sound comes from healthy and efficient use of the body; our Mind/Body Program features faculty practitioners who are trained musicians as well as professionals trained and experienced in integrating healthy minds, bodies, and spirits. Our goal is to guide student musicians to reach their full technical and expressive potential, to play with ease, to prevent injury, and to remove blocks in musical flow. The program offers body-based disciplines—the Alexander Technique, the Feldenkrais Method®, Yoga for Musicians, and Body Mapping—and also em-

phasizes integrative mental skills training, particularly in the area of performance anxiety and performance enhancement. Mental skills training involves a combination of proven techniques, including deep guided visualization, relaxation techniques, and cognitive techniques to eliminate negative thought patterns.

Longy's Mind/Body faculty is also able to guide students toward therapeutic action as they practice, or in the case of physical injury, to provide guidance toward outside medical help when needed.

## GRADUATE PROGRAMS

### MASTER OF MUSIC DEGREE

Students in the two-year Master of Music program develop broad musical expertise while pursuing an intensive curriculum in their major area of study. School-wide requirements, taken by all Master's candidates, include the Teaching Artist Program and Research and Materials. Distribution requirements allow students to choose from a range of courses in improvisation, music history, and music theory. Master's candidates must also demonstrate proficiency in music theory, music history, and piano skills, passing proficiency examinations or review courses in each of these areas before graduation. With the exception of the Opera department, the first year of study concludes with a promotional jury, at which students must demonstrate satisfactory progress in the major instrument or, for composers, in their compositional study; the second year culminates in a final degree recital for performance majors, or a performance of a large-scale work for composers.

**Major Areas:** *Collaborative Piano, Composition, Early Music, Modern American Music, Opera, Organ, Piano, Strings, Voice, and Woodwinds and Brass.*

**Level:** *Graduate (conservatory diploma, bachelor's degree, or demonstrated equivalent required).*

**Normal Program Length and Credits:** *2 years, 36-38 credits required for graduation.*

### GRADUATE PERFORMANCE DIPLOMA

This traditional conservatory program allows graduate-level pianists, singers, and instrumentalists to focus intensively on performance. Each semester includes individual instruction and ensemble opportunities. The single school-wide requirement for Graduate Performance Diploma candidates is the Teaching Artist Program. For students in all departments except Opera, the first year concludes with a promotional jury, at which students must demonstrate satisfactory progress in the major instrument; the second year culminates in a final diploma recital.

**Major Areas:** *Chamber Music, Collaborative Piano, Early Music, Modern American Music, Opera, Organ, Piano, Strings, Voice, and Woodwinds and Brass.*

**Level:** *Graduate (conservatory diploma, bachelor's degree, or demonstrated equivalent required).*

**Normal Program Length and Credits:** *2 years, 29 credits required for graduation.*

### ARTIST DIPLOMA

The Artist Diploma is Longy's highest performance credential and is awarded to exceptionally gifted performers who show outstanding promise for a professional career in music. The Artist Diploma program is designed with flexibility in mind so that its candidates can focus their energies exclusively on performance and performance-related study. Lessons with the primary studio instructor, or in the case of an Artist Diploma ensemble, the primary coach, are the mainstay of the curriculum. The only school-wide requirement for Artist Diploma candidates is the Teaching Artist Program, which involves one semester of individualized study, designed in consultation with the Director of Teacher Education and the Dean of the Conservatory. Elective credits are also made available so that each candidate can pursue areas of personal interest.

In addition to aspiring solo and orchestral musicians, the program is open to established chamber ensembles. At the time of application, Artist Diploma candidates must possess clarity and maturity of artistic expression and a deep commitment to pursuing a performance career, along with a record of previous professional-level performance experience.

**Major Areas:** *Chamber Music, Collaborative Piano, Early Music, Organ, Piano, Strings, Voice, and Woodwinds and Brass.*

**Level:** *Advanced Graduate (conservatory diploma, bachelor's degree, or demonstrated equivalent required).*

**Normal Program Length and Credits:** *2 years, 20–22 credits required for graduation.*

### DALCROZE CERTIFICATE AND LICENSE

These internationally recognized credentials are offered by special arrangement with the Institut Jacques-Dalcroze of Geneva, Switzerland. They are awarded by examination after intensive study of Eurhythmics, solfège, improvisation, and Dalcroze teaching methods. The Certificate qualifies candidates to teach children and adult beginners. The License entitles the holder to teach adults at all levels. Successful applicants have strong general musical skills, good basic training in voice or piano, and the motivation to teach.

**Level:** *Graduate (conservatory diploma, bachelor's degree, or demonstrated equivalent required).*

## MASTER OF ARTS IN TEACHING (MAT) DEGREE

Los Angeles, California Campus

The MAT in Music, a unique partnership between Longy School of Music of Bard College, Bard College, and the Los Angeles Philharmonic, offers graduate study for musicians with the desire to respond to today's educational needs and who aspire to participate in the growing El Sistema movement in the U.S. The Los Angeles program is located at the Heart of Los Angeles (HOLA) campus, which is the site of Youth Orchestra LA (YOLA), the Los Angeles Philharmonic's premier El Sistema-inspired teaching program. MAT students complete their course work at the Los Angeles campus, where they will have a hands-on learning experience with YOLA students and experienced teachers. They will also engage in field experiences at local public schools.

The MAT curriculum recognizes that performing and teaching are integrally inter-related and inform each other continually. The curriculum is designed specifically to build context and experience in socially-based teaching, with an emphasis on the growing El Sistema movement in this country; the MAT program will uniquely prepare musicians to teach in Sistema-inspired environments as well as in public schools. MAT students will be grounded in their own experiences of creating music—from improvising and composing to arranging—and uniquely prepared to design and implement curriculum that places the act of musical creation at the center of learning. Balancing coursework, research, and a wealth of practical experience in classrooms, the MAT curriculum challenges students to apply their own musical voices and social conscience to rigorous teaching practice. MAT graduates are awarded California single-subject K-12 teacher credentialing in music.

**Level:** *Graduate (conservatory diploma, bachelor's degree, or demonstrated equivalent required).*

**Normal Program Length and Credits:** *1 year, 63 credits required for graduation.*

## UNDERGRADUATE PROGRAMS

### UNDERGRADUATE DIPLOMA

The Undergraduate Diploma is a four-year course of musical study providing thorough, rigorous, and comprehensive training for talented performers and composers. Undergraduates often work alongside graduate students in ensembles and performance and repertory courses.

School-wide requirements for the Undergraduate Diploma include Fundamentals of Musicianship (12 credits, taken over 6 semesters), Harmony (8 credits, taken over 4 semesters), Music History, including History of Musical Modernity (8 credits, taken over 4 semesters), Form and Analysis (4 credits, taken over 2 semesters), Counterpoint (2 credits, 1 semester), Introduction to Eurhythmics (2 credits, taken over 2 semesters), and Improvisation (1 credit, 1 semester, to be selected from the list of improvisation distribution requirements). In addition, all Undergraduate Di-

ploma candidates must participate in the Teaching Artist Program (2 credits, taken over 2 semesters), during their third or fourth years of study, and pass a proficiency examination in piano.

A promotional jury demonstrating satisfactory progress in the major instrument or, for composers, in their compositional study, must be passed at the end of the first, second, and third years of study. The fourth year culminates in a Diploma recital for performance majors, and a public performance of a medium-scale work for composers.

**Major Areas:** *Composition, Organ, Piano, Strings, Voice, and Woodwinds and Brass.*

**Level:** *Undergraduate (high school diploma or demonstrated equivalent required).*

**Normal Program Length and Credits:** *4 years, 95–97 credits required for graduation.*

### BACHELOR OF MUSIC DEGREE (JOINT PROGRAM WITH EMERSON COLLEGE)

Through an arrangement with Emerson College, students enrolled in Longy's Undergraduate Diploma program may simultaneously pursue the Bachelor of Music Degree at Emerson College in Boston. Interested students must independently apply and be accepted to both institutions and will incur additional, part-time tuition charges at Emerson. In addition to completing all requirements for the Undergraduate Diploma at Longy, students must successfully complete Emerson's general education curriculum, which includes coursework in oral and written communication skills, the arts and humanities, history, social and behavioral sciences, mathematics and science, and foreign language. Completion of the program may require that students extend their residency beyond four years or take classes during one or two summer sessions. Interested students should contact the Admissions Office at Longy.

### ADMISSIONS INFORMATION

Our conservatory programs are characterized by a uniquely high level of personal attention that starts with the admissions process. We treat each prospective student with respect and care and do everything we can to make the process of applying and auditioning enjoyable. All applicants are evaluated based on their artistic and academic preparation and on the results of their audition or portfolio review. For complete information on the application and audition process and admissions requirements, please visit the Longy website.

# ACADEMIC DEPARTMENTS

## CHAMBER MUSIC

*Programs: Artist Diploma  
Graduate Performance Diploma*

As a self-professed “chamber music school,” Longy’s curriculum is predicated on the belief that students learn best through collaboration and engagement. Daily, the chamber music ethos informs the experience of every Longy student.

The Graduate Performance Diploma in Chamber Music offers professional-aspiring ensembles (duos through quintets in any vocal and instrumental combination) a program aimed towards developing refinement along with musical and technical finish. While its principal focus is on performance, repertoire and pedagogical study are also emphasized, through the Advanced Chamber Music Seminar and Techniques of Chamber Music coaching class.

The Artist Diploma in Chamber Music is a credential open to established ensembles that demonstrate the highest level of accomplishment and who have either embarked upon, or are ready to embark upon, a professional career.

Ensembles in both the Graduate Performance Diploma and Artist Diploma program are supported and mentored by faculty coaches deeply committed to the art of collaborative music making. Along with working with a principal coach, ensembles have regular opportunities to coach with other distinguished guests.

GRADUATE PERFORMANCE DIPLOMA Requirements	Credits
Individual Chamber Coaching	12
Techniques of Chamber Coaching	1
Advanced Chamber Music Seminar	2
<u>Longitude: Advanced Seminar in Contemporary Chamber Music</u>	2
Teaching Artist Program	2
Electives	10
First-Year Jury	0
Diploma Recital	0
<b>TOTAL CREDITS</b>	<b>29</b>

### ARTIST DIPLOMA Requirements

The requirements for the Artist Diploma in Chamber Music will be determined by the Dean of the Conservatory, in consultation with admitted Artist Diploma ensembles. Individual ensemble members must earn 20–22 credits to complete the program. Participation in the Teaching Artist Program course sequence (individualized) is required.

## COLLABORATIVE PIANO

*Programs: Artist Diploma  
Master of Music Degree  
Graduate Performance Diploma*

The development of the resources and skills necessary for graduate-level pianists to be conversant, flexible, and sensitive partners is at the heart of the curriculum in Collaborative Piano. In private lessons, chamber coaching, and classes, students work closely with faculty dedicated to the art of collaborative performance. Classes in the techniques of vocal and chamber coaching, diction, continuo playing, and orchestral reduction seek to sharpen the student’s musical reflexes while repertoire classes, providing in-depth examination of art song, opera, and instrumental and vocal chamber music, aim to refine the student’s analytical and interpretive understanding of the literature. Distinguished musicians who have worked with collaborative pianists in recent years include Martin Katz, Irma Vallecillo, Sheri Greenawald, Karl Paulnack, James Goldsworthy, Cameron Stowe, and Joan Panetti.

Collaborative pianists are among the busiest and most sought-after of Longy’s student performers. In addition to end-of-semester class concerts and chamber music recitals, performance opportunities include departmental seminars and recitals, programs of new works by student and faculty composers, master classes by visiting artists, and opportunities off-campus with musicians in the Greater Boston area.

### MASTER OF MUSIC DEGREE

Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Individual Instruction	10
Department Seminar	2
Assigned Accompanying	4
Chamber Ensemble	2
Techniques of Chamber Coaching	1
Techniques of Vocal Coaching	1
Art Song Repertory	2
Operatic Repertory	1
Chamber Music Literature	2
Diction	2
Figured Bass Practicum	1
Semester Performances (4)	0
First-Year Jury	0
Degree Recital*	0

### SCHOOLWIDE REQUIREMENTS

Teaching Artist Program	2
Research and Materials	2
Music History Proficiency	0
Music Theory Proficiency	0

### DISTRIBUTION REQUIREMENTS\*\*

Improvisation	0
Music History	1
Music Theory	2
Electives	2–5
<b>TOTAL CREDITS</b>	<b>37–40</b>

\* See page 105 for information regarding required recital program notes

\*\* To be chosen from lists of approved courses. The departmental requirement in Figured Bass Practicum satisfies the Improvisation distribution requirement.

### ARTIST DIPLOMA

Requirements	Credits
Individual Instruction	12
Ensembles or Performance Courses*	4
Teaching Artist Program (individualized)	1
Electives	3–5
First-Year Recital	0
Second-Year Recital	0
<b>TOTAL CREDITS</b>	<b>20–22</b>

\*Ensembles or performance courses may include chamber music, assigned accompanying (with a high-level partner), or performance courses in Voice or Early Music.

**GRADUATE PERFORMANCE DIPLOMA  
(Chamber Music Emphasis)**

Requirements	Credits
Individual Instruction	10
Department Seminar	2
Assigned Accompanying	4
Chamber Music Literature	2
Techniques of Chamber Coaching	1
Chamber Ensemble	2
Chamber Music Courses or additional Chamber Ensemble	2
Semester Performances (4)	0
First-Year Jury	0
Diploma Recital	0
Teaching Artist Program	2
Electives	4
<b>TOTAL CREDITS</b>	<b>29</b>

**GRADUATE PERFORMANCE DIPLOMA  
(Vocal Music Emphasis)**

Requirements	Credits
Individual Instruction	10
Department Seminar	2
Assigned Accompanying	4
Art Song Repertory	2
Operatic Repertory	1
Techniques of Vocal Coaching	1
Figured Bass Practicum	1
Diction	2
Semester Performances (4)	0
First-Year Jury	0
Diploma Recital	0
Teaching Artist Program	2
<b>TOTAL CREDITS</b>	<b>29</b>

## COMPOSITION

*Programs: Master of Music Degree  
Undergraduate Diploma*

Longy composers work in an artistic environment dedicated to public performance and supportive of new music. Longy composition students benefit from experienced mentoring and a collective commitment to high standards, academic inquiry, and, above all, close and constant collaboration with talented instrumentalists, singers, and pianists.

Composition study centers on weekly individual lessons and the department seminar, which combines analytical workshops, faculty and student presentations, group composition lessons, performance critiques, and professional guidance. Offerings in analysis include courses in specialized areas such as the songs of Schubert, electroacoustic music, or the string quartets of Bartók, as well as in-depth examinations of 20th- and 21st-century repertoire and its performance practice. At the undergraduate level, an extensive musicianship curriculum centered on solfège and keyboard harmony develops students' aural skills and their preparation for performance and teaching.

The Longy Computer Music Studio is designed to provide a state-of-the-art working environment for the composition of electroacoustic, live interactive, and multi-media work. Courses offered through the studio are composition oriented, and technical skills are developed through creative projects. The studio equipment is centered around an Apple Mac Pro computer, Logic Studio Pro, multiple MIDI controllers, and 5.1 surround sound capabilities. Composers also work heavily with computer music programming languages such as Max/Msp, Supercollider, and Csound. There are several computer music concerts a year, and student compositions range in styles, including fixed media, live laptop improvisations using alternate controllers, and interactive multi-media pieces.

Student composers have many opportunities for readings and public performances of their works, as well as the chance to develop their own performance abilities. Alongside productive informal work with student performers, composition majors hear their works in readings by chamber ensembles, the Longy Conservatory Orchestra, and by the Radius ensemble-in-residence.

UNDERGRADUATE DIPLOMA Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Individual Instruction	28
Department Seminar	4
Orchestration	4
Counterpoint**	2
Performance Courses	4
Publicly Performed Work (4)	0
First, Second, and Third Year Juries	0
<b>SCHOOLWIDE REQUIREMENTS</b>	
Fundamentals of Musicianship	12
Harmony	8
Music History	6
History of Musical Modernity	2
Form and Analysis	4
Counterpoint**	2
Introduction to Eurhythmics	2
Improvisation	1
Secondary Piano	4
Teaching Artist Program	2
Electives	10–27
TOTAL CREDITS	95–112

\*\*Courses in 16th- and 18th-century counterpoint are offered in alternating years. Undergraduate composition majors must take both courses.

MASTER OF MUSIC DEGREE Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Individual Instruction	10
Department Seminar	2
Computer Music	2
Conducting/Score-reading	4
Analysis Courses (graduate level)	4
Proseminar in Analysis	2
Publicly Performed Work* (4)	0
First-Year Jury	0
Final Project	0
<b>SCHOOLWIDE REQUIREMENTS</b>	
Teaching Artist Program	2
Research and Materials	2
Music History Proficiency	0
Music Theory Proficiency	0
Piano Proficiency	0
<b>DISTRIBUTION REQUIREMENTS**</b>	
Improvisation	1
Music History	1
Music Theory	0
Electives	6–10
TOTAL CREDITS	36–40

\* See page 105 for information regarding required recital program notes  
 \*\*To be chosen from lists of approved courses. The departmental requirements in Analysis and Computer Music satisfy the Music Theory distribution requirement.

**POSSIBLE 4-YEAR PLAN FOR AN UNDERGRADUATE DIPLOMA COMPOSITION MAJOR:**

YEAR I	FALL
	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Secondary Piano (1 credit) Fundamentals of Music I (2 credits) Harmony 2 (2 credits) Intro to Eurhythmics (1 credit) Electives (2-4 credits)
YEAR II	FALL
	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Secondary Piano (1 credit) Orchestration (2 credits) Fundamentals of Music II (2 credits) Harmony 4 (2 credits) Music History 1 (2 credits) Electives (0-1 credits)
YEAR III	FALL
	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Performance Course (1 credit) Fundamentals of Music III (2 credits) Music History 3 (2 credits) Form and Analysis (2 credits) Counterpoint (2 credits) Electives (0-1 credits)
YEAR IV	FALL
	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Performance Course (1 credit) Counterpoint (2 credits) Teaching Artist Program (1 credit) Electives (4-6 credits)

YEAR I	SPRING
	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Secondary Piano (1 credit) Fundamentals of Music I (2 credits) Harmony 3 (2 credits) Intro to Eurhythmics (1 credit) Electives (2-4 credits)
YEAR II	SPRING
	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Secondary Piano (1 credit) Orchestration (2 credits) Fundamentals of Music II (2 credits) Harmony 5 (2 credits) Music History 2 (2 credits) Electives (0-1 credits)
YEAR III	SPRING
	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Performance Course (1 credit) Fundamentals of Music III (2 credits) History of Musical Modernity (2 credits) Form and Analysis (2 credits) Electives (1-3 credits)
YEAR IV	SPRING
	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Performance Course (1 credit) Improvisation (1 credit) Teaching Artist Program (1 credit) Electives (5-7 credits)

# DALCROZE EURHYTHMICS

*Programs: Dalcroze Certificate/Dalcroze License*

Dalcroze Eurhythmics is a unique and powerful way to cultivate musical awareness and understanding. It is a comprehensive education utilizing the physical response to music, refining the coordination between ear, brain, and body, to develop musicianship and artistic sensibility. Performing and teaching are enhanced through the physicalization of rhythm, harmony, and melody. Dalcroze is an ideal area of specialization for the musician who aspires to teach, perform or create. Applicable to all ages and learning levels, it is suitable for the classroom, private studio, college theory class, choral setting, etc. The Longy Dalcroze Program is available to any students enrolled in one of Longy's Master of Music (M.M.) or Graduate Performance Diploma (G.P.D.) programs and requires an additional third year of study as well as two sessions of the Longy Dalcroze Summer Institute. Students focus primarily on M.M. or G.P.D. requirements during the first two years of the program but do take some Dalcroze classes during their second year. The third year is devoted exclusively to Dalcroze study.

Dalcroze training has three interrelated branches of study: Eurhythmics, solfège, and improvisation.

**Eurhythmics** develops the student's spontaneous physical response to music through movement, engaging the whole body in the physical exploration of musical subjects and concepts. Playful and interactive in nature, it is a challenging workout for the ear.

**Solfège** is the study of tonal and rhythmic relations; through physicalized ear-training, frameworks of hearing are developed that lead to skills of music literacy: sight-singing, dictation, harmonization, and analysis.

**Improvisation** is studied as an art in itself in Dalcroze work. The study of improvisation promotes and nurtures the basic, universal impulse to express one's own musical ideas. It is an indispensable tool for the Eurhythmics teacher. Improvised music (voice, percussion, piano) inspires and directs the movement activities of the Eurhythmics class.

**Prerequisites** to enter the Dalcroze Certificate program: a bachelor's degree in music or music education is recommended, although competency may be proven through audition and testing. An intermediate level of piano proficiency is required. An affinity toward movement is highly desirable, but no special training in movement is necessary.

## SUMMER DALCROZE INSTITUTE

This internationally recognized program allows students to work closely with Longy Dalcroze faculty and other leading Dalcroze exponents, including Anne Farber, Ruth Alperson, Gabriella Chrisman, Ruth Gianadda, Karin Greenhead, and Louise Mathieu. In addition to beginning and advanced levels in core Eurhythmics, Solfège, Improvisation and Pedagogy subjects, the institute incorporates a number

of specialized courses such as Plastique Animé and Ensemble Improvisation. The Institute also allows students with appropriate prior education and experience to pursue the Dalcroze Certificate or License over several summers.

The Summer Dalcroze Institute may entail additional tuition charges. One week is offered tuition-free to all current Longy students. Full-time Master of Music and Dalcroze Certificate candidates who have already matriculated at Longy may waive the additional charges; part-time students cannot waive these charges.

The table below outlines the coursework required for Dalcroze certification; please note that the Dalcroze courses fulfill elective credit for the M.M. program and also satisfy the M.M. improvisation requirement.

**DALCROZE CERTIFICATION (FOR STUDENTS PURSUING A MASTER OF MUSIC DEGREE OR GRADUATE PERFORMANCE DIPLOMA)**

Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Dalcroze Global Studies	4
Methods	6
Movement	2
Eurhythmics	4
Solfege	4
Improvisation	4
<b>TOTAL DALCROZE CREDITS</b>	<b>24</b>

Students pursuing Dalcroze certification will meet with their advisors at the beginning of the program to map out a schedule for the three years of study. Below is a sample plan for a violin major:

**POSSIBLE 3-YEAR PLAN FOR MASTER OF MUSIC STUDENT PURSUING DALCROZE CERTIFICATION:**

<b>YEAR I</b>	<b>FALL</b>	<b>SPRING</b>
	Studio Instruction (2.5 credits) Department Seminar (0.5 credit) Orchestra (1 credit) Chamber Ensemble (1 credit) New Approaches to Teaching (2 credits) Research and Materials (2 credits)	Studio Instruction (2.5 credits) Department Seminar (0.5 credit) Orchestra (1 credit) Chamber Ensemble (1 credit) New Approaches to Teaching (2 credits) History Elective (1 credit) Theory Elective (1 credit) Promotional Jury (0 credits)
<b>YEAR II</b>	<b>FALL</b> Studio Instruction (2.5 credits) Department Seminar (0.5 credit) Orchestra (1 credit) Chamber Ensemble (1 credit) Teaching Artist Program (1 credit) Dalcroze Global Studies (2 credits) Methods (1 credit) Movement (1 credit)	<b>SPRING</b> Studio Instruction (2.5 credits) Department Seminar (0.5 credit) Orchestra (1 credit) Chamber Ensemble (1 credit) Teaching Artist Program (1 credit) Dalcroze Global Studies (2 credits) Methods (1 credit) Movement (1 credit) Master of Music Recital (0 credits)
<b>YEAR III</b>	<b>FALL</b> Eurhythmics (2 credits) Solfege (2 credits) Improvisation (2 credits) Methods (2 credits)	<b>SPRING</b> Eurhythmics (2 credits) Solfege (2 credits) Improvisation (2 credits) Methods (2 credits)

# EARLY MUSIC PERFORMANCE

*Programs: Artist Diploma  
Master of Music Degree  
Graduate Performance Diploma*

Historically informed performance plays a central role in Longy's artistic and academic life. The Early Music curriculum is rooted in a style- and repertory-based approach to music composed before 1800. Longy boasts extensive course offerings in historically informed performance, with specialist faculty in all areas of vocal, instrumental, and keyboard music from the Middle Ages through the eighteenth century.

Weekly studio instruction and performance courses, focused on specific early repertoires, form the core of study. Students also learn the basics of figured bass accompaniment and period dance. The Early Music Department Seminar brings together department majors for master classes, lectures, and presentations on broad technical, historical, theoretical, and aesthetic issues, while Topics in Performance Practice courses allow students to research specialized areas of study. Extracurricular activities in Boston's lively early music scene allow further opportunities for artistic and professional growth. Early Music students perform frequently at Longy and throughout New England. Department concerts draw enthusiastic audiences, and students are fully integrated into the school's general concert life. In the past several years, degree and diploma candidates have performed at the Boston Early Music Festival, Berkeley Early Music Festival, Society for Historically Informed Performance (SoHIP), and York (UK) Early Music Festival, and in concerts by the Waverly Consort, Harvard Baroque Orchestra, Philharmonia Baroque Orchestra, Seattle Baroque, and Boston Bach Ensemble.

MASTER OF MUSIC DEGREE Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Individual Instruction	10
Department Seminar	2
Performance Courses	8
Figured Bass Practicum	2
Historical Dance	1
Topics in Performance Practice	2
Semester Performances (4)	0
First-Year Jury	0
Degree Recital*	0

ADDITIONAL DEPARTMENTAL REQUIREMENTS FOR KEYBOARD PLAYERS	
Figured Bass Practicum**	1
Keyboard Repertory	2

ADDITIONAL DEPARTMENTAL REQUIREMENT FOR SINGERS	
Diction	2
Language***	2

SCHOOLWIDE REQUIREMENTS	
Teaching Artist Program	2
Research and Materials	2
Music History Proficiency	0
Music Theory Proficiency	0
Piano Proficiency	0

DISTRIBUTION REQUIREMENTS****	
Improvisation	0
Music History	0
Music Theory*****	1-2

ELECTIVES	
Instrumentalists	5-9
Singers and Keyboard Players	2-6
TOTAL CREDITS	36-40

\* See page 105 for information regarding required recital program notes

\*\*Keyboard majors earn this additional credit by enrolling in the Figured Bass Practicum for 1.5 credits per semester for two semesters.

\*\*\* Two semesters of language study is required of singers, to be chosen from Italian, French, and German

\*\*\*\* To be chosen from lists of approved courses. The departmental requirements in Figured Bass Practicum and Topics in Performance Practice satisfy the Improvisation and Music History distribution requirements respectively.

\*\*\*\*\* Instrumentalists and keyboard players must earn 2 credits of Theory. Singers must earn 1 credit of Theory.

ARTIST DIPLOMA Requirements	Credits
Individual Instruction	12
Ensembles or Performance Courses*	4
Teaching Artist Program (individualized)	1
Electives	3-5
First-Year Recital	0
Second-Year Recital	0
TOTAL CREDITS	20-22

\*Ensembles or performance courses may include Early Music chamber ensembles or performance courses in Early Music.

GRADUATE PERFORMANCE DIPLOMA Requirements	Credits
Individual Instruction	10
Department Seminar	2
Performance Courses	8
Topics in Performance Practice	2
Teaching Artist Program	2
Semester Performances (4)	0
First-Year Jury	0
Diploma Recital	0

ADDITIONAL DEPARTMENTAL REQUIREMENT FOR KEYBOARD PLAYERS	
Figured Bass Practicum*	3

ELECTIVES	
Keyboard Players	2
Instrumentalists/Singers	5
TOTAL CREDITS	29

\* Keyboard majors earn this additional credit by enrolling in the Figured Bass Practicum for 1.5 credits per semester for two semesters.

# MODERN AMERICAN MUSIC PERFORMANCE

Programs: *Master of Music Degree*  
*Graduate Performance Diploma*

The Department of Modern American Music (MAM) offers an advanced program in modern and contemporary African-American and European-American art music to instrumentalists, vocalists, and composers. Founded in 1996, the department was created to provide musicians with the necessary skills needed to flourish in a demanding and increasingly competitive profession. More than ever, both jazz and classical musicians are expected to have high technical proficiency, an understanding of contemporary and traditional repertoire and advanced improvisational skills. Our program offers graduate students specialized training in these areas of music and embraces both traditions in all their richness and variety.

During the two-year course of study, students learn about both the jazz and classical music traditions in private lessons, performance ensembles, and a variety of relevant courses. Individual instruction focuses on both written and improvised works with one of the two major American traditions emphasized. In most cases, one year of private instruction is devoted to jazz improvisation and performance, and one year to modern American and contemporary classical music. However students may elect to study both simultaneously. Nevertheless, incoming students need not have extensive experience in both areas. Rather, they should exhibit considerable expertise in one tradition and express a strong desire to develop performance skills in the other.

Core courses examine theoretical, historical, analytical, and aesthetic issues in contemporary American music. A two-year survey of repertoire contextualizes European modernism and African-American music, and reveals through analysis the expanded concepts of tonality and form that underlie works from both traditions. Attention is paid not only to the scores of composers such as Duke Ellington and Gil Evans and to the performances of great artists such as Art Tatum and John Coltrane, but also to the parallel repertoires of art music in the European-American tradition, including the music of Ives, Copland, Carter, and John Cage.

Outside artists are frequently invited to perform and present workshops at our weekly department seminars. These have included internationally acclaimed vibraphonist Stefon Harris, saxophonists Tim Berne, Dave Liebman, the late John Tchicai, pianist Matt Shipp and others.

Each year, MAM students perform and compose a variety of solo and ensemble works in both traditional and unconventional settings. Pianists and instrumentalists perform primarily in the department's performance ensembles which include Longy's Big Band, small chamber groups, traditional and contemporary jazz ensembles, and the Modern American Music Repertory Ensemble. Composers are also required to compose and arrange music for these various instrumental configurations. Students may also participate in Longy's other performance organizations, including the Longy Conservatory Orchestra.

MASTER OF MUSIC DEGREE MAM PERFORMANCE	
Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Individual Instruction (5 credits each in jazz and classical studies)	10
Department Seminar	2
MAM Literature and Materials	4
Lydian Chromatic Concept	2
Ensembles*	6
Semester Performances (4)	0
First-Year Jury	0
Degree Recital**	0
<b>ADDITIONAL DEPARTMENTAL REQUIREMENT FOR PIANISTS</b>	
Assigned Accompanying	2
<b>ADDITIONAL DEPARTMENTAL REQUIREMENT FOR SINGERS</b>	
Diction	2
<b>SCHOOLWIDE REQUIREMENTS</b>	
Teaching Artist Program	2
Research and Materials	2
Music History Proficiency	0
Music Theory Proficiency	0
Piano Proficiency	0
<b>DISTRIBUTION REQUIREMENTS***</b>	
Improvisation	0
Music History	0
Music Theory	0
<b>ELECTIVES</b>	
Instrumentalists	8–12
Pianists	6–10
Singers	6–10
<b>TOTAL CREDITS</b>	<b>36–40</b>

\* Six credits of ensemble work, comprising Small Ensemble, MAM Repertory Ensemble, Longy Big Band, and/or Longy Conservatory Orchestra participation is required. The Department Chair will make ensemble assignments, and in some cases students will be required to participate in Small Ensembles, the MAM Repertory Ensemble, Longy Big Band, and/or the Longy Conservatory Orchestra for four semesters. The Ensemble requirement must include one semester of classical Chamber Ensembles unless waived by the Department Chair. Singers may substitute up to four credits of vocal performance courses toward the six credits required in Ensembles.

\*\* See page 105 for information regarding required recital program notes.

\*\*\* The departmental requirements in Lydian Chromatic Concept and MAM Literature and Materials satisfy the Music Theory and Music History distribution requirements respectively. The Improvisation distribution requirement is waived for MAM majors.

GRADUATE PERFORMANCE DIPLOMA MAM PERFORMANCE	
Requirements	Credits
Individual Instruction (5 credits each in jazz and classical studies)	10
Department Seminar	2
MAM Literature and Materials	4
Ensembles*	8
Teaching Artist Program	2
Semester Performances (4)	0
First-Year Jury	0
Diploma Recital	0
Electives	3
<b>TOTAL CREDITS</b>	<b>29</b>

\*Eight credits of ensemble work, comprising Small Ensemble, MAM Repertory Ensemble, Longy Big Band, and/or Longy Conservatory Orchestra participation is required. The Department Chair will make ensemble assignments, and in some cases students will be required to participate in Small Ensembles, the MAM Repertory Ensembles, Longy Big Band, and/or the Longy Conservatory Orchestra for four semesters. The Ensemble requirement must include one semester of classical Chamber Ensembles unless waived by the Department Chair. Singers may substitute up to six credits of vocal performance courses toward the eight credits required in Ensembles.

MASTER OF MUSIC DEGREE MAM COMPOSITION	
Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Individual Instruction (5 credits each in jazz and classical studies)	10
Department Seminar	2
MAM Literature and Materials	4
Jazz Composition and Arranging Sequence	4
Creative Development for Composers	4
Computer Music	2
Improvisation	1
First-Year Jury	0
Final Project*	0
<b>SCHOOLWIDE REQUIREMENTS</b>	
Teaching Artist Program	2
Research and Materials	2
Music History Proficiency	0
Music Theory Proficiency	0
Piano Proficiency	0
<b>DISTRIBUTION REQUIREMENTS**</b>	
Improvisation	1
Music History	0
Music Theory	0
<b>ELECTIVES</b>	<b>6</b>
<b>TOTAL CREDITS</b>	<b>38–40</b>

\* See page 105 for information regarding required recital program notes.

\*\* To be chosen from lists of approved courses. The departmental requirements in Lydian Chromatic Concept and MAM Literature and Materials satisfy the Music Theory and Music History distribution requirements respectively.

GRADUATE PERFORMANCE DIPLOMA MAM COMPOSITION	
Requirements	Credits
Individual Instruction (5 credits each in jazz and classical studies)	10
Department Seminar	2
MAM Literature and Materials	4
Jazz Composition and Arranging Sequence	4
Creative Development for Composers	4
Computer Music	2
Teaching Artist Program	2
First-Year Jury	0
Final Project	0
Electives	1
<b>TOTAL CREDITS</b>	<b>29</b>

# OPERA PERFORMANCE

Programs: Master of Music Degree  
Graduate Performance Diploma

Opera Studio under the direction of Donna Roll is the performance component of the opera curriculum. There are four productions during the academic year; two consist of scenes and arias from the baroque to the contemporary, with special emphasis on standard repertory. The third performance may be a one-act opera performed with scenes and arias from American and British opera, highlighting opera in English. The fourth production is a fully staged opera with the Longy Conservatory Orchestra.

The goal of Opera Studio is to give singers the opportunity to create a character, work on technical development of the voice, relate to the historical significance of the work, work on language skills and diction, become comfortable on stage, and work with a stage director and conductor. This will enable the singer to truly become a singing actor ready to audition.

Alumni of Opera at Longy have gone on to the Metropolitan Opera, New York City Opera, Boston Lyric Opera, Boston Opera, Tanglewood, Sarasota Opera, Connecticut Opera, Music at Marlborough, Santa Fe, Brevard, Chautauqua, Boston Early Music Festival, Washington Young Artists program, and the Puccini Society.

<b>MASTER OF MUSIC DEGREE</b>		<i>** See page 105 for information regarding required recital program notes.</i>
Requirements	Credits	
<b>DEPARTMENTAL REQUIREMENTS</b>		
Dramatic Coaching	8	
Musical Coaching	4	
Opera Studio	8	
Acting	1	
Breath and Movement	1	
Aria/Monologue	4	
Opera History	2	
Diction	2	
Languages*	2	
Semester Performances (4)	0	
Final Orchestral Performance**	0	
<b>SCHOOLWIDE REQUIREMENTS</b>		
Teaching Artist Program	2	
Research and Materials	2	
Music History Proficiency	0	
Music Theory Proficiency	0	
Piano Proficiency	0	
<b>DISTRIBUTION REQUIREMENTS***</b>		
Improvisation	0	
Music History	0	
Music Theory	1	
Electives	1-3	
<b>TOTAL CREDITS</b>	<b>38-40</b>	

\*Two semesters of language study is required, to be chosen from Italian, French, and German.

# ORGAN PERFORMANCE

Programs: Artist Diploma  
Master of Music Degree  
Graduate Performance Diploma  
Undergraduate Diploma

The Organ Program at Longy, administered through the Department of Historical and Theoretical Studies, embraces the full range of organ repertoire from the Middle Ages to today. Organ students focus intensively on repertoire, style, performance practice, and pedagogy and develop profiles as versatile performers through coursework in figured bass, conducting, and related courses. Undergraduates benefit from a strong complement of musicianship and harmony courses, while Master of Music candidates work to become broadly-educated, advanced musicians through study of history, theory, and improvisation.

Longy organ students have practice and performance access to the Frobenius mechanical-action organ, built in 1972, with three manuals and forty stops, located at neighboring First Church in Cambridge. Most Longy organ students work professionally as church musicians in the Boston area and have access to additional instruments elsewhere.

<b>UNDERGRADUATE DIPLOMA</b>		<b>MASTER OF MUSIC DEGREE</b>	
Requirements	Credits	Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>		<b>DEPARTMENTAL REQUIREMENTS</b>	
Individual Instruction	28	Individual Instruction	10
Department Seminar	4	Department Seminar	2
Performance Courses	4	Performance Courses	4
Conducting	4	Figured Bass Practicum	3
Figured Bass Practicum	3	Keyboard Repertory	2
Keyboard Repertory	2	Topics in Performance Practice	2
Piano Skills	2	New Approaches to Teaching	4
Chamber Ensemble	2	Semester Performances (4)	0
Semester Performances (8)	0	First-Year Jury	0
First, Second, and Third Year Juries	0	Degree Recital*	0
Diploma Recital	0	<b>SCHOOLWIDE REQUIREMENTS</b>	
<b>SCHOOLWIDE REQUIREMENTS</b>		Teaching Artist Program	2
Fundamentals of Musicianship	12	Research and Materials	2
Harmony	8	Music History Proficiency	0
Music History	6	Music Theory Proficiency	0
History of Musical Modernity	2	<b>DISTRIBUTION REQUIREMENTS**</b>	
Form and Analysis	4	Improvisation	0
Counterpoint	2	Music History	0
Introduction to Eurhythmics	2	Music Theory	2
Improvisation	1	Electives	3-7
Teaching Artist Program	2	<b>TOTAL CREDITS</b>	<b>36-40</b>
Electives	7-24		
<b>TOTAL CREDITS</b>	<b>95-112</b>		

\*See page 105 for information regarding required recital program notes.

\*\*To be chosen from lists of approved courses. The departmental requirements in Figured Bass Practicum and Topics in Performance Practice satisfy the Improvisation and Music History distribution requirements respectively.

## ARTIST DIPLOMA

Requirements	Credits
Individual Instruction	12
Ensembles or Performance Courses*	4
Teaching Artist Program (individualized)	1
Electives	3–5
First-Year Recital	0
Second-Year Recital	0
TOTAL CREDITS	20–22

\*Ensembles or performance courses may include chamber music or performance courses in Early Music.

## GRADUATE PERFORMANCE DIPLOMA

Requirements	Credits
Individual Instruction	10
Department Seminar	2
Performance Courses	4
Figured Bass Practicum	3
Keyboard Repertory	2
Topics in Performance Practice	1
Teaching Artist Program	2
Electives	5
Semester Performances (4)	0
First-Year Jury	0
Diploma Recital	0
TOTAL CREDITS	29

### POSSIBLE 4-YEAR PLAN FOR AN UNDERGRADUATE DIPLOMA ORGAN MAJOR:

#### YEAR I FALL

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 Piano Skills (1 credit)  
 Intro to Eurhythmics (1 credit)  
 Fundamentals of Music I (2 credits)  
 Harmony 2 (2 credits)  
 Electives (2–4 credits)

#### YEAR II FALL

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 Keyboard Repertory (1 credit)  
 Figured Bass Practicum (1.5 credits)  
 Fundamentals of Music II (2 credits)  
 Harmony 4 (2 credits)  
 Music History 1 (2 credits)  
 Electives (0–1.5 credits)

#### YEAR III FALL

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 Conducting (2 credits)  
 Performance Course (1 credit)  
 Fundamentals of Music III (2 credits)  
 Music History 3 (2 credits)  
 Form and Analysis (2 credits)  
 Electives (0–1 credits)

#### YEAR IV FALL

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 Performance Course (1 credit)  
 Counterpoint (2 credits)  
 Chamber Ensemble (1 credit)  
 Teaching Artist Program (1 credit)  
 Electives (3–5 credits)

#### SPRING

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 Piano Skills (1 credit)  
 Intro to Eurhythmics (1 credit)  
 Fundamentals of Music I (2 credits)  
 Harmony 3 (2 credits)  
 Electives (2–4 credits)

#### SPRING

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 Keyboard Repertory (1 credit)  
 Figured Bass Practicum (1.5 credits)  
 Fundamentals of Music II (2 credits)  
 Harmony 5 (2 credits)  
 Music History 2 (2 credits)  
 Electives (0–1.5 credits)

#### SPRING

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 Conducting (2 credits)  
 Performance Course (1 credit)  
 Fundamentals of Music III (2 credits)  
 History of Musical Modernity (2 credits)  
 Form and Analysis (2 credits)  
 Electives (0–1 credits)

#### SPRING

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 Performance Course (1 credit)  
 Improvisation (1 credit)  
 Chamber Ensemble (1 credit)  
 Teaching Artist Program (1 credit)  
 Electives (4–6 credits)

# PIANO PERFORMANCE

*Programs:* Artist Diploma  
 Master of Music Degree  
 Graduate Performance Diploma  
 Undergraduate Diploma

At the core of the program in piano performance is private studio instruction. Here, piano majors, working closely with a distinguished faculty linked to a deep and rich pedagogical heritage, study the major masterpieces of the repertoire along with new music of contemporary masters.

Coursework in piano literature, sight-reading, accompanying, chamber music, and pedagogy requires active participation and depth and breadth of consideration. Each year, master classes with pianists such as Anne Koscielny, Robert Levin, Irma Vallecillo, Peter Takács, Ann Schein and Yehudi Wyner provide additional opportunities for expert and inspired coaching. In addition, the most advanced students have the opportunity for coachings with artist-in-residence, Peter Serkin.

Electives in analysis, chamber and vocal repertory, chamber coaching, and continuo playing allow degree and diploma candidates to broaden their experience as keyboardists. Solo recitals, formal departmental concerts, weekly performance hours, and collaborations with singers, instrumentalists, and composers provide an unusually rich and diverse array of performance opportunities.

## UNDERGRADUATE DIPLOMA

Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Individual Instruction	28
Department Seminar	4
New Approaches to Teaching	4
Piano Literature	4
Art of Accompanying	2
Piano Skills	2
Chamber Ensemble	2
Assigned Accompanying	2
Semester Performances (8)	0
First, Second, and Third Year Juries	0
Diploma Recital	0

## SCHOOLWIDE REQUIREMENTS

Fundamentals of Musicianship	12
Harmony	8
Music History	6
History of Musical Modernity	2
Form and Analysis	4
Counterpoint	2
Introduction to Eurhythmics	2
Improvisation	1
Teaching Artist Program	2
Electives	8–25
TOTAL CREDITS	95–112

## MASTER OF MUSIC DEGREE

Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Individual Instruction	10
Department Seminar	2
New Approaches to Teaching	4
Piano Literature	4
Chamber Ensemble	2
Assigned Accompanying	2
Art of Accompanying	2
Semester Performances (4)	0
First-Year Jury	0
Degree Recital*	0

## SCHOOLWIDE REQUIREMENTS

Teaching Artist Program	2
Research and Materials	2
Music History Proficiency	0
Music Theory Proficiency	0

## DISTRIBUTION REQUIREMENTS\*\*

Improvisation	1
Music History	1
Music Theory	2
Electives	2–6
TOTAL CREDITS	36–40

\*See page 105 for information regarding required recital program notes.

\*\*To be chosen from lists of approved courses.

**ARTIST DIPLOMA**

Requirements	Credits
Individual Instruction	12
Ensembles or Performance Courses*	4
Teaching Artist Program (individualized)	1
Electives	3–5
First-Year Recital	0
Second-Year Recital	0
TOTAL CREDITS	20–22

\*Ensembles or performance courses may include chamber music or performance courses in Piano.

**GRADUATE PERFORMANCE DIPLOMA**

Requirements	Credits
Individual Instruction	10
Department Seminar	2
Chamber Ensemble	4
Assigned Accompanying	4
Semester Performances (4)	0
First-Year Jury	0
Diploma Recital	0
Teaching Artist Program	2
Electives	7
TOTAL CREDITS	29

**POSSIBLE 4-YEAR PLAN FOR AN UNDERGRADUATE DIPLOMA PIANO MAJOR:****YEAR I FALL**

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 Piano Skills (1 credit)  
 Chamber Ensemble (1 credit)  
 Fundamentals of Music I (2 credits)  
 Harmony 2 (2 credits)  
 Electives (2–4 credits)

**YEAR II FALL**

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 Piano Literature (2 credits)  
 Fundamentals of Music II (2 credits)  
 Harmony 4 (2 credits)  
 Music History 1 (2 credits)  
 Electives (0–2 credits)

**YEAR III FALL**

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 Assigned Accompanying (1 credit)  
 Fundamentals of Music III (2 credits)  
 Music History 3 (2 credits)  
 Form and Analysis (2 credits)  
 Electives (1–3 credits)

**YEAR IV FALL**

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 New Approaches to Teaching (2 credits)  
 Counterpoint (2 credits)  
 Intro to Eurhythmics (1 credit)  
 Teaching Artist Program (1 credit)  
 Improvisation (1 credit)

**SPRING**

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 Piano Skills (1 credit)  
 Chamber Ensemble (1 credit)  
 Fundamentals of Music I (2 credits)  
 Harmony 3 (2 credits)  
 Electives (2–4 credits)

**SPRING**

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 Piano Literature (2 credits)  
 Fundamentals of Music II (2 credits)  
 Harmony 5 (2 credits)  
 Music History 2 (2 credits)  
 Electives (0–2 credits)

**SPRING**

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 Assigned Accompanying (1 credit)  
 Fundamentals of Music III (2 credits)  
 History of Musical Modernity (2 credits)  
 Form and Analysis (2 credits)  
 Electives (1–3 credits)

**SPRING**

Studio Instruction (3.5 credits)  
 Department Seminar (0.5 credit)  
 New Approaches to Teaching (2 credits)  
 Art of Accompanying (2 credits)  
 Intro to Eurhythmics (1 credit)  
 Teaching Artist Program (1 credit)  
 Electives (2–4 credits)

**STRING PERFORMANCE**

*Programs:* Artist Diploma  
 Master of Music Degree  
 Master of Music Degree with Emphasis  
 in Historical Performance  
 Graduate Performance Diploma  
 Undergraduate Diploma

Longy's string performance program prepares students in areas of modern as well as historical performance. Students receive specialized instruction in performance practice preparing their technical facility in orchestral, chamber music, master works, and new composition. Students are required to participate in courses that ready them for the rigors of the performing world including orchestral repertoire with mock audition opportunities, seminar classes with numerous guest artists, and chamber groups coached by Longy's faculty. Some of Longy's recent guest artists include Colin Carr, Matt Haimowitz, Ida Haendel, Peter Zazofsky, and William Preucil. Additional requirements in the school-wide seminar, *New Approaches to Teaching*, prepare the student for private teaching and studio building. Students can participate in elective courses through the Early Music program for further exploration in historical performance practice and also in the Modern American Music program for forays into improvisatory work, arranging, composition, and jazz.

Longy prides itself on the individual attention to the student's musical growth. Students are encouraged to participate in student performance hours and to audition for the Concerto Competition, Honors Competition, and Student Voices Concert Series.

UNDERGRADUATE DIPLOMA Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Individual Instruction	28
Department Seminar	4
Orchestra*	8
Chamber Ensemble	6
New Approaches to Teaching	4
Semester Performances (8)	0
First, Second, and Third Year Juries	0
Diploma Recital	0

SCHOOLWIDE REQUIREMENTS	Credits
Fundamentals of Musicianship	12
Harmony	8
Music History	6
History of Musical Modernity	2
Form and Analysis	4
Counterpoint	2
Introduction to Eurhythmics	2
Improvisation	1
Secondary Piano	4
Teaching Artist Program	2
Electives	2-19
<b>TOTAL CREDITS</b>	<b>95-112</b>

\*Guitar majors substitute 8 credits of additional chamber music for the orchestra requirement

MASTER OF MUSIC DEGREE IN STRING PERFORMANCE WITH EMPHASIS IN HISTORICAL PERFORMANCE Additional Requirements	Credits
Individual Instruction in a	
Secondary Instrument*	4
Baroque Orchestral Studies	1
Early Music Chamber Ensemble (EM530) (substituted for 1 credit of Chamber Ensemble)	1
Early Music Department Seminar (taken for 2 semesters)	0
Final Jury or Recital on Secondary Instrument**	0
<b>TOTAL ADDITIONAL CREDITS</b>	<b>5</b>
<b>TOTAL CREDITS FOR EMPHASIS IN HISTORICAL PERFORMANCE</b>	<b>37-40</b>

\*Students pay Secondary Studio Fee each semester.

\*\*Students have the option of including a period selection on their final degree recital, presenting a separate (non-Pickman) half or full recital on the period instrument, or taking a jury on the period instrument. Interested students should interview with the Chair of Historical and Theoretical Studies and the prospective period instrument instructor. See page 105 for information regarding required recital program notes.

MASTER OF MUSIC DEGREE Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Individual Instruction	10
Department Seminar	2
Orchestra*	4
Chamber Ensemble	4
New Approaches to Teaching	4
Semester Performances (4)	0
First Year Jury	0
Degree Recital**	0

SCHOOLWIDE REQUIREMENTS	Credits
Teaching Artist Program	2
Research and Materials	2
Music History Proficiency	0
Music Theory Proficiency	0
Piano Proficiency	0
<b>DISTRIBUTION REQUIREMENTS***</b>	
Improvisation	1
Music History	1
Music Theory	2
Electives	4-8
<b>TOTAL CREDITS</b>	<b>36-40</b>

\*Guitar majors substitute 4 credits of additional chamber music for the orchestral requirement.

\*\* See page 105 for information regarding required recital program notes.

\*\*\*To be chosen from lists of approved courses.

ARTIST DIPLOMA Requirements	Credits
Individual Instruction	12
Ensembles or Performance Courses*	4
Teaching Artist Program (individualized)	1
Electives	3-5
First-Year Recital	0
Second-Year Recital	0
<b>TOTAL CREDITS</b>	<b>20-22</b>

\*Ensembles or performance courses may include chamber music, orchestra, or performance courses in Early Music.

GRADUATE PERFORMANCE DIPLOMA Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Individual Instruction	10
Department Seminar	2
Orchestra*	4
Chamber Ensemble	4
Teaching Artist Program	2
Electives	7
Semester Performances (4)	0
First-Year Jury	0
Degree Recital	0
<b>TOTAL CREDITS</b>	<b>29</b>

\*Guitar majors substitute 4 credits of additional chamber music for the orchestra requirement

#### POSSIBLE 4-YEAR PLAN FOR AN UNDERGRADUATE DIPLOMA STRING MAJOR:

YEAR I	FALL	SPRING
	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Fundamentals of Music I (2 credits) Harmony 2 (2 credits) Secondary Piano (1 credit) Orchestra (1 credit) Chamber Ensemble (1 credit) Electives (1-3 credits)	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Fundamentals of Music I (2 credits) Harmony 3 (2 credits) Secondary Piano (1 credit) Orchestra (1 credit) Chamber Ensemble (1 credit) Electives (1-3 credits)
	<b>FALL</b> Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Fundamentals of Music II (2 credits) Harmony 4 (2 credits) Music History 1 (2 credits) Secondary Piano (1 credit) Orchestra (1 credit) Chamber Ensemble (1 credit) Electives (0-1 credits)	<b>SPRING</b> Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Fundamentals of Music II (2 credits) Harmony 5 (2 credits) Music History 2 (2 credits) Secondary Piano (1 credit) Orchestra (1 credit) Chamber Ensemble (1 credit) Electives (0-1 credits)
	<b>FALL</b> Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Fundamentals of Music III (2 credits) Music History 3 (2 credits) Form and Analysis (2 credits) Orchestra (1 credit) Chamber Ensemble (1 credit) Electives (0-2 credits)	<b>SPRING</b> Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Fundamentals of Music III (2 credits) History of Musical Modernity (2 credits) Form and Analysis (2 credits) Orchestra (1 credit) Chamber Ensemble (1 credit) Electives (0-2 credits)
	<b>FALL</b> Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Counterpoint (2 credits) Intro to Eurhythmics (1 credit) Teaching Artist Program (1 credit) Orchestra (1 credit) New Approaches to Teaching (2 credits) Electives (1-3 credits)	<b>SPRING</b> Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Improvisation (1 credit) Intro to Eurhythmics (1 credit) Teaching Artist Program (1 credit) Orchestra (1 credit) New Approaches to Teaching (2 credits) Electives (2-4 credits)

# VOCAL PERFORMANCE

*Programs:*     **Artist Diploma**  
                   **Master of Music Degree**  
                   **Graduate Performance Diploma**  
                   **Undergraduate Diploma**

Longy's program in vocal performance offers students thorough technical training and a sophisticated approach to vocal repertory and interpretation. At the heart of the program are frequent performances in a range of settings, from class and studio recitals to formal solo and chamber concerts. In addition to this strong core curriculum, students explore their particular musical interests with members of the Voice and Collaborative Piano faculties, whose specialties include German lieder, 20th- and 21st-century song, French mélodie, Spanish song, vocal chamber music, oratorio, ornamentation, opera, and musical theater.

Alongside weekly studio lessons, departmental performance classes led by prominent directors and singers hone skills in the dramatic presentation of art songs and arias, collaborative music-making with accompanists, and text interpretation. Core courses in art song repertory, diction, and vocal chamber ensembles all incorporate extensive workshop performances and final concerts, while pedagogy classes give students the opportunity to deepen their knowledge base and teaching skills. Additional classes in art song history, techniques of vocal coaching as well as an opera workshop class in the fall and a fully staged opera production in the spring offer further opportunities for in-depth work. Distinguished visiting artists have recently included Martin Katz, Irma Vallecillo, Sheri Greenawald, Kevin Deas, Wolfgang Brendel, and Sondra Kelly, who have coached students in private and masterclass settings.

<b>UNDERGRADUATE DIPLOMA</b>		
Requirements	Credits	
<u>DEPARTMENTAL REQUIREMENTS</u>		
Individual Instruction	28	
Department Seminar	4	
Vocal Arts Performance Class	4	
New Approaches to Teaching	4	
Vocal Ensemble	4	
Diction	2	
Languages*	6	
Semester Performances (8)	0	
First, Second, and Third Year Juries	0	
Diploma Recital	0	
		Secondary Piano 4
		Teaching Artist Program 2
		Electives 0-17
		<b>TOTAL CREDITS 95-112</b>
		<i>*Two years of language study must be completed, to be chosen from French, German, and Italian (1.5 credits per semester).</i>
		<b>MASTER OF MUSIC DEGREE</b>
		Requirements Credits
		<u>DEPARTMENTAL REQUIREMENTS</u>
		Individual Instruction 10
		Department Seminar 2
		Art Song Repertory 4
		Vocal Performance Courses 3
		Vocal Ensemble 2
		New Approaches to Teaching 4
		Diction 2
		Languages* 2
		Semester Performances (4) 0
		First-Year Jury 0
		Degree Recital** 0
<u>SCHOOLWIDE REQUIREMENTS</u>		
Fundamentals of Musicianship	12	
Harmony	8	
Music History	6	
History of Musical Modernity	2	
Form and Analysis	4	
Counterpoint	2	
Introduction to Eurhythmics	2	
Improvisation	1	

<u>SCHOOLWIDE REQUIREMENTS</u>	
Teaching Artist Program	2
Research and Materials	2
Music History Proficiency	0
Music Theory Proficiency	0
Piano Proficiency	0

<u>DISTRIBUTION REQUIREMENTS***</u>	
Improvisation	1
Music History	1
Music Theory	1
Electives	1-4
<b>TOTAL CREDITS</b>	<b>37-40</b>

*\*Two semesters of language study is required, to be chosen from Italian, French, and German.*

*\*\* See page 105 for information regarding required recital program notes.*

*\*\*\*To be chosen from lists of approved courses.*

<b>ARTIST DIPLOMA</b>		
Requirements		Credits
Individual Instruction	12	
Ensembles or Performance Courses*	4	
Teaching Artist Program (individualized)	1	
Electives	3-5	
First-Year Recital	0	
Second-Year Recital	0	
<b>TOTAL CREDITS</b>	<b>20-22</b>	

*\*Ensembles or performance courses may include chamber music or performance courses in Voice.*

<b>GRADUATE PERFORMANCE DIPLOMA</b>		
Requirements		Credits
Individual Instruction	10	
Department Seminar	2	
Art Song Repertory	4	
Vocal Performance Courses	3	
Vocal Ensemble	2	
Diction	2	
Teaching Artist Program	2	
Electives	4	
Semester Performances (4)	0	
First-Year Jury	0	
Diploma Recital	0	
<b>TOTAL CREDITS</b>	<b>29</b>	

## POSSIBLE 4-YEAR PLAN FOR AN UNDERGRADUATE DIPLOMA VOICE MAJOR:

<b>YEAR I</b>	<b>FALL</b>	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Vocal Ensemble (1 credit) Vocal Arts Performance Class (1 credit) Diction (1 credit) Fundamentals of Music I (2 credits) Harmony 2 (2 credits) Secondary Piano (1 credit) Electives (0-2 credits)	<b>SPRING</b>	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Vocal Ensemble (1 credit) Vocal Arts Performance Class (1 credit) Diction (1 credit) Fundamentals of Music I (2 credits) Harmony 3 (2 credits) Secondary Piano (1 credit) Electives (0-2 credits)
<b>YEAR II</b>	<b>FALL</b>	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Vocal Ensemble (1 credit) Vocal Arts Performance Class (1 credit) Fundamentals of Music II (2 credits) Harmony 4 (2 credits) Music History 1 (2 credits) Secondary Piano (1 credit) Electives (0-1 credits)	<b>SPRING</b>	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Vocal Ensemble (1 credit) Vocal Arts Performance Class (1 credit) Fundamentals of Music II (2 credits) Harmony 5 (2 credits) Music History 2 (2 credits) Secondary Piano (1 credit) Electives (0-1 credits)
<b>YEAR III</b>	<b>FALL</b>	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Language (1.5 credits) Fundamentals of Music III (2 credits) Music History 3 (2 credits) Form and Analysis (2 credits) Electives (0.5-2.5 credits)	<b>SPRING</b>	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Language (1.5 credits) Fundamentals of Music III (2 credits) History of Musical Modernity (2 credits) Form and Analysis (2 credits) Electives (0.5-2.5 credits)
<b>YEAR IV</b>	<b>FALL</b>	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Language (1.5 credits) Counterpoint (2 credits) Intro to Eurhythmics (1 credit) Teaching Artist Program (1 credit) New Approaches to Teaching (2 credits) Electives (0.5-2.5 credits)	<b>SPRING</b>	Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Language (1.5 credits) Improvisation (1 credit) Intro to Eurhythmics (1 credit) Teaching Artist Program (1 credit) New Approaches to Teaching (2 credits) Electives (1.5-3.5 credits)

# WOODWIND AND BRASS PERFORMANCE

*Programs:*     **Artist Diploma**  
                   **Master of Music Degree**  
                   **Master of Music Degree with Emphasis**  
                           **in Historical Performance**  
                   **Graduate Performance Diploma**  
                   **Undergraduate Diploma**

Longy's program in wind and brass performance works to develop students who are looking for versatility and depth in their education. Longy prepares them for full professional lives as soloists, orchestral players, educators and chamber musicians. Classes in which performance preparation is the focus include orchestral repertoire with mock audition opportunities, seminars with guest artists, and faculty coached ensembles. The Longy curriculum offers a broad range of required and elective courses that continue to enrich performance growth through participation in orchestral studies, the school-wide seminar New Approaches to Teaching, symphonic literature studies, chamber music literature, and techniques of chamber coaching. Additional courses in improvisation and in the Modern American Music department offer the instrumentalist a variety of growth experiences in jazz and specialized creative interests.

Longy works to ensure that each student performs frequently and in numerous settings each semester. All students are required to play in the Longy Conservatory Orchestra and in chamber ensembles. Guest artists and Longy faculty coach students in seminar classes and chamber groups. Students are encouraged to participate in student performance hours and audition for the Concerto Competition, Honors Competition, and Student Voices Concert Series.

UNDERGRADUATE DIPLOMA	
Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Individual Instruction	28
Department Seminar	4
Orchestra*	8
Chamber Ensemble	6
Orchestral Repertoire**	4
New Approaches to Teaching	4
Semester Performances (8)	0
First, Second, and Third Year Juries	0
Diploma Recital	0
<b>SCHOOLWIDE REQUIREMENTS</b>	
Fundamentals of Musicianship	12
Harmony	8
Music History	6
History of Musical Modernity	2
Form and Analysis	4
Counterpoint	2
Introduction to Eurhythmics	2
Improvisation	1
Secondary Piano	4
Teaching Artist Program	2
Electives	0-15
<b>TOTAL CREDITS</b>	<b>97-112</b>

\*Saxophone majors substitute 8 credits of additional chamber ensemble for the orchestra requirement.

\*\*Not required for saxophone majors.

MASTER OF MUSIC DEGREE	
Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Individual Instruction	10
Department Seminar	2
Orchestra*	4
Chamber Ensemble	4
New Approaches to Teaching	4
Semester Performances (4)	0
First-Year Jury	0
Degree Recital**	0
<b>SCHOOLWIDE REQUIREMENTS</b>	
Teaching Artist Program	2
Research and Materials	2
Music History Proficiency	0
Music Theory Proficiency	0
Piano Proficiency	0
<b>DISTRIBUTION REQUIREMENTS***</b>	
Improvisation	1
Music History	1
Music Theory	2
Electives	4-6
<b>TOTAL CREDITS</b>	<b>36-40</b>

\*Saxophone majors substitute 4 credits of additional chamber ensemble for the orchestra requirement.

\*\*See page 105 for information regarding required recital program notes.

\*\*\*To be chosen from lists of approved courses.

MASTER OF MUSIC IN WOODWINDS AND BRASS WITH EMPHASIS IN HISTORICAL PERFORMANCE	
Additional Requirements	Credits
Individual Instruction in Secondary Instrument*	4
Baroque Orchestral Studies	1
Early Music Chamber Ensemble (EM530) (substituted for 1 credit of Chamber Ensemble)	1
Early Music Department Seminar (taken for 2 semesters)	0
Jury or Recital on Secondary Instrument**	0
<b>TOTAL ADDITIONAL CREDITS</b>	<b>5</b>
<b>TOTAL CREDITS FOR MASTER OF MUSIC WITH HISTORICAL EMPHASIS</b>	<b>39</b>

\*Students pay Secondary Studio Fee each semester.

\*\*Students have the option of including a period selection on their final degree recital, presenting a separate (non-Pickman) half or full recital on the period instrument, or taking a jury on the period instrument. Interested students should interview with the Chair of Historical and Theoretical Studies and the prospective period instrument instructor. See page 105 for information regarding required recital program notes.

ARTIST DIPLOMA	
Requirements	Credits
Individual Instruction	12
Ensembles or Performance Courses*	4
Teaching Artist Program (individualized)	1
Electives	3-5
First-Year Recital	0
Second-Year Recital	0
<b>TOTAL CREDITS</b>	<b>20-22</b>

\*Ensembles or performance courses may include chamber music, orchestra or performance courses in Early Music.

GRADUATE PERFORMANCE DIPLOMA	
Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Individual Instruction	10
Department Seminar	2
Orchestra*	4
Chamber Ensemble	4
Teaching Artist Program	2
Electives	7
Semester Performances (4)	0
First-Year Jury	0
Degree Recital	0
<b>TOTAL CREDITS</b>	<b>29</b>

\*Saxophone majors substitute 4 credits of additional chamber ensemble for the orchestra requirement.

**POSSIBLE 4-YEAR PLAN FOR AN UNDERGRADUATE DIPLOMA WOODWINDS/BRASS MAJOR:**

<b>YEAR I</b>	<b>FALL</b> Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Fundamentals of Music I (2 credits) Harmony 2 (2 credits) Secondary Piano (1 credit) Orchestra (1 credit) Chamber Ensemble (1 credit) Electives (1–3 credits)	<b>SPRING</b> Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Fundamentals of Music I (2 credits) Harmony 3 (2 credits) Secondary Piano (1 credit) Orchestra (1 credit) Chamber Ensemble (1 credit) Electives (1–3 credits)
<b>YEAR II</b>	<b>FALL</b> Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Fundamentals of Music II (2 credits) Harmony 4 (2 credits) Music History 1 (2 credits) Secondary Piano (1 credit) Orchestra (1 credit) Chamber Ensemble (1 credit) Electives (0–1 credits)	<b>SPRING</b> Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Fundamentals of Music II (2 credits) Harmony 5 (2 credits) Music History 2 (2 credits) Secondary Piano (1 credit) Orchestra (1 credit) Chamber Ensemble (1 credit) Electives (0–1 credits)
<b>YEAR III</b>	<b>FALL</b> Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Fundamentals of Music III (2 credits) Music History 3 (2 credits) Form and Analysis (2 credits) Orchestra (1 credit) Chamber Ensemble (1 credit) Intro to Eurhythmics (1 credit) Electives (0–1 credits)	<b>SPRING</b> Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Fundamentals of Music III (2 credits) History of Musical Modernity (2 credits) Form and Analysis (2 credits) Orchestra (1 credit) Chamber Ensemble (1 credit) Intro to Eurhythmics (1 credit) Electives (0–1 credits)
<b>YEAR IV</b>	<b>FALL</b> Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Counterpoint (2 credits) Teaching Artist Program (1 credit) Orchestra (1 credit) New Approaches to Teaching (2 credits) Orchestral Repertoire (2 credits) Electives (0–2 credits)	<b>SPRING</b> Studio Instruction (3.5 credits) Department Seminar (0.5 credit) Improvisation (1 credit) Teaching Artist Program (1 credit) Orchestra (1 credit) New Approaches to Teaching (2 credits) Orchestral Repertoire (2 credits) Electives (1–3 credits)

# MASTER OF ARTS IN TEACHING (MAT) DEGREE

*Los Angeles, California Campus*

The MAT curriculum recognizes that performing and teaching are integrally inter-related and inform each other continually. The curriculum is designed specifically to build context and experience in socially-based teaching, with an emphasis on the growing El Sistema movement in this country; the MAT program will uniquely prepare musicians to teach in Sistema-inspired environments as well as in public schools. MAT students will be grounded in their own experiences of creating music—from improvising and composing to arranging—and uniquely prepared to design and implement curriculum that places the act of musical creation at the center of learning. Balancing coursework, research, and a wealth of practical experience in classrooms, the MAT curriculum challenges students to apply their own musical voices and social conscience to rigorous teaching practice. MAT graduates are awarded California single-subject K-12 teacher credentialing in music.

## Course Work Overview

MAT students will take four graduate-level courses in music. This curriculum culminates in a final Music Research Project (MRP) that must demonstrate a high level of musical understanding and performance. MAT students will also take four graduate-level courses in education, covering a wide range of issues, ideas and practices. These courses are thematically designed to answer essential questions about teaching and learning, and the courses are framed by practice-based research. In addition, MAT students will take a weekly Teaching as Clinical Practice course throughout their entire MAT year, in which they address specific topics in music pedagogy, as well as the intersection between their course work and actual classroom practice. Here, students make relevant connections between their educational studies and the work of public and community music schools, with an emphasis on the work of El Sistema-inspired programs. Academic advising will take place in various contexts: MAT students will meet regularly with MAT faculty members and with mentor teachers from partner public schools, community music schools and instructors from Youth Orchestra Los Angeles (YOLA).

## Practicum Work Overview

As teaching interns, MAT students will design and teach lessons and units, assess student understanding, and modify practices to adapt to their students' needs in the context of educational priorities. Throughout each phase of their teaching experience, MAT students will engage in the kind of reflective practice that is essential to teaching effectively and growing professionally. Classroom Research Projects (CRP) conducted by MAT student apprentices will be informed by studies and experiences in classrooms and at El Sistema nucleos during the first three quarters and carried out in the final quarter.

MASTER OF ARTS IN TEACHING Requirements	Credits
<b>DEPARTMENTAL REQUIREMENTS</b>	
Schooling in the 21st Century	1
Topics in Music	6
Historical and Social Contexts of Teaching and Learning	3
Teaching as Clinical Practice	12
Residency Practicum	14
Strategic Design	3
Creating Music	6
Learning and Teaching in Music	3
Identity, Culture and the Classroom	3
Studio Lessons	0
Music Research Project	3
Research and Evaluation/Classroom Research Project	6
MAT Chamber Orchestra	3
<b>TOTAL CREDITS</b>	<b>63</b>

#### YEAR-LONG COURSE OF STUDY FOR ALL MAT STUDENTS:

Schooling in the 21st Century: A Learner's Perspective (introductory course) (1 credit)  
 Topics in Music I (3 credits)  
 Historical and Social Contexts of Teaching and Learning (3 credits)  
 Identity, Culture and the Classroom (3 credits)  
 Teaching as Clinical Practice I (3 credits)  
 Residency Practicum I (1 credit)  
 Teaching as Clinical Practice II (3 credits)  
 Strategic Design (3 credits)  
 Residency Practicum II (3 credits)  
 Creating Music I (3 credits)  
 Topics in Music II (3 credits)  
 Learning and Teaching in Music (3 credits)  
 Teaching as Clinical Practice III (2 credits)  
 Residency Practicum III (3 credits)  
 Creating Music II (3 credits)  
 Teaching as Clinical Practice IV (3 credits)  
 Residency Practicum IV (6 credits)  
 Studio Lessons (0 credits)  
 Music Research Project (3 credits)  
 Research and Evaluation/Classroom Research Project (6 credits)  
 MAT Chamber Orchestra (3 credits)

#### CALIFORNIA STATE TEACHING CREDENTIAL REQUIREMENTS SUMMARY

MAT students enrolled in 2014-2015 at the Los Angeles campus will complete requirements for a California Single-Subject K-12 Preliminary credential in music.

Requirements for the California State Teaching Credential, as well as out-of-state information, can be found online at <http://www.ctc.ca.gov/credentials/>. It is the responsibility of the student to fulfill the mandated requirements and supply the results to the MAT Program.

Everything that a MAT student will need to complete in the process toward applying for a teaching credential is outlined below. A student does not need to do all of these things at once. The student will receive more detailed instructions about how and when to complete each of these tasks in the first weeks of the program and

throughout the program during monthly student business meetings.

In order to earn the preliminary credential, in addition to the credential coursework offered through the MAT program, the state of California requires the following to be completed before a candidate can be recommended for a credential:

**Baccalaureate Degree:** Official transcripts from ALL Institutes of Higher Education, including community colleges, must be provided when applying for a credential.

#### California Basic Educational Skills Test (CBEST)

**Subject Matter Competency:** The state of California requires teacher credential candidates to obtain subject matter competency in the academic area they are pursuing a credential. There are two avenues available for Competency:

a. University coursework: many universities offer the "teacher track" major coursework in English, Biology, History or Mathematics. If a student has majored in one of the four academic areas, but his/her transcript does not indicate subject matter competency, the student may have his/her transcripts evaluated by the university; there is a form to verify subject matter competency.

OR

b. California Subject Examination for Teachers (CSET). The Single Subject CSET Exam includes passing all subtests for the subject area you want to teach.

**Tuberculosis Clearance (TB):** Present original copy of test results. This needs to be completed before the start of the spring quarter.

**California Commission on Teacher Credentialing (CCTC or CTC) Certificate of Clearance (fingerprint clearance):** California Education Code requires all individuals who seek to

obtain a California teaching credential issued by the California Commission on Teacher Credentialing (CCTC) to receive fingerprint clearance from the California Department of Justice (DOJ) and the Federal Bureau of Investigation (FBI) through the Commission. Individuals who have received fingerprint clearance through other California agencies or who are cleared for pre-professional work are not exempt from this process. The Certificate of Clearance is a requirement for all first time applicants for a teaching credential.

An applicant whose legal record contains anything more serious than minor traffic violations should contact the Commission at <http://www.ctc.ca.gov/educator-discipline/default.html>. Any questions of personal qualifications must be resolved before beginning the program. Each applicant is responsible for submitting the application to the CCTC and applies as early as possible to allow the time for the Certificate of Clearance to be processed.

**CPR:** Infant, child and adult certification is required.

**United States Constitution:** This requirement can be met by exam or coursework.

**CTAP Level 1 Certification:** State technology requirement for credentialing.

**TPAs:** Teacher Performance Assessments.

Fees related to requirements for California single-subject credentials are set by the California Commission on Teacher Credentialing (CTC) and are incurred by the MAT student. MAT faculty and the program director will shepherd students through the credentialing process, but it is the responsibility of the student to fulfill these requirements, and the student must supply the results to the MAT Program in order to graduate.

# COURSES OF INSTRUCTION

## GENERAL INFORMATION

The following is a list of courses currently offered in the Conservatory at Longy School of Music of Bard College. Courses run annually, for either one or two semesters per year, unless otherwise stated. Prior to registration, the Academic Affairs Office publishes a list of the next semester's course offerings with updated information on meeting times and instructors. The instructors listed below are projected to be teaching in 2014-2015 and are subject to change. The school reserves the right to cancel classes for enrollment or other reasons.

Most classes are offered for one or two credits. Typically, one-credit classes meet for 75–90 minutes per week, and two-credit classes meet for 120–180 minutes per week, with some exceptions. All credit amounts listed below are given per semester. The credit totals found in the degree and diploma program tables on pages 18–44 should be divided by the number of semesters required. For example 10 credits of Individual Instruction for a Master's program = 4 semesters of Individual Instruction, 2.5 credits per semester.

Courses at the 100–400 levels are generally taken by undergraduates, while courses at the 500–700 levels are generally taken by graduates.

In addition to registering for classes each semester, students must register for Promotional Juries or Required Recitals in the appropriate semester.

## PRIVATE STUDIO INSTRUCTION

Full-time degree and diploma students (with the exception of those in the Opera department and those in the third year of Dalcroze study) register for fifteen hours of private lessons per semester (graduate: 2.5 credits; undergraduate: 3.5 credits). Opera students divide their lesson credits (3 per semester) between a vocal instructor (Dramatic Coaching for 2 credits) and a coach (Musical Coaching for 1 credit).

## CHAMBER MUSIC

### **Chamber Music Ensembles**

Course: ES402/ES602  
(undergraduate/  
graduate) (1 credit)  
Instructors: Chin/Faculty

Ensembles are formed each semester and receive 10 hours of faculty coaching. An end-of-semester performance is required.

Offered Fall and Spring semesters. May be repeated for credit.

### **Advanced Chamber Music Seminar**

Course: ES612 (1 credit)  
Instructor: Merfeld

This course will offer in-depth study of chamber music repertoire, focusing on the work of one composer or works from a specific period. The specific repertoire for study will be determined by the instructor and will reflect works that are particularly “conversant” with each other. In addition to intensive coaching, the class will offer opportunities for the participants to develop skills in analytical and creative criticism. Each group will be expected to present a paper on stylistic, compositional, and interpretive aspects of the work they are studying. Permission of the instructor and Chamber Music Chair required. Offered Fall and Spring semesters. May be repeated for credit.

## World Music Chamber Ensemble

Course: ES615 (1 credit)  
Instructor: Blanco

This class will contribute to the disappearance of a line of division that has existed for centuries between the so called "Classical" & "Popular" music; the manifestations of musical aesthetic tendencies of our times, increasingly reflects into a more holistic music society. Therefore, the musician of the 21st century should not be categorized any more by either one. These ensembles will focus on repertoire that will help improve the awareness of rhythm, harmony, stylistic diversity, musical textures and above all, the development of individual and collective alertness and response to different musical instances during a performance. Offered Fall and Spring semesters. May be repeated for credit.

## Longitude Ensemble: Advanced Seminar in Contemporary Chamber Music

Course: ES630 (1 credit)  
Instructor: Brust

The seminar will create a space for focused study and performance of modern and contemporary chamber music repertoire and techniques, focusing each semester on works specific to a compositional style or composer of the past century. The specific repertoire for study will be determined by the instructors and will vary each semester. In addition to intensive coaching, the class will offer opportunities for the participants to develop skills in compositional analysis from the performer's perspective, active listening, criticism, and modern interpretation. Each semester the ensemble will perform in a dedicated concert. In addition, each group will be expected to give an in-class presentation on compositional, interpretive, and expressive aspects of the work they are studying. Permission of the instructor and Chamber Music Chair required. Offered Fall and Spring semesters. May be repeated for credit.

## COLLABORATIVE PIANO

### Techniques of Vocal Coaching

Course: CP501 (1 credit)  
Instructor: Moll

This class covers various aspects of vocal coaching and familiarizes students with the skills essential for rehearsing and performing pianists. Fall semester only. Offered in alternate years (Fall 2014, Fall 2016, etc.).

### Techniques of Chamber Music Coaching

Course: CP502 (1 credit)  
Instructor: Chin

This course seeks to develop necessary skills and knowledge for collaborative pianists, and other instrumentalists by permission of the instructor, to become effective chamber music coaches. Permission of instructor required. Offered Fall and Spring semesters.

### Chamber Music Literature

Course: CP505 (1 credit)  
Instructor: Moll

An analysis and performance seminar examining the major chamber repertoire for piano and strings. Offered Fall and Spring semesters. Satisfies one credit of chamber music requirement. May be repeated for credit.

### Assigned Accompanying

Course: CP410/CP610  
(undergraduate/  
graduate) (1 credit)  
Instructor: Moll

Pianists are given appropriate assignments collaborating with vocalists or instrumentalists. Offered Fall and Spring semesters. May be repeated for credit.

### Collaborative Piano Department Seminar

Course: CP612 (0.5 credit)  
Instructors: Moll/Faculty

Longy faculty and guest teachers present seminars, lectures, and master classes on interpretation, repertoire, and analysis. Offered Fall and Spring semesters. May be repeated for credit.

## COMPOSITION AND THEORY

### Rudiments of Music: Aural Skills

Course: TH096 (Fall, 2 credits)  
TH097 (Spring,  
2 credits)  
Instructor: Van Buskirk

The Music Theory faculty may place students not ready for Fundamentals I, based on diagnostic testing at New Student Orientation, into Rudiments of Music: Aural Skills, allowing a full-year's introduction to the materials covered in the Fundamentals sequence. Full-year course.

### Rudiments of Music: Written Theory

Course: TH098 (2 credits)  
Instructor: Van Buskirk

The Music Theory faculty may place students not ready for Harmony 1, based on diagnostic testing at New Student Orientation, into Rudiments of Music: Written Theory, allowing an introduction to the materials covered in the Harmony sequence. Fall semester only.

### Beginning Solfège and Musicianship (Fundamentals I)

Course: TH101 (Fall, 2 credits)  
TH102 (Spring,  
2 credits)  
Instructor: Evans or Bennett

Aural skills are developed through the techniques of solfège, rhythmic reading, and the study of basic theoretical concepts. Students sight-sing in five clefs and practice melodic, rhythmic, and harmonic dictation. Full-year course.

### Intermediate Solfège and Musicianship (Fundamentals II)

Course: TH201 (Fall, 2 credits)  
TH202 (Spring,  
2 credits)  
Instructor: Aldins or Evans

A continuation of Fundamentals I: sight-singing in seven clefs, one- and two-voice melodic dictation, chromatic material, intermediate rhythmic and harmonic dictation. Full-year course. Prerequisite: TH102.

### Advanced Solfège and Musicianship (Fundamentals III)

Course: TH301 (Fall, 2 credits)  
TH302 (Spring,  
2 credits)  
Instructor: Aldins or Evans

A continuation of Fundamentals II: advanced sight-singing and dictation work, chromatic and atonal material, advanced rhythmic and harmonic dictation, prepara-

tion for score reading. Full-year course. Prerequisite: TH202.

### Harmony 1

Course: TH111 (2 credits)  
Instructor: Van Buskirk

An introduction to harmony and harmonic analysis through written and keyboard exercises, dictation, harmonization of melodies and bass lines, and the study of harmonic idioms. Offered Fall and Spring semesters. Prerequisite: TH098 or placement.

### Harmony 2

Course: TH112 (2 credits)  
Instructor: Bennett

A continuation of Harmony 1. Offered Fall and Spring semesters. Prerequisite: TH111 or placement.

### Harmony 3

Course: TH113 (2 credits)  
Instructor: Aldins

A continuation of Harmony 2. Offered Fall and Spring semesters. Prerequisite: TH112 or placement.

### Harmony 4

Course: TH211 (2 credits)  
Instructor: Aldins or Brust

A continuation of Harmony 3, with greater emphasis on chromatic harmony, analysis, and keyboard work. Offered Fall and Spring semesters. Prerequisite: TH113 or placement.

### Harmony 5

Course: TH212 (2 credits)  
Instructor: Aldins or Brust

A continuation of Harmony 4. Offered Fall and Spring semesters. Prerequisite: TH211.

### Form and Analysis

Course: TH321 (Fall, 2 credits)  
TH322 (Spring,  
2 credits)  
Instructor: Morrison

A thorough study of musical forms with a special emphasis on the major forms of the Classical period: sonata, minuet, rondo, etc. Full-year course. Prerequisite: TH212.

## Analysis of 20th and 21st Century Music

Course: TH341 (1 credit)  
Instructor: Van Buskirk

In this course, students will study the major styles and techniques prevalent in music since 1900. Score analysis and readings will provide students with the basic skills required to engage and understand contemporary music. Assignments will include listening, analysis exercises, and short composition exercises. A wide range of composers and topics will be discussed including Debussy, Bartók, Stravinsky, Messiaen, Copland, atonality, and electronic music. Undergraduate only. Spring semester only. Prerequisite: TH212 or permission of the instructor.

## Composition Department Seminar

Course: TH412/TH612  
(undergraduate/  
graduate) (0.5 credit)  
Instructors: Van Buskirk/Faculty

This weekly class for undergraduate and graduate level composers combines faculty and student presentations, guest master classes, analytical and performance projects, group composition instruction on appropriate topics, and consideration of career issues. Full-year course. May be repeated for credit.

## Counterpoint: 16th-century

Course: TH421 (Spring,  
2 credits)  
Instructor: Evans

A one-semester study of counterpoint focusing on basic voice-leading techniques and the treatment of dissonance and imitation. Prerequisite: TH113.

## Counterpoint: 18th-century

Course: TH422 (Fall, 2 credits)  
Instructor: Evans

A one-semester study of counterpoint focusing on basic voice-leading techniques and the treatment of dissonance and imitation. Prerequisite: TH113.

## Topics in Counterpoint: American Style Dissonant Counterpoint

Course: TH423 (2 credits)  
Instructor: Evans  
*Not offered in 2014-2015.*

This course will work with methods set forth by Henry Cowell and Charles Seeger in the 1920's and 30's, with focus on the latter's "Manual of Dissonant Counterpoint" in order help students to compose, appreciate and perform works with maximal heterophony (independence or non-coincidence of line) in rhythm, interval and texture. Coursework will include composition, performance and appreciation of relevant works by Cowell, Charles Ives, Ruth Crawford, Carl Ruggles, Henry Brant, John Cage, Elliott Carter, etc. Prerequisite: TH212

## Orchestration

Course: TH431 (Fall, 2 credits)  
TH432 (Spring,  
2 credits)  
Instructor: Aldins

A comprehensive introduction to the principles of instrumentation and orchestral scoring centered on in-depth study of the possibilities of individual instruments. Full-year course. Offered in alternate years (2014-2015, 2016-2017, etc.). Prerequisite: TH113.

## Graduate Aural Theory Review

Instructor: Morrison or Brust

A non-credit ear training laboratory review for students who do not pass the Master of Music Aural Theory Proficiency examination during orientation. Passing the review course satisfies the aural theory requirement.

Course: TH501-A

A faster-paced 1-semester version of the review course for students who receive a relatively high, but not passing, score on the proficiency examination. Offered Spring semester only.

Course: TH502-A

A slower-paced 2-semester version of the review course for students who receive a low score on the examination. This sequence must be started in the fall. Both semesters must be passed to satisfy the proficiency requirement.

## Graduate Written Theory Review

Instructor: Bennett, Evans, or  
Van Buskirk

A non-credit review of harmony, figured

bass and part-writing for students who do not pass the Master of Music Written Theory Proficiency examination during orientation. Passing the review course satisfies the written theory proficiency requirement.

Course: TH501-W

A faster-paced 1-semester version of the review course for students who receive a relatively high but not-passing score on the examination. Offered Fall and Spring semesters.

Course: TH502-W

A slower-paced 2-semester version of the review course for students who receive a low score on the examination. This sequence must be started in the fall. Both semesters must be passed to satisfy the proficiency requirement.

## Composition for Performers

Course: TH505 (1 credit)  
Instructor: Morrison

This course actively engages pianists, instrumentalists, and singers in building an understanding of musical coherence by composing. Offered Fall and Spring semesters.

## Drama in Song: Anatomy of a Theater Song

Course: TH512 (1 credit)  
Instructor: Brust

Through detailed analysis of the music and lyrics of a variety of American musical theater songs, this class will explore what makes a theatrical song effective, and how dramatic characters are created musically and lyrically. Formal organization, melodic construction, accompaniments and harmony will be analyzed in terms of creating a succinct, dramatic structure. Along with 'classic' songs from the American musical canon, the course will delve especially into the work of Stephen Sondheim. The course is geared specifically toward singers and accompanists, although open to all MM students. Fall semester only. Prerequisite: MM students must already have passed the Written Theory Proficiency. Other students must receive prior permission of the instructor. Offered Fall semester only. Prerequisite: Written theory proficiency passed.

## Introduction to Computer Music

Course: TH521 (2 credits)  
Instructor: Van Buskirk

The course includes technical sessions covering basic concepts in computer music and electroacoustic composition, such as the MIDI protocol, audio recording techniques, digital synthesis, and signal processing. Fall semester only. Satisfies the MM Theory distribution requirement.

## Computer Music II

Course: TH522 (2credits)  
Instructor: Van Buskirk

A continuation of the material covered in TH521. Computer Music II focuses on live electroacoustic music. The software packages Max/Msp and SuperCollider will be used to create applications for live performance. Spring semester only. Offered in alternate years (Spring 2015, Spring 2017, etc.). Prerequisite: TH521 or permission of instructor.

## 20th and 21st Century Performance Practice

Course: TH547 (2 credits)  
Instructor: Brust

This performance workshop centers on readings, rehearsals, and performances of representative 20th-century compositions and develops confidence in approaching complex contemporary parts and scores. Spring semester only. Offered in alternate years (Spring 2015, Spring 2017, etc.) Satisfies the MM Theory distribution requirement.

## Analysis Toward Performance: Music from the Inside Out

Course: TH527 (2 credits)  
Instructor: Evans

Through study of music from students' current repertoire, this course explores various analytical techniques geared to gaining insight into musical language and structure. In-depth exploration of form, harmony, melody, and rhythm will be oriented toward informing performance. By means of intense focus on a few works, students acquire the necessary analytic tools to access and understand the complete musical infrastructure of a given composition, leading to intelligent and hopefully more profound performances. Fall semester only. Satisfies the MM Theory

distribution requirement.

### **Proseminar: 20th- and 21st-Century Repertory and Techniques**

Course: TH531 (2 credits)  
Instructor: Brust

Graduate-level survey of modern compositional methods and repertory. Open to M.M. composition students and others by permission of the instructor. Fall semester only. Satisfies the MM Theory distribution requirement.

### **Topics in Analysis: Tonal**

Course: TH532 (2 credits)  
Instructor: Aldins

Graduate-level study of compositional and performance issues in a focused body of works. Fall semester only. Satisfies the MM Theory distribution requirement.

### **The Music of Stravinsky**

Course: TH535 (2 credits)  
Instructor: Van Buskirk

This course will look at a selection of pieces that represent Stravinsky's entire output. We will start with early works like *Fireworks*, move on to the big three ballets, and then to pieces in the neoclassical and serialist periods. Class repertoire will include *The Rite of Spring*, *Pulcinella*, *Concerto in D*, *Agon*, and *The Flood*, as well as smaller chamber works. Students will gain experience analyzing and comparing repertoire in various compositional styles and languages. A final analysis project will be required at the end of the semester. Fall semester only. Satisfies the MM Theory distribution requirement.

### **Contemplating Music**

Course: TH536 (1 credit)  
Instructor: Morrison

Contemplating music combines contemplative practice and a simple but profound analytical technique to get at the very essence of what makes a piece of music what it is. Readings on the nature of analysis accompany the in-class experience of collaboratively penetrating the phenomenon of music as it unfolds in time. The result is a new level of insight into music and musical analysis. Fall semester only. Counts toward the MM Theory distribution requirement.

### **The Pedagogy of Theory**

Course: TH540 (1 credit)  
Instructor: Evans

This course will explore techniques and means of teaching written and aural theory concepts. Topics to be examined will be rhythmic solmization, dictation techniques, incorporation of keyboard into a harmony class, and strategies of solfège curriculum. The course will include the study of pedagogical ideas and techniques as well as experience utilizing those ideas and techniques in practicum-style teaching. Spring semester only. Counts toward the MM Theory distribution requirement.

### **Topics in 20th/21st Century Analysis: Sound Mass and Electronic Music**

Course: TH542 (2 credits)  
Instructor: Morrison

The course will provide a vehicle for the close study of some of the most innovative music of the twentieth and twenty-first centuries, sound mass music and electronic (or electro-acoustic or computer) music. We will apply an analytical technique known as the Sound Energy Aggregate (SEA) throughout the semester. The technique is one which attempts to account for the role of all musical parameters in building up the composite impact, and the emotional profile or sound energy aggregate of a piece. Spring semester only. Satisfies the MM Theory distribution requirement.

### **Charles Ives, Elliott Carter, and the American Tradition**

Course: TH545 (1 credit)  
Instructor: Van Buskirk

This course will look at the music of Charles Ives and Elliott Carter and place each in the context of American classical music during the 20th and 21st centuries. We will also explore the music of other 20th-century composers (including Debussy, Schoenberg, Varèse, Copland, and Boulez) to give the music of Ives and Carter context with the music being written by their contemporaries. Students will gain experience analyzing and comparing repertoire in various compositional styles and languages. Spring semester only. Counts toward the MM Theory distribution requirement.

### **Words and Music: Analysis of Song**

Course: TH546 (2 credits)  
Instructor: Brust  
*Not offered in 2014-2015*

This course explores the successful marriage of words and music throughout the ages, including folk song, German Lied, French mélodie, American art song, popular song, and music of the theater. Through musical analysis and some elementary song composition, students will discover how composers successfully synthesize words and music to illuminate the inherent emotions and meanings of a text. Spring semester only. Offered in alternate years (Spring 2014, Spring 2016, etc.). Prerequisite: MM students must already have passed the Written Theory Proficiency. Satisfies the MM Theory distribution requirement.

### **Schenkerian Analysis and Performance**

Course: TH550 (2 credits)  
Instructor: Evans

This course will introduce and work with Schenkerian modes of tonal analysis, starting with simple counterpoint and diminutions, then working with complete scores via a layered approach that starts with a score and reveals a simple surface, foreground and middleground. Course activities will also include composition, improvisation and performance coaching in a style reflective of this methodology, which Schenker himself used in his own instrumental teaching. Spring semester only. Satisfies the MM Theory distribution requirement.

### **The Music of Brahms**

Course: TH552 (2 credits)  
Instructor: Brust

Johannes Brahms eschewed the ultra-romantic bombastic and seemingly amorphous programmatic music being composed during the mid-nineteenth century. Rather, he remained an adherent of Beethoven's absolute music, and is known for his thematic continuity, economy, formal coherence and lyrical beauty. This in-depth analysis course will explore symphonic and chamber works, primarily focusing on Brahms's use of the principle of 'developing variation,' especially within sonata forms. Through the investigation of motivic development, tonal relation-

ships, innovative use of rhythm and form, students will acquire an understanding of his compositional *modus operandi* and of his true progressiveness. Issues of performance practice will also be addressed. This course requires knowledge of chromatic harmony and possession of strong form and analysis skills. Spring semester only. Prerequisites: Knowledge of chromatic harmony and strong form and analysis skills.

### **Multimedia Composition and Sound Design**

Course: TH541 (2 credits)  
Instructor: Van Buskirk  
*Not offered in 2014-2015*

This course covers the technical and creative concepts behind composing for film, games, and other cross media applications. Topics include multimedia uses of notation software, sequencing, sampling, film scoring, sound design and surround sound mixing techniques. Students will have the opportunity to work in the computer music studio on creative projects for each topic. Offered in alternate years (Spring 2014, Spring 2016, etc.).

## **CONDUCTING**

### **Orchestral Conducting and Score Reading**

Course: CN510 (Fall only, 2 credits)  
Instructor: McDonald

Provides instruction in conducting technique, score reading, analysis, and interpretation as illustrated through the standard orchestral repertoire. Repertory is assigned based on the student's conducting background, so the course is open to beginning, intermediate or advanced students. Prerequisite: TH113 or equivalent. Fall semester only. May be repeated for credit.

### **Advanced Orchestral Conducting and Score Reading**

Course: CN511 (Spring only, 2 credits)  
Instructor: McDonald

Advanced seminar in conducting technique, score reading, analysis, and interpretation as illustrated through the standard orchestral repertoire. Course will expand on principles

covered in Introductory Conducting course, and will address rehearsal technique using LCO repertoire as an area of focus. Prerequisite: CN510 or equivalent. Class will involve extensive work at the keyboard. Spring semester only. May be repeated for credit.

## DALCROZE EURHYTHMICS

### **Introduction to Eurhythmics**

Course: DA401 (1 credit)  
Instructor: Ausch

Movement transforms sound into concrete relationships of time, space, and energy. Topics such as tempo, inner pulse, canon, diminution/augmentation, and meter are studied through movement, analysis, performance, and improvisation. DA401 is required for students in the undergraduate diploma program. Fall Semester only.

### **Introduction to Eurhythmics: Second Semester**

Course: DA402 (1 credit)  
Instructor: Ausch

This course builds and expands on the Dalcroze skills acquired in DA401. DA402 is required for students in the undergraduate diploma program and for Dalcroze majors. Spring semester only. Prerequisite: DA401.

### **Eurhythmics Lab**

Course: DA501 (1 credit)  
Instructor: Ausch

Students will learn basic Dalcroze movement exercises of coordination, rhythmic layering, expression, phrasing, anacrusis-crusis-metacrusis principle of musical flow, as well as explore different Dalcroze inspired rehearsal techniques (movement, gesture, ensemble skills, improvisation, silent rehearsal, use of props). The experience of physical and emotional dimensions of a particular piece of music enhances the rise of new performance dimensions, questions and answers about the musical message and solving technical and artistic challenges. Interpretation is directly affected and influenced by the kinesthetic images and the connection between the music and performer deepens at every level: emotional, physical and intellectual. Offered Fall and Spring semesters. Graduate only.

### **Musicianship for Singers**

Course: DA502 (1 credit)  
Instructor: Ishizuka

This course will help singers improve their overall musicianship skills, especially in connection with sight-singing and rhythm. Students will learn to connect the eyes with the ears to improve sight-singing skills and the flow of rhythm. Intervals and triads found in major and minor scales will be extensively learned and practiced, along with rhythmic exercises to hone this aspect of musicianship. Offered Fall and Spring semesters.

### **Letting the Ear Lead: Ensemble Improvisation (Non-Jazz Classical and Contemporary)**

Course: DA506 (1 credit)  
Instructor: Tucker

Improvisation implies spontaneity, risk, attention, communication, and expression. Classical musicians are often bound to the score and fearful of making music without it. Students learn to free themselves from the written page and gain confidence in creating and developing their own musical ideas in ensemble with other players, through active listening to harmonic, rhythmic, and melodic events. Improvisational techniques are applied to the study of repertoire, so that an improvised "reduction" can inform understanding of structure and lead to greater freedom in performance. Spring semester only. Satisfies the Improvisation requirement.

### **Plastique Animé**

Course: DA507 (1 credit)  
Instructors: Ausch/Ishizuka

Plastique Animé is a course in musical analysis through action and movement. It applies the Dalcroze principles and methods of connecting sound and movement for the purpose of studying the form, character, and compositional elements of a musical work, giving it expression through movement and spatial design. This embodiment of a musical composition adds a powerful sensory experience to its understanding and interpretation. Students develop a musical understanding that is both emotional and physical. Weekly assignments include readings, writing, and analysis, as well as movement exercises. Final class performance. Spring semester only.

Prerequisite: Permission of instructors.

### **Improvisation for Pianists**

Course: DA510 (1 credit)  
Instructors: Tucker

This course for pianists develops the ability to speak the musical language spontaneously in solos and duets through a study of modes and scales, motives and phrases, and harmony and rhythm. Fall Only. Prerequisite: Piano majors or permission of instructor. Satisfies the Master of Music Improvisation requirement.

### **Principles and Language of Movement**

Course: DA521 (1 credit)  
Instructor: Lurie

Students will explore time, space, force, dynamics, phrasing and breath, and the elements of dance. Full-year course.

### **Methods I**

Course: DA551 (1 credit)  
Instructor: Ausch

The teacher-training seminar provides an in-depth philosophical and analytical introduction to the Dalcroze teaching and learning process, as well as to the context of Dalcroze pedagogy in the field of music education. Full-year course.

### **Dalcroze Global Studies**

Course: DA561 (2 credits)  
Instructor: Parker/Ishizuka

This course provides skills in the use of movement, in solving rhythmic difficulties, in ear-training and listening development, in group teaching, and in playing for Eurhythmics exercises. Full-year course with observed teaching in the second semester. Prerequisite: DA551.

### **Eurhythmics**

Course: DA611 (2 credits)  
Instructor: Parker/Ishizuka

Advanced level Eurhythmics. All Eurhythmics skills required for Dalcroze Certification will be reviewed, studied and refined in this course. DA611 will meet twice a week for 1.5 hours each session. One session will be taught by Parker and the other by Ishizuka. In addition to in-class work, special projects

in plastique, rhythmic score writing and musical analysis will be required. Prerequisites: DA561 and one three-week Summer Institute. Full-year course.

### **Solfège**

Course: DA621 (2 credits)  
Instructor: Parker/Ishizuka

Advanced level Dalcroze Solfège. All Solfège skills required for Dalcroze Certification will be reviewed, studied and refined in this course. DA621 will meet twice a week for 1.5 hours each session. One session will be taught by Parker and the other by Ishizuka. All Dalcroze techniques of ear-training and solfège will be reviewed: use of movement, quick reaction games, Do-Do scales major, minor and chromatic, improvisation. Weekly sight-singing assignments will be given and special projects in composition, two part writing, sing/play will be required. Prerequisites: DA561 and one three-week Summer Institute. Full-year course.

### **Improvisation**

Course: DA631 (2 credits)  
Instructor: Tucker/Parker/Ishizuka

Advanced level improvisation. All Improvisation skills required for Dalcroze Certification will be reviewed, studied and refined in this course. DA631 will meet for two 1.5 hour long sessions taught by Parker and Tucker, plus one hour long session in keyboard harmony, taught by Ishizuka. Playing for movement, leading eurhythmics exercises, harmonization of songs, exploration of keyboard textures, improvising on the primary instrument as well as the piano will be studied. Prepared and unprepared improvisation, solo and ensemble playing, tonal and non-tonal pitch systems will be studied. Prerequisites: DA561 and one three-week Summer Institute. Full-year course.

### **Methods II**

Course: DA651 (2 credits)  
Instructor: Latts

This pedagogy seminar is designed for Dalcroze teachers to develop and refine teaching skills based on an in-depth study of the Dalcroze principles and philosophy. The work is applicable to teaching musical concepts to a range of levels and ages, in settings from the classroom to the private studio, in both

private or public schools. Through discussion, demonstration, feedback, analysis and assignments, students will develop a deeper knowledge of the Dalcroze principles and philosophy and their application. They will develop and create their own solfege, listening, rhythmic movement and improvisation exercises. Participants will learn principles of effective teaching and lesson design and have practice-teaching opportunities in a variety of settings. Full-year course.

## EARLY MUSIC

### Historical Dance for Musicians

Course: EM521 (1 credit)  
Instructors: Pierce

This course explores the basic dances of the Renaissance and Baroque periods. Students will learn dances and play for dancing with attention to tempo, articulation, character, and form. Fall semester only.

### Early Music Chamber Ensembles

Course: EM530 (1 credit)  
Instructors: Faculty

Ensembles must be approved by the department chair and the Dean of the Conservatory and will receive 10 hours of coaching per semester. Offered Fall and Spring semesters. Satisfies one performance course credit. May be repeated for credit.

### Figured Bass Practicum

Course: EM561 (1 or 1.5 credits)  
Instructor: Montgomery

A survey of figured bass realization as practiced in the 17th and 18th centuries. The fall semester focuses on the beginnings of continuo playing, accompaniment skills, facility in reading figures, and improvising on bass lines. The spring semester addresses 18th-century developments in continuo playing and issues of national style. Harpsichordists and organists should register for 1.5 credits; non-keyboardists and Collaborative Piano majors should register for 1 credit. Non-keyboardists will attend the first hour only. Full-year course.

### Baroque Orchestra Studies

Course: EM601 (1 Credit)  
Instructors: Faculty

Offered in connection with the Historical Performance Emphasis programs in the String and Woodwinds and Brass departments, this course traces the emergence and development of the orchestra, its functions, and literature from circa 1600–1750. Both analytical and practical in focus, the course will provide an introduction to the major Baroque orchestral genres (overture, suite, sinfonia, concerto) as well as the use of the orchestra as a collaborative element in church, court, and theater. Class discussion will include issues of historical context and performance practice using primary and secondary sources and will complement rehearsals and a performance project on period instruments with a Baroque orchestra. Each student will undertake a more detailed study of a chosen work. Required for Historical Performance Emphasis students; can fill one Topics or Performance requirement for Early Music students. Fall semester only. Offered in alternate years as needed.

### Early Music Department Seminar

Course: EM612 (0.5 credit)  
Instructors: Dudas/Faculty

Longy faculty and other distinguished master teachers present seminars, lectures and master classes on interpretation, repertory, and analysis. Full-year course. May be repeated for credit.

## PERFORMANCE COURSES

The Early Music Department offers a rotation of new and recurring performance courses covering repertories from the Middle Ages to the eighteenth century and beyond. As appropriate, classes include research and study of original sources and theoretical materials, as well as rehearsal. Some may be designated for singers or instrumentalists only, while others are open to all performers. All classes lead to an end-of-semester performance. The following performance courses are offered in the current academic year:

### Voices and Viols: Madrigals of Marenzio

Course: EM502 (1 credit)  
Instructor: Hershey/Dellal

With a shared repertoire of the Italian madrigal in the late 16th and early 17th centuries, viol players and singers have much to offer each other in the area of performance

practice. Expression and articulation of text, polyphonic detail and intonation are areas of common concern and interest. Even as purely instrumental forms of the canzona, fantasia and dance suite were developing, text-centered works were on the vanguard of harmonic development and musical expression for instrumentalists. The class will concentrate on works of Sigismondo D'India, Luca Marenzio and Carlo Gesualdo, composers who influenced musicians of all disciplines throughout 17th century Europe. Especially in Jacobean and Carolinian England, viols and voices were specified as interchangeable in printed editions, and fantasias based on madrigal style and imported Italian madrigals were an important part of viol repertoire. As many 16th and 17th century musicians were trained in multiple disciplines of singing, playing instruments and composing, much can be learned in a class combining viol players and singers. Singers will focus on issues of modal tuning, the use of tone color and vibrato, and interpretation of poetry. Viol players will also consider articulation of text, and balance and support in working with singers in a polyphonic setting. Readings on composers and poets as well as historical social context will be required. A final concert of the repertoire studied will provide a demonstration of the skills learned. Fall only.

### The Play of Daniel

Course: EM503 (2 credits)  
Instructor: Azema

Longy students will be actively engaged, musically and theatrically, alongside the professional cast of The Boston Camerata in a new production of *The Play of Daniel* to be performed November 21 and 23 in Trinity Church, Boston. Students will understudy all Daniel roles (if proper voices are available); they will sing in tutti formation (men and women together; separately) during the play and possibly during liturgical excerpts; will have some small solo opportunities; and will generally be the link between the personae represented and the public at large during the play. Students will also attend several seminars during the Fall of 2014 which will examine the general musical background of *The Play of Daniel*; other medieval plays; notation; liturgy and other otherwise relevant elements which will inform their performances in November. Lectures and discus-

sions will be supplemented by structured listening and readings. Course requirements include class presentations; participation in class and performances; participants will be encouraged to deepen their understanding of medieval music and theater through personal performance (preparation to rehearsals and performances) and expected to deliver a short essay to sum up their experience, both in class and on stage. Fall semester only.

### 17th-century Concerted Vocal Music: Monody, Motet, Sonata circa 1600

Course: EM504 (1 credit)  
Instructor: Freundlich/Maiben

The solo song with basso continuo accompaniment emerged at the beginning of the seventeenth century, and its influence extended to all types of vocal and instrumental music, where chordal accompaniment from a figured bass gradually became the standard. We will study and perform works from Florence, where Cavalieri, the Caccinis, and Peri competed for supremacy, and from the courts of Ferrara and Rome, alongside music both vocal and instrumental from Mantua, Venice and the convents of Lombardy, by such composers as Leonarda, Cozzolani, Marini and Monteverdi. Readings and class presentations will support the exploration of the repertory in its historical context. The class will culminate in a full-length concert performance. Open to singers and instrumentalists by permission of the instructors. Fall semester only.

### 18th Century: Galant Style

Course: EM505 (1 credit)  
Instructor: Lion/Maiben

To celebrate the 200th anniversary of C.P.E. Bach's birth, we will explore German instrumental and vocal chamber music in the galant style by C.P.E. Bach, his godfather, G.P. Telemann, his brothers W.F., J.C. and J.C.F., and his contemporaries such as Quantz, alongside the galant experiments of his father J.S. Bach. Readings and class presentations will support the exploration of the repertory in its historical context. The class will culminate in a full-length concert performance. Open to singers and instrumentalists by permission of the instructors. Fall semester only.

## Playing In the Baroque Style

Course: EM507 (1 credit)  
Instructor: Lion

Bring baroque music to life with tools described by writers from the period! Phrasing, articulation, tempo, ornamentation, expression, and rhetoric will be explored as relevant to the pieces that we will learn. The repertoire will be determined by the makeup of the class and will include baroque sonatas and trio sonatas, concerti, and other chamber music. The class will include reading, discussions, master classes, and hands-on explorations of baroque pieces by Bach, Corelli, Handel, Couperin, Telemann, and their earlier and later contemporaries. Some music will be assigned, and some will draw on the repertoire that students are learning for their lessons as approved by the studio teacher. Open to modern and early woodwind players who have baroque music in their standard repertoire. Satisfies the Music History distribution requirement. Fall semester only.

## Introduction to Viols

Course: EM510 (1 credit)  
Instructor: Hershey

In the 16th and 17th centuries, the viola da gamba was a common second instrument for singers, keyboard players, composers, and players of other instruments. This class, with its group approach to instruction, will allow musicians majoring in other areas to develop the viol as means to exploring ensemble music for viols and experience the pleasure of consort playing, while supporting each other in their exploration of a new area of interest. Following the basics of technique, the class will begin by exploring Renaissance dance music and 16th century chansons and madrigals, later moving to Elizabethan fantasias and Italian canzonas. The end of the semester will be a community outreach program where students will perform ensemble music, talk about the viol and its history, and bring their new-found knowledge of the instrument to a new audience. Fall semester only.

## Viol Music from the Continent

Course: EM522 (1 credit)  
Instructor: Hershey

The class will explore the development of

the viola da gamba in Europe, both geographically and chronologically, through its repertoire. From its beginnings as the dominant stringed instrument in Italy in the 16th century to its use in the courts, noble homes and chapels of France and Germany, the viol has a large and varied repertoire which is often eclipsed by the brilliance of the English consort repertoire. In this class, each student will research a particular location in Europe where the viol was known to be widely used in the 16th and 17th centuries. Background reading will be assigned in order to provide an introduction. One in-class presentation by each student will describe the historical and social context for a particular repertoire or piece, including details of patronage, iconography and composer biographies. Repertoire researched by students will be augmented by the instructor. Spring semester only.

## Medieval Repertoire

Course: EM523 (2 credits)  
Instructor: Faculty

The course description was not available at the time of printing. Spring semester only.

## 17th-century Concerted Vocal Music: Italy Goes to France, Development of Oratorio

Course: EM524 (2 credits)  
Instructor: Maiben/Turner

In this performance class we will study the development of the Oratorio in Rome and subsequently in Paris, and perform two complete oratorios – Carissimi's *Jephthé* and Charpentier's *L'Enfant prodigue* – along with excerpts from oratorios by such composers as Cavaliere, Cavalli, Bembo, Lully and Lalande. Readings and class presentations will support the exploration of the repertoire in its cultural and historical context. The class will culminate in a full-length concert performance. Open by permission of the instructors to singers from all departments and early instrumentalists. Spring semester only.

## Renaissance Repertoire/Performance: A Capella Ensemble

Course: EM525 (1 credit)  
Instructor: Faculty

The course description was not available at the time of printing. Spring semester only.

## 18th-century Repertoire: Jacquet de la Guerre & Contemporaries

Course: EM526 (1 credit)  
Instructor: Lion/Maiben

Taking the Sonatas and Cantatas of Elisabeth Jacquet de la Guerre as the core repertoire and as a point of departure, we will examine the roles of gender and national style in the production and performance of music in late 17th- and early 18th-century France, with particular attention to the role of the salonniers and female patrons, and the activities of women as performers and composers. Vocal and instrumental chamber music by Jacquet de la Guerre and Antonia Bembo, Couperin and Sainte Colombe, and others. Readings and class presentations will support the exploration of the repertoire in its cultural and historical context. The class will culminate in a full-length concert performance. Open to singers and early instrumentalists by permission of the instructors. Spring semester only.

## Improvisation to Performance: Historical Models

Course: EM527 (1 credit)  
Instructor: Freundlich

Developing early music improvisation skills, informed by historical models. Emphasis is on blending and balancing elements of memorization, quotation, and discovery-in-the-moment. Musical projects include improvising on grounds, generating variations on popular songs of the day, and for instrumentalists, creating original preludes and fantasias. Spring semester only.

## TOPICS COURSES

Two Topics in Performance Practice courses are offered each year, focusing on the intersection of performance and scholarship. New areas of focus are developed each year. The following courses will be offered in the current academic year.

## Topics in Performance Practice: Hexachordal Theory

Course: EM541 (1 credit)  
Instructor: Evans

The course description was not available at the time of printing. Fall semester only.

## Topics in Performance Practice: Rhetoric in Music

Course: EM551 (1 credit)  
Instructor: Lion/Maiben

Rhetoric, the art of persuasion, formed an important part of the educational curriculum throughout Renaissance and Baroque Europe, and was a key concept in the musical language of the 17th and 18th centuries. This class explores rhetorical performance of words and music of the late Renaissance and Baroque, and develops practical skills in performing expressively and effectively for an audience. Primary and secondary source materials as well as musical scores will be studied, and each student will prepare and deliver two class presentations. The course will be divided into 2 units, the first exploring music and ideas of the late 16th-17th centuries, and the second focusing on music and ideas of the late 17th-18th centuries. Satisfies the Music History distribution requirement. Spring semester only.

## FOREIGN LANGUAGES

### Elementary French I

Course: FR301 (1 or 1.5 credits)  
Instructor: Kenney

Offered in 2014–2015 and 2015–2016.

### Elementary German I

Course: GE301 (1 or 1.5 credits)  
Instructor: Moll

Offered in 2015–2016 and 2017–2018.

### Elementary Italian I

Course: IT301 (1 or 1.5 credits)  
Instructor: Natoli

Offered in 2014–2015 and 2015–2016.

Three areas of foreign-language study are offered on a rotating basis. Undergraduate Voice majors must take two years of languages, registering for 1.5 credits per semester. Master of Music candidates in Voice, Opera, and Early Music voice must fulfill two credits of foreign language instruction. Other students may enroll in these classes as electives, 1 credit per semester. Classes meet weekly, with one year of study equaling a first-semester, college-level language course. Designed for students with little or no previous language study, these courses focus on

vocabulary, grammar, and conversational and listening comprehension skills, through in-class drills, dialogues, and multimedia activities. Full-year courses.

## MIND/BODY STUDIES

### **Alexander Technique**

Course: MB401 (1 credit)  
Instructor: Oosterbaan

Weekly classes provide brief turns of hands-on work from the instructor. The aim is to improve overall functioning by developing kinesthetic awareness of the head, neck, and back relationship. Open to performers and non-performers with or without previous Alexander experience. Offered Fall and Spring semesters.

### **Introduction to the Feldenkrais Method®**

Course: MB411 (1 credit)  
Instructor: Cheever

This class focuses on developing kinesthetic awareness in singing, playing, performing, and everyday activities through Awareness Through Movement® group lessons and brief turns of individualized, hands-on Functional Integration® lessons from the instructor. Open to performers and non-performers with or without previous Feldenkrais experience. Assigned readings, exercises, and oral and written assignments assist students in their self-reflection and learning. Offered Fall and Spring semesters.

### **Intermediate Feldenkrais®**

Course: MB412 (1 credit)  
Instructor: Cheever

This class deepens the understanding and application of Feldenkrais principles in relation to singing, playing, and performing. Through learning increasingly complex Feldenkrais Awareness Through Movement® (ATM) sequences, students are able to design their own ATM-like “tune-ups” to address problems encountered in singing, playing, and performing. The instructor also provides brief hands-on turns of Functional Integration® lessons. Assigned readings, exercises, and oral and written assignments assist students in their self-reflection and learning. Spring semester only. Prerequisite: MB411 or permission of the instructor.

### **A Mind/Body Approach to Performance Preparation**

Course: MB434 (1 credit)  
Instructor: Benoit

The mind-body connection is fundamental for musicians. Like athletes, our performances are greatly impacted by the health of our bodies and the focus of our minds. Musicians tend to concentrate primarily on musical preparation—neglecting the powerful mental and physical aspects of performance. Beyond practicing and traditional musical preparation, there are many ideas, skills, and techniques that can enhance performance and promote general wellness. This course is designed to teach performers how to incorporate these mind-body skills into their preparation. Through lectures, experiential exercises, and journal writing, participants explore ways to gain confidence, improve concentration, reduce stress, and develop self-esteem. Basic stress-management techniques are covered, including breath work, mindfulness meditation, progressive relaxation, visualization, time management, and dealing with negative self-talk. We will examine the impact of diet, exercise, and sleep on the psyche. In addition, we will look at depression and some of the unhealthy coping strategies such as substance abuse and eating disorders. Offered Fall and Spring semesters.

### **Yoga for Musicians**

Course: MB436 (1 credit)  
Instructor: Rife

Yoga is an ancient discipline meant to quiet the mind through the body. Using breathing techniques, meditation, and asanas, or yoga poses, participants will develop body awareness, improve posture, develop strength in the core and limbs, and develop a more flexible, healthy and efficient body. Good yoga practice has been shown to improve all aspects of musical performance. In this course, participants will be introduced to basic principles and practice of yoga as they relate to musicians' health. The course will provide didactic information, and participants will learn through journaling and experiential exercises. Offered Fall and Spring semesters.

### **What Every Musician Needs to Know about the Body: A Course in Body Mapping**

Course: MB437 (1 credit)  
Instructor: Mulvey

Music-making is the coordination of small and large movements involving the whole body. The movements are guided by body maps in the brain. What Every Musician Needs to Know about the Body provides the anatomical information needed to update and refine body maps in order to improve movement and coordination while avoiding pain and injury. Refining movement to agree with the body's design enhances ease, precision, and enhances coordination. This course will guide the musician to understand the importance of training movement, the senses and awareness for the best music-making and health. Fall semester only.

### **The Poised Performer**

Course: MB438 (1 credit)  
Instructor: Mulvey

This performance-focused workshop will guide the student in exploring three elements of music-making that combine for poised performance. The first area is that of the senses relevant to music-making. Accessing the auditory, visual, tactile, and kinesthetic senses allows the musician to actively adjust effort and movement quality. The second is the impact of attention in performance. Students will experience how different styles of attention affect expression and comfort. The third area is movement. Accessing the subtle sensations of the choreography of movement in performance frees the musician to respond to the music, unleashing expression. The tools gained in this workshop will empower the musician to face career and musical challenges, including those related to anxiety and wellness. Spring Semester only. Undergraduate only.

## MODERN AMERICAN MUSIC (MAM)

### **Jazz Improvisation for the Classical Musician**

Course: MA421 (1 credit)  
Instructor: Cassino

Improvisation requires a thorough understanding of rigorous performance practices that differ substantially from types of notated

music. This course provides a theoretical framework for the imaginative and creative elements of improvisation. Offered Fall and Spring semesters.

### **Jazz Theory Review**

Course: MA501 (0 credits)  
Instructor: Faculty

This accelerated course covers traditional jazz harmony and incorporates ear training, theory, form and analysis, and composition. Major and minor scale harmony and modal harmony are covered along with the various applications of pentatonic, symmetrical and synthetic scales and rhythm. Analysis and chord theory are studied extensively. Fall semester only.

### **The Properties of Free Music**

Course: MA505 (1 credit)  
Instructor: Morris

This course examines the non-harmony based materials that are consistently used and redefined by improvising musicians. Includes the study of several seminal methodologies, (Unit Structures, Harmolodics, Tri-Axiom Theory and European Free Improvisation), with the focus on how they inform individual and group improvisation. Students will perform in class, compose short pieces—some with text descriptions, and create graphic scores. The course is open to anyone. No jazz experience is required. This is not a jazz course. Classical instrumentalists are encouraged to participate as are all MAM students. Composition students are as well. This course satisfies the MM Improvisation requirement. Fall semester only.

### **George Russell's Lydian Chromatic Concept of Tonal Organization**

Course: MA511 (2 credits)  
Instructor: Schwendener

The first modal theory of vernacular Western music, the Lydian Chromatic Concept emerged in 1945 from the jazz tradition. The class presents and explains the behavior of all tonal elements in an objective organization that ultimately embraces all of Western music. Full-year course; fall semester may be taken independently and is required of all MAM students. The textbook *The Lydian Chromatic Concept of Tonal Organization* must be purchased by all members of the

class.

### **Creative Development for Composers: Universal Musical Elements**

Course: MA504 (2 credits)  
Instructor: Schwendener

Open to students of all departments, required for MAM Composition majors. Understanding the broad array of objective elements involved in a successful composition is key to developing a complete yet open-ended creative approach. In this class, students address all formal elements related to the compositional process, and create original works and arrangements for traditional Big Band and large ensemble. These compositional elements utilize the logical and objective organization of all Tonal Resources of equal temperament provided by the Lydian Chromatic Concept and Organic Music Theory. Full-year course. Prerequisite: MA552

### **Advanced Rhythmic Techniques for Performers**

Course: MA520  
Instructor: Blanco (2 credits)

This class is specially designed to improve the performer's understanding and mastery of different rhythmic concepts and their application on the musician's instrument in various musical contexts. The students will learn basic percussion techniques and speaking rhythms, which they will later apply on their instruments. The course material will be based on different rhythmic approaches of a variety of world music styles such as Mediterranean and Eastern European music, including jazz and classical genres. Students will learn different rhythmic approaches and techniques by analysis and transcription of music by Jelly Roll Morton, Thelonious Monk, McCoy Tyner, and others as well as by working with compositions by 20th- and 21st-century composers including Oliver Messiaen, Gyorgy Ligeti, Alberto Ginastera, Steve Reich, and Leo Blanco, the instructor. Offered Fall and Spring semesters.

### **Jazz Analysis: The Intersection of the Composed and the Spontaneous**

Course: MA523 (1 credit)  
Instructor: Kohlhase

Through analyzing ninety years of jazz per-

formances, students investigate the intersections of composition and extemporization that contribute to jazz. This class seeks to demystify jazz composition and provide basic skills for both experienced jazz musicians and classical players who are newcomers to jazz. Spring semester only.

### **MAM Performance Survey: Coltrane**

Course: MA540 (1 credit)  
Instructor: Zaleski

The Performance Survey class is an intensive study on one influential MAM-related artist. The class will be half lecture-oriented, and half performance-based. Lectures will include a historical survey, transcription and analysis of the artist's improvisations and compositions, a look into other successful artists who have been influenced by the artist featured in the class, and projects that have students compose music in the style of the featured artist. Spring semester only.

### **No Boundaries: Longy Big Band**

Course: MA550 (1 credit)  
Instructor: Zaleski

This ensemble will bring together all Longy students (including, but not exclusive to the MAM department) interested in working within the instrumentation of the standard jazz big band (5 saxophones, 4 trombones, 4 trumpets, rhythm section). The title of the ensemble does not feature the word "jazz" as many forms of the modern day big band cross genres, where the musicians in the band do not play the same roles as they would in a "standard" big band. While "No Boundaries" will certainly perform and study the styles of different "jazz" big bands like the Duke Ellington band, Thad Jones/Mel Lewis orchestra, the Buddy Rich band, and Count Basie orchestra, the course will also feature unique work with big band instrumentation by Longy faculty and selected guest artists. By working with guest artists, students will learn new compositional thought processes as well as different leadership skills in directing a band. Offered Fall and Spring semesters.

### **JAZZ COMPOSITION AND ARRANGING SEQUENCE**

This two-semester sequence, required for MAM Composition majors, focuses on a variety of elements of musical composi-

tion, including motivic-melodic, rhythmic, harmonic, contrapuntal, and orchestration techniques. It is likewise a survey of historic jazz styles and the compositional techniques derived from these stylistic periods.

### **Techniques of Jazz Composition and Arranging**

Course: MA502 (2 credits)  
Instructor: Hopkins

This class teaches compositional and arranging techniques. Students are required to compose and arrange music that demonstrates their understanding of the various techniques being taught in class. The specific areas of composition will include various concepts of form, traditional and non-traditional notation, and the use of linear and vertical structures in tonal and non-tonal music. The arranging component will teach and develop skills for arranging music of diverse instrumentation. The work of this class will be integrated with various MAM ensembles. Fall semester only.

### **Jazz Composition in Focus**

Course: MA552 (2 credits)  
Instructor: Hopkins

Students in this course will learn to compose music in a variety of jazz styles, encompassing a wide swath of historical idioms, compositional structures, and instrumentations. Spring semester only.

### **MAM Repertory Ensemble**

Course: MA601 (1 credit)  
Instructor: Kohlhase

The MAM Repertory Ensemble reflects the diverse nature of the MAM Department, pursuing a broad repertory. The size and instrumentation of the ensemble will vary from semester to semester. Offered Fall and Spring semesters. May be repeated for credit.

### **MAM Small Ensembles**

Course: MA602 (1 credit)  
Instructors: Cassino/Faculty

The MAM Department offers several types of small jazz ensembles, including traditional, avant-garde, and Latin ensembles. Offered Fall and Spring semesters. May be repeated for credit.

### **MAM Department Seminar**

Course: MA612 (0.5 credit)  
Instructors: Cassino/Faculty

Longy faculty and other distinguished master teachers present lectures and master classes on performance practice and teaching methods of both improvised and notated music. Full-year course. May be repeated for credit.

### **MAM LITERATURE AND MATERIALS SEQUENCE**

#### **Historical Survey of Contemporary Music**

Course: MA512 (1 credit)  
Instructor: Evans

Offered: Fall semester only, alternate years (Fall 2014, Fall 2016 etc.)

#### **Analysis of Contemporary Music**

Course: MA513 (1 credit)  
Instructor: Evans

Offered: Spring semester only, alternate years (Spring 2015, Spring 2017, etc.)

#### **Historical Survey and Aesthetic Foundations of Jazz**

Course: MA514 (1 credit)  
Instructors: Evans/Hicks

Offered: Fall semester only, alternate years (Fall 2015, Fall 2017, etc.)

#### **Jazz Analysis**

Course: MA515  
Instructor: Evans (1 credit)

This four-semester sequence examines American art music from both an aesthetic and historical perspective. Individual composers, musicians, and improvisers and their works are discussed in detail. Offered spring semester only, alternate years (Spring 2016, Spring 2018, etc.)

### **MUSIC HISTORY & INTERDISCIPLINARY STUDIES**

#### **Music History I: Medieval and Renaissance**

Course: HI201 (2 credits)  
Instructor: Montgomery

Offered Fall semester only.

## Music History II: Baroque

Course: HI202 (2 credits)  
Instructor: Montgomery

Offered Spring semester only. Prerequisite: HI201 or permission of instructor.

## Music History III: Classical and Romantic

Course: HI203 (2 credits)  
Instructor: Faculty

Offered Fall semester only. Prerequisite: HI202 or permission of the instructor.

## History of Musical Modernity

Course: HI204 (2 credits)  
Instructor: Faculty

Offered Spring semester only. Prerequisite: HI203 or permission of instructor.

The four-semester music history survey is required of all Longy undergraduates. The final semester combines historical and analytical approaches to the repertory.

## Graduate History Review

Course: HI501 (0 credit)  
Instructor: Montgomery

Master of Music students who do not pass the Music History Proficiency Exam will be enrolled in the Graduate History Review course beginning their first semester. Successful completion of this intensive full-year course will satisfy the requirements for proficiency in music history. The course will be segmented into four modules, two each semester: (1) Medieval and Renaissance through about 1600; (2) Baroque music through about 1750; (3) Classical/Romantic music through about 1900; (4) Music in the 20th and 21st centuries. Assessment will be based on four non-cumulative exams at the end of each module, attendance, participation, and regular quizzes on reading and listening assignments. Students will be required to re-take any semester they do not pass.

## History of String Playing in Film and Recording

Course: HI505 (1 credit)  
Instructor: King

This course examines the earliest recorded

materials available demonstrating the major forces in string performance up through World War II. Offered in alternate years (Spring 2015, Spring 2017, etc.).

## The Future of Classical Music

Course: HI520 (1 credit)  
Instructor: Jackson

With serialism and minimalism each having run their course, contemporary musical language now seems more fragmented than ever, while our most esteemed artists appear unable to resist the allure of a crossover CD. Indeed, we might well ask what role classical music now plays in a media-saturated society where art grapples daily with commerce. In order to discuss where classical music is headed, though, we should ask two preliminary questions: where does classical music currently stand, and how did we arrive at this point? Tracing its trajectory from 1900 to the present, our inquiries will cover not only the music itself, but also the philosophical and aesthetic forces that shape it and its audiences. Reading from pertinent sources, hearing a variety of musical examples, and meeting shapers of the new music, we will share reflections through class discussion and short critical essays. Offered Fall and Spring semesters.

## Nationalism in Music

Course: HI522 (1 credit)  
Instructor: Entwistle

This graduate-level seminar will explore the rise of nationalism and its importance in nineteenth-century musical aesthetics. Representative composers and their repertoires will be studied, including Chopin (polonaises and mazurkas), Liszt (Hungarian rhapsodies), Dvorák (Slavonic dances and rhapsodies), Grieg (Norwegian dances), Sibelius (symphonic poems), and the so-called Russian "Mighty Handful." The ideological context of these works (overt or hidden) will be examined, as well as the historical events that shaped and encouraged nationalistic trends in music. Fall semester only.

## History of Art Song

Course: HI535 (1 credit)  
Instructor: Moll

A survey of western and eastern European and North American Art Song from the

mid-18th century to the present. This course provides an in-depth examination of composers and poets and the historical context in which the art song genre has flourished. Fall semester only. Offered in alternate years (Fall 2015, Fall 2017, etc.).

## Collaborative Music, Art, and Literature: An Interdisciplinary Approach to Interpretation

Course: HI540 (1 credit)  
Instructor: Cutting

An imaginative, interdisciplinary approach to interpretation that allows students to explore the artistic and literary culture surrounding the music they are performing. Spring semester only.

## Paris Between the Wars

Course: HI543 (1 credit)  
Instructor: Entwistle

This seminar will explore one of the most vibrant times and places in the history of music. After World War I, Paris became a magnet for creative artists, and this course will examine the expatriate scene that included such talents as Gershwin, Stravinsky, Copland, Prokofiev, Hemingway, and Picasso, as well as examine the creative efforts of French composers active in the capital, such as members of Les Six. We will also consider the cultural climate of Paris during this period, from the heady days of the "Roaring Twenties" to the depressed economic times that plagued the 1930s, concluding with an exploration of the events leading up to the second world war and their ramifications in the musical world. Spring semester only.

## Music and Architecture

Course: ID401 (1 credit)  
Instructor: Aush

Music and architecture share common concepts: structure, mass, rhythm, time, gravity, proportion, and emotional impact. Many have studied this parallel; the famous quote attributed to the German philosopher Friedrich Schelling "architecture is frozen music" is the starting point of the course, which explores the aesthetic, philosophical and historical connections between the two arts. Undergraduate only. Fall semester only.

## Research and Materials: The Musician in the Library

Course: ID512 (2 credits)  
Instructor: Entwistle

This course prepares performers to write cogently and speak articulately about music, work with the tools of a music research library, and acquire the skills needed to become more knowledgeable performers. Offered Fall and Spring semesters.

## String and Piano Sonatas: Beethoven

Course: ID525 (1 credit)  
Instructor: Merfeld

A one semester course surveying the violin and cello sonatas by Beethoven open to pianists, violinists and cellists. This performance course will cover many of the violin and cello sonatas by Beethoven. While all movements of selected sonatas will be performed and coached in class, students will not necessarily play one entire sonata, but will be assigned contrasting movements from different sonatas. Class discussion will center on matters of style and harmonic language. Through listening assignments and a final written assignment, students will also become more conversant in the musical language of Beethoven and will be able to refer to specific works by Beethoven not covered in the class. Duos will be expected to rehearse outside of class. An in-class performance, coupled with a short oral presentation on one movement will conclude the course. Open to graduate students and to undergraduates with permission of the instructor. Spring semester only.

## Fin de Siecle Vienna Song Seminar

Course: ID538 (1 credit)  
Instructor: Struss

This class is an in-depth examination of the song literature and the life and times of composers living in Vienna at the turn of the 19th Century for performers, both singers and pianists. The music of Gustav Mahler and Richard Strauss will be the main component of the course, but we will also look at the music of some of the less known composers such as Ziemlinsky and Korgold, as well as the young Schönberg and Berg. Particular attention is given to varying interpretations of the works, as well as to the poetry, special performance problems,

and collaborative skills between singers and pianists. Pianists and singers are paired and assigned songs based on their level of skill and voice type. There will also be discussion about the history, the art, the architecture and the incredible ambience of Vienna at this period in history. Open to singers and pianists. Fall semester only.

### Improvisation as a Learning Tool for Singers

Course: ID537 (1 credit)  
Instructor: Ausch

In this class, singers will explore the range of improvisation from the so-called “free improvisation” (which defies any conventional structure or style) to highly structured improvisation events around rhythmic motifs, melodic motifs, chord progressions, and modes. We will also explore repertoire in which improvisation is assumed and required: jazz, cabaret, American Songbook, and musical theatre. Students will also be introduced to the improvisational vocal repertoire of John Cage, Meredith Monk, Bobby McFerrin, Morton Feldman, Björk, and Pauline Oliveros. Fall semester only

### European and American Cabaret

Course: ID540 (1 credit)  
Instructor: Ausch

*Not offered 2014-2015.* This course explores the historical evolution and repertoire of European and American cabaret and is intended for singers and pianists who want to widen their repertoire beyond traditional classical music into other forms, such as cabaret. Repertoire will include works by Guilbert, Piaff, Satie, Poulenc, Eisler, Weill, Schoenberg, Wedekind, Gershwin, Porter, Berlin, Sondheim, Blitzstein, Bolcom, Britten and others. Each of the sessions will consist of two parts: the first half hour will contain a short historical lecture or discussion followed by one hour of performance similar to a master class. Spring semester only.

### American Songbook

Course: ID545 (1 credit)  
Instructor: Roll

This class studies the great American musical repertoire beginning with early American song and vaudeville, continuing on to the great Broadway musicals of past and present,

including Carousel, Oklahoma, Fiddler on the Roof, West Side Story, The King and I, Show Boat, South Pacific, and many more. We will also look at musicals with great vocal demands, musicals that feature choreography, and rock and folk-rock musicals. A great part of the course will be devoted to the songs of Cole Porter, Irving Berlin, Rodgers and Hammerstein, Rodgers and Hart, etc. Each week students will be assigned repertoire and will sing and be coached in class. All apprentice and young artist programs now ask for a Broadway selection, so this course will be extremely helpful in preparing an audition package. Spring semester only.

### 20th- and 21st-Century American Art Songs

Course: ID546 (1 credit)  
Instructor: Struss

An in-depth exploration of the song literature of 20th and 21st-century America for singers and accompanists. All aspects of American art song literature will be explored, including composers of the early 20th century, prominent living composers, and younger composers, particularly ones active in the Boston area. Spring semester only.

### Independent Study Project

Course: IS600 (1 credit)  
Instructors: Faculty

Students may elect to engage in independent research for credit. See page 107 for description and guidelines.

### English as a Second Language

Course: EL501 (3 credits)  
Instructor: Blackburn

The purpose of this course is to help non-native English speakers gain the ability and confidence necessary to engage and succeed in academic classes at Longy. The focus will be on developing speaking, writing, reading, listening, and comprehension skills. Fall semester only.

### Curricular Practical Training (CPT)

Course: PT411/PT611 (undergraduate/graduate)(0.5 credits)  
Instructor: Chin

F-1 international students must enroll in CPT in connection with off-campus employment.

### MUSIC PEDAGOGY

#### School wide Seminar: New Approaches to Teaching

Course: MP510 (2 credits)  
Instructors: Ryczek/Faculty

This year-long, school-wide pedagogy initiative combines three prongs of inquiry. First, the course will explore the universal theories, components, values, and facets of great teaching in seminar-style large-group sessions, with students from various departments learning together. Second, the course will provide focused investigation of the pedagogical techniques unique to the student's instrument. Third, students will, under the guidance of a mentor teacher, teach in a practicum setting. The three prongs will be structured to provide opportunity for initial inquiry, practical teaching work, and rejoining the larger group for reflection and sharing of experiences.

### OPERA

#### Opera Studio

Course: OP501 (2 credits)  
Instructor: Roll

The Longy Opera Studio provides the singing actor with training in acting techniques and performance practices for the lyric stage, character development, and audition techniques, as well as musical coaching leading toward a major performance of scenes and operas. Offered Fall and Spring semesters. May be repeated for credit.

#### Aria/Monologue

Course: OP521 (1 credit)  
Instructor: Roll

A class dedicated to the singing actor. Using American theater monologue, singers study basic acting techniques through the exploration of the spoken word. This study is then applied to operatic literature. Offered Fall and Spring semesters. May be repeated for credit.

#### Opera History

Course: OP531 (1 credit)

Instructor: Enman

A survey of music-drama through the modern era, this course is open to all who appreciate the operatic experience and wish to trace its historical perspective. Full-year course; mid-year entrance by permission of instructor. Offered in alternate years (2014–2015, 2016–2017, etc.).

### Breath and Movement for All Disciplines

Course: OP541 (1 credit)  
Instructor: Roll

This class explores the study and use of breath in singing, speaking, and playing an instrument. Students will learn to understand the physicality of breath in the body at rest and when engaged in movement. We will study the use of breath in phrasing, making the student more secure interpretively and emotionally. We will explore the use of chi kung for control, relaxation and strength. Students will learn to be comfortable moving on stage for any type of performance. Fall semester only. Offered in alternate years (2015–2016, 2017-2018, etc.).

### Acting on the Operatic Stage

Course: OP542 (1 credit)  
Instructor: Roll

A practical application of acting techniques directed at the operatic singer, though open to other students as well. Spring semester only. Offered in alternate years (2015–2016, 2017-2018, etc.).

### Ornamentation and Recitative

Course: OP551 (1 credit)  
Instructors: Yasuda

This class is designed for singers who wish to have knowledge of the fundamental skills of recitative singing. The class will cover recitatives of different periods and styles and will include improvisation, expression, and phrasing in all relevant languages. The course will also include ornamentation of the Baroque period, focusing on Handel, Vivaldi, Rameau and others. Students will be given different assignments at regular intervals throughout the semester. This course satisfies the MM Improvisation requirement. Spring semester only.

## ORCHESTRA

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### Longy Conservatory Orchestra

Course: ES401/ES601  
(undergraduate/  
graduate)(1 credit)  
Instructor: McDonald

The Longy Conservatory Orchestra is required of all string, woodwind, and brass students. For more information see page 13. Offered Fall and Spring semesters. May be repeated for credit.

## ORGAN

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### Organ Department Seminar

Course: OR412/OR612  
(undergraduate/  
graduate) (0.5 credit)  
Instructors: Dudas/Faculty

Longy faculty and other distinguished master teachers present seminars, lectures, and master classes on interpretation, repertory, and analysis. Full-year course. May be repeated for credit.

## PIANO

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### Piano Skills

Course: PI301 (1 credit)  
Instructor: Amper

An intensive study of score- and sight-reading techniques, this course develops practical skills used by pianists as collaborators, teachers, accompanists, and general musicians. Full-year course. Offered in alternate years (2014–2015, 2016–2017, etc.).

### Piano Department Seminar

Course: PI412/PI612  
(undergraduate/  
graduate) (0.5 credit)  
Instructors: Moll/Faculty

This class is coached jointly by members of the piano faculty and guests and focuses on the many aspects of artistic performance. Full-year course. May be repeated for credit.

### Graduate Piano Review

Course: PI501 (0 credit)  
Instructor: Hinton

Review of basic piano skills in preparation for the Undergraduate Diploma and Master of Music proficiency examinations. Offered Fall and Spring semesters.

### 20th-Century Piano Performance Techniques

Course: PI505 (1 credit)  
Instructors: Hinton

This class will introduce pianists to the new techniques they may encounter in 20th- and 21st-century piano music. This will be a hands-on performance class, where all the class participants will learn and practice extended performance techniques that are often called for in contemporary pieces but which are unfamiliar to most piano students. The course will begin with “inside-the-piano” techniques such as stopped notes, pizzicato notes, harmonics, bowing on piano strings with violin bow-hair. It will proceed to a study of prepared piano techniques and will conclude with a look at non-traditional contemporary piano notation. Fall semester only.

### Piano Literature

Course: PI520 (2 credits)  
Instructor: Dudas

A survey of piano literature from the keyboard music of J. S. Bach through contemporary works. Full-year course; mid-year entrance by permission of instructor.

### Art of Accompanying

Course: PI530 (2 credits)  
Instructors: Amper

This course helps pianists hone their skills in all areas of accompanying and collaboration, based on the standard repertory of instrumental and vocal literature. Students prepare oral presentations, accompaniments, and a performance for the end of the semester. Spring semester only.

## STRINGS

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### Cello Ensemble

Course: ST401/ST601  
(undergraduate/  
graduate)(1 credit)  
Instructor: King

The unique quality of the cello's range

makes it the only string instrument capable of an orchestral palate, inspiring many composers to write for cello ensemble: Villa-Lobos, Morton Gould, Lalo Schiffrin, Wallingford Riegger, Ezra Alderman and Alexandre Tansman easily come to mind. This course is an intensive all-about-the-cello exploration of repertoire never encountered in the mainstream performance venues, leading to an end-of-semester performance. The cello-only make-up of the group will intensify the learning on very specific levels of technique, musicianship skills, and performance. Offered Fall and Spring semesters. May be repeated for credit.

### String Department Seminar

Course: ST412/ST612  
(undergraduate/  
graduate) (0.5 credit)  
Instructors: Faculty

Longy faculty and other distinguished master teachers present seminars, lectures, and master classes on interpretation, repertory, performance practice and analysis for advanced string players. Full-year course. May be repeated for credit.

### Solo Bach for Strings

Course: ST506 (1 credit)  
Instructors: Maiben/Faculty

In a masterclass format, we will study and perform the suites for unaccompanied cello and the sonatas and partitas for unaccompanied violin, which Bach described as “senza basso accompagnato” - - “without accompanying bass.” Using historical reproductions of baroque bows and facsimiles of J.S.Bach's autograph scores and of Anna Magdalena's fair copies, we will explore 18th-century string style and performance practices through dance forms, steps, and tempi; articulation, ornamentation, phrasing and bowings suggested by the MS sources; the role of the bass-line; and contemporary writings and solo and ensemble works. A variety of pedagogical approaches supplement analytical and creative projects, selected readings, and in-class coaching to illuminate our practice and performance of these remarkable and essential works. Open to string players from all departments. Fall semester only.

### Orchestral Studies for Upper Strings

Course: ST521 (1 credit)  
Instructor: Bossert

Students explore standard orchestral repertoire, focusing on problems of execution and style. Bowing technique, intonation, rhythm, tempo, and dynamics will be emphasized. Fall semester only.

### Orchestral Studies for Cello

Course: ST522 (1 credit)  
Instructor: King

Students explore standard orchestral repertoire, focusing on problems of execution and style. Bowing technique, intonation, rhythm, tempo, and dynamics will be emphasized. Fall semester only.

### Orchestral Studies for Double Bass

Course: ST523 (1 credit)  
Instructor: Delache-Feldman

Students explore standard orchestral repertoire, focusing on problems of execution and style. Bowing technique, intonation, rhythm, tempo, and dynamics will be emphasized. Fall semester only.

## TEACHING ARTIST PROGRAM

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### Teaching Artist Program: First Semester

Course: TA401/601  
(undergraduate/  
graduate)(1 credit)  
Instructor: Mannoia

### Teaching Artist Program: Second Semester

Course: TA402/602  
(undergraduate/  
graduate) (1 credit)  
Instructors: Benoit

The description of the Teaching Artist Program Program appears on page 11. Graduate students may begin the course any time up through their third semester. Undergraduates begin the course no earlier than the fifth semester and no later than the seventh. Both the first semester and the second semester of the course sequence are offered fall and spring semesters.

**Vocal Coaching**

Course: VC400/VC500  
(undergraduate/  
graduate) (1 credit)  
Instructors: Dudas, Enman, Moll,  
Yasuda

Singers work on interpretation, diction and overall musicianship in individual sessions with a faculty pianist/coach. May be repeated for credit.

**Vocal Arts Performance Class**

Course: VO205 (1 credit)  
Instructor: Moll

This undergraduate class provides singers and pianists experience in performing songs and arias and in using basic tools for learning about major areas of vocal repertory. Full-year course; mid-year entrance by permission of instructor. May be repeated for credit.

**Vocal Ensembles**

Course: VO402/VO602  
(undergraduate/  
graduate) (1 credit)  
Instructors: Faculty

Vocal Ensembles, Longy's vocal chamber music program, develops strong ensemble singing skills for undergraduate and graduate voice majors. Students are assigned appropriate repertoire, ranging from vocal chamber music with piano and/or other instruments to partsongs with four to eight singers. Students are coached by a faculty member, expected to rehearse as a group outside of class, and participate in an end-of-the-semester concert. All members of the class meet as a group approximately three times per semester. Offered Fall and Spring semesters. May be repeated for credit.

**Voice Department Seminar**

Course: VO412/VO612  
(undergraduate/  
graduate) (0.5 credit)  
Instructors: Faculty

Through workshops, master classes, discussions, and presentations, this course offers singers experience with a wide range of topics relevant to vocal performance including coaching, stylistic interpretation, move-

ment, dramatic presentation, auditioning, and career issues. Full-year course. May be repeated for credit.

**Introductory Diction for Singers, Accompanists, and Conductors**

Course: V0521 (1 credit)  
Instructor: Dellal

A course in the basics of phonetics and diction, using the International Phonetic Alphabet (IPA) to examine the sounds of Italian, French, German, and English and apply them to the texts of songs and arias. Full-year course. Fall: Italian and French; Spring: English and German.

**Intermediate Diction for Singers, Accompanists, and Conductors**

Course: V0522 (1 credit)  
Instructor: Moll

A course for those who have a background in diction and IPA. The elements of IPA are reviewed as well as sounds of Italian, French, German, and English along with applying them to the texts of songs and arias. Full-year course. Fall: English and German. Spring: Italian and French. Prerequisite: VO521 or permission of the instructor.

**Advanced Diction for Singers, Accompanists, and Conductors**

Course: V0621 (1 credit)  
Instructors: Moll/Dellal

An advanced course in the elements of phonetics and diction, using the International Phonetic Alphabet (IPA) to examine the sounds of Italian, French, German, and English and apply them to the texts of songs and arias. Fall: English and German. Spring: Italian and French. Full-year course. Prerequisite: permission of the instructor.

**Art Song Repertory for Singers and Pianists**

Course: VO531 (1 credit)  
Instructors: Moll

A graduate-level overview of North American and European song for singers and pianists, this course surveys the major areas of song literature over a two-year cycle. Full-year course. May be repeated for credit.

**19th- and 20th-century French Melodie**

Course: VO532 (1 credit)  
Instructor: Ryczek

19th and 20th century French Mélodie will combine the social, political, along with the visual and aural arts in an overview from the start of the 2nd Empire, 1852, culminating with the music of Les Six and Messiaen. The class will share in viewing how the composer, poet and artist functioned in their particular time period and social sphere. Artwork is viewed in class and paired with the music and poetry of the time. Recordings will be used to cover literature not capable of being presented by the class members in class time performance. Open to both singers and collaborative pianists. Fall semester only.

**Spanish Song Repertoire**

Course: VO533 (1 credit)  
Instructor: Mastrodominico  
*Not offered 2014-2015.*

This course presents a survey of song literature from Spain and South and Central America from approximately 1890 to 1950. Included will be composers such as Granados, de Falla, Turina, Guridi, Mompou, Toldrà, Obradors, and Rodrigo. An introductory review of Spanish lyric diction will take place at the beginning of the course. The course will focus on Spanish style as well as performance idioms as they relate to folk music and dance rhythms. Students will also have the possibility to learn one zarzuela aria and explore this genre's origins. Counts towards performance requirement for MM voice majors.

**Opera Workshop for Singers and Pianists**

Course: VO535 (Fall, 1 credit)  
and VO545 (Spring,  
1 credit)  
Instructors: Dudas/Mastrodominico

This course is designed to assist the graduate singer and pianist with developing the necessary skills for score reduction reading, marking and preparing the singer's opera score, and ultimately singing or playing the audition. Singers and pianists will be introduced to standard operatic repertoire. Pianists will be coached on playing orchestral reductions effectively and will work on strategies for ensemble rehearsal as well as soloist

coaching for audition or public performance. Singers will be coached in stage movement, preparation of operatic arias, and ensembles, as well as audition techniques. Discussion of operatic style, traditions, and plot study will accompany the covered repertoire. A public performance of staged scenes and arias will conclude the class. Offered Fall and Spring semesters. May be repeated for credit.

**Seminar in Oratorio Literature**

Course: VO543 (1 credit)  
Instructor: Turner

This course examines standard representative sacred and secular oratorio repertoire, focusing on style, performance practice, and placing works in a historical and textual context. Periods of study will include the Baroque through contemporary arias for solo voice, as well as some small ensemble work. Representative composers include but are not limited to Bach, Handel, Mendelssohn, Purcell, Mozart, Harbison, and MacMillan. Counts towards performance requirement for MM voice majors. Prerequisite: diction/knowledge of IPA. Spring semester only.

**WOODWINDS AND BRASS****Woodwinds and Brass Department Seminar**

Course: WB412/WB612  
(undergraduate/  
graduate) (0.5 credit)  
Instructors: Radnofsky/Faculty

This course examines issues of repertoire, performance practice, and auditions central to the education of wind players. Full-year course. May be repeated for credit.

**Orchestral Repertoire for Woodwinds and Brass**

Course: WB522 (1 credit)  
Instructor: Granados

This performance class focuses on major orchestral repertoire and playing techniques for the woodwind and brass sections of the orchestra and addresses orchestral auditions for wind players. Offered Fall and Spring semesters. May be repeated for credit.

**Schooling in the 21st Century:  
A Learner's Perspective  
(One week Introductory Course)**

Course: ED 502 (1 credit)  
Instructors: Walsler

Incorporating practices developed by Bard College's Institute for Writing and Thinking, this one-week writing seminar introduces students to an alternative pedagogical model in which informal writing practices create a culture of learning that stimulates inquiry, focused reflection, and close collaboration among learners. The course acquaints students with the kinds of reflective practice that will characterize and, eventually, shape their own teaching practices. Students read seminal papers and excerpts on various issues in education, as they pertain specifically to music education – including race, gender, class, standardized testing, tracking, block scheduling, national and state standards, teacher education, alternative schools, and current policy trends.

**Identity, Culture, and the Classroom**

Course: ED 512 (3 credits)  
Instructor: Kitonga

In this course, students consider what it means for them to teach – and for students to learn – in the context of contemporary American society. The course focuses on identity development and how it is influenced by cultural power dynamics around such factors as race, gender, sexual orientation, class, ability, ethnicity, and language. Students begin by exploring the concept of identity in broad terms, drawing on Erikson's developmental model as well as numerous contemporary writings. The remainder of the course focuses on the ways in which specific identity-related issues affect school experiences. Students investigate research topics including the black/white test score gap and the school-based risks faced by sexual minority students, as well as the work of researcher/theorists Gilligan, Ogbu, Steele, Tatum, and others. The purpose of the course is to move students toward a deeper understanding of the ways identity, culture, and schooling intersect so that they can develop a repertoire of reflective, analytical, and practical strategies to use in their

ongoing work as teachers.

**Historical and Social Contexts of Teaching and Learning**

Course: ED 513 (3 credits)  
Instructor: Robertson

The instructional relationship that unites teacher, student, and subject matter is typically constrained by powerful socially defined educational institutions. Tracing the 20th-century evolution of American education, this course explores how cycles of educational theory and reform, institutionalized schooling practices, and deeply rooted cultural assumptions present both resources for and obstacles to innovative teaching. Examining the emergence and legacy of progressive education as a turn-of-the-century response to industrialization, migration, urbanization, and bureaucratization, students analyze three enduring and contentious questions: What purposes does schooling serve in a democratic society? In what ways should human differences shape pedagogy? Why does innovative, effective teaching remain rare? As well, the course investigates specific issues in music education: What are the contexts in which current music learning takes place in the United States? Public, private and charter schools employ music specialist teachers; teaching artists and music teachers work in community music schools and community centers; cultural organizations large and small have defined roles in arts education in their communities and in schools themselves; teaching artists work for these cultural organizations as well as independently; El Sistema is a growing revolutionary movement in music education, originating in Venezuela and now growing rapidly here in this country. How do these different contexts shape music teaching and learning, and how have their various histories intertwined, conflicted and caused confusion – as well as created collaboration?

**Learning and Teaching in Music**

Course: ED 522 (3 credits)  
Instructors: Belcher

University music education programs are widely comprised of a collage of methods courses; research has shown that most private music teachers teach the way they were taught by their own primary studio in-

structors. Yet learning to teach – whether it is music or history or biology – is more than learning or repeating HOW to teach. At the center of teaching is a relationship between teacher and learner. To teach means to work from that center where action is borne out of the principles a teacher holds about how and why people learn. This course examines general conditions that support learning and asks central questions about curriculum design and assessment – from the perspective of passionate, belief based understandings about student learning. This course emphasizes curriculum design and implementation by looking at how assessment protocols contribute to learning and answer essential questions about teaching practices. The course asks the question “What is it we teach in music and how should we teach it?” Answering this questions prepares students for the work of instruction and planning as teachers in the public schools, in Sistema sites and in community programs. Readings cover current educational research and curriculum theory; research focuses on the ways that the skills and literacies of music develop in the classroom setting.

**Language, Literacy and the Music Learner**

Course: ED 524 (3 credits)  
Instructors: Geary

Teachers have become increasingly aware of a bifurcation between the sociocultural discourse practices of students and the academic discourse practices students are expected to master in school. This course begins with the question “What is literacy?” and connects the research in theoretical models of literacy development with applied practices in reading, writing, and technology that are particularly relevant to learning in music.

**Teaching as Clinical Practice I, II, III, IV**

Course: ED 515/525/535/545 (3 credits)  
Instructors: Faculty

An additional course meets on a weekly basis and is taught by various members of the MAT faculty – combining expertise from the fields of education and from music. This course is designed as a forum for exploring and connecting questions and ideas about teaching and learning that emerge from

graduate studies. Theory and practice become integrated as MAT faculty and students work together to define what constitutes competent understanding in music and how that understanding is best developed in music learning environments. As well, outside guests will provide workshops and clinics in various music methods and practices, and due attention will be paid to considerations of appropriate music repertoire. In the lab setting, we will also be working closely with our YOLA at HOLA partners – both students and teaching artists.

**Practicum I**

Course: ED/MU 516 (1 credits)  
Instructors: Faculty

The first quarter practicum (winter) includes observations in varied school settings and at the YOLA at HOLA site. It includes the development of beginning research questions about music learning in these settings. Among other assignments, MAT students will shadow a student, a music teacher, and a teacher of students with special needs for a day in a public school – formulating research questions that challenge assumptions about how students learn and experience music within the public school environment.

**Practicum II**

Course: ED/MU 526 (4 credits)  
Instructors: Faculty

Working either in a primary grade or secondary grade environment, MAT student begin to co-design and co-lead music classes, working carefully with a mentor teacher from the school. They also design and implement meaningful assessment tools that explore student music learning.

**Practicum III**

Course: ED/MU 536 (3 credits)  
Instructors: Faculty

The summer quarter practicum will focus on the work of YOLA at HOLA and other nearby Sistema sites, asking particular questions about this context of students learning and interacting with students and instructors leading classes and rehearsals.

**Practicum IV**

Course: ED/MU 546 (8 credits)  
Instructors: Faculty

Working in either a primary grade or secondary grade environment (switching from the 2nd quarter practicum, so that all MAT students have experiences working with the K-12 age spectrum in school classrooms) MAT students design and lead music instruction and assessment in schools – under the guidance of a school mentor teacher.

### **Classroom Research Project**

Course: ED/MU 518 (6 credits)  
Instructors: Faculty

The Classroom Research Project is linked by topic to the Music Research-Performance project. It is implemented during Practicum IV. For example, a graduate level Music Research-Performance Project might investigate how an aural tradition of learning in Irish folk music shaped performance historically – and continues today. The Classroom Research Project, then, might explore techniques of aural teaching and learning singing in the elementary grades – and how this learning strategy affects students' musical understanding and performance. MAT students will carefully design their project topics to be relevant as both musical scholarship and performance practice, and as classroom practice. The Classroom Research Project will be overseen by both mentor teachers from participating schools and Longy MAT instructors.

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### **MAT Core Music Courses**

#### **Creating Music I**

Course: MU 512 (3 credits)  
Instructors: McCaffrey

Improvisation is the main focus of this graduate level music course – appropriate for musicians of all genres and for all instruments/voices. Guided experiences in listening and responding to harmonic, rhythmic and melodic events become the core of improvisation, with a focus on community and building pieces with both social and musical integrity. Questions for consideration will include: What is the role of creating music in our performance lives? How can exploration in improvisation influence the way we understand music? How can improvisation be used to create socially relevant and engaging experiences? Pedagogical attention will also be focused on how and when to use improvisation and improvisational exercises

in classrooms and in rehearsals.

#### **Creating Music II**

Course: MU 522 (3 credits)  
Instructors: McCaffrey

This class picks up the improvisational groundwork of the first quarter and continues with a greater attention to experiences and understanding of the compositional process. Creating music in ensemble situations also continues to be emphasized – choirs, instrumental groups of all sizes, and percussion ensembles. Questions to be considered include: How has the creation of music (from improvisational techniques throughout history and across genres to varied compositional approaches) shaped performance? What is the role of score and notation (or no-score, including oral traditions and non-traditional notations) in the creative process? What is the role of creating music in ensembles in educational settings?

#### **Topics Courses**

Each year, MAT students will take two quarters of Topics. The topics will vary from year to year, but will always blend the study and practice of theory, history and performance – never treating them as isolated endeavors, but rather, as integrated parts of every musical experience.

#### **Topics in Music I: Structure and Sequence: An Innovative Approach to Analysis**

Course: MU 532 (3 credits)  
Instructors: McCaffrey

This course will base its content on repertoire offered in the Los Angeles Philharmonic's season.

#### **Topics in Music II: Ensemble Rehearsal Skills: Ensemble Leading and Arranging**

Course: MU 542 (3 credits)  
Instructors: Kiesling

This course will emphasize these skills specifically within the contexts of both school and Sistema programs.

#### **Studio Lessons in Major Instrument, Voice or Conducting**

Students enrolled in the MAT will take private lessons on their major instrument, voice

or conducting – with no additional jury or recital requirements beyond their Music Research-Performance Project presentation. Lessons are with Los Angeles Philharmonic musicians whenever possible.

#### **Music Research-Performance Project**

Course: MU 532 (6 credits)  
Instructors: Faculty

This project will include a combination of performance and scholarship (theory and history) – with implications for teaching and learning. Students will work with a Longy MAT music faculty member to design and pursue a musical project on a theme or topic of their own choosing. Projects will be presented before a faculty panel and a live audience. The topic of the Music Research-Performance Project will also be carried through to the Classroom Research Project.

#### **MAT Chamber Orchestra (MATCO)**

MATCO is a chamber orchestra that meets regularly throughout each quarter, with a unique instrumentation comprised of the major instruments of each cohort of students. Much of Sistema inspired programming stresses the importance of the ensemble as community, and here, MAT students will participate in and help develop their own community through membership in a graduate level ensemble. Students will perform challenging repertoire for chamber orchestra in a variety of styles. In addition, the Chamber Orchestra stresses the creative construction of musical materials to suit the needs of individual nucleus and specific programs, therefore much of the repertoire of this orchestra will be arrangements created and/or specifically adapted for them.

Rehearsals build toward 1 performance per quarter in quarters 1, 2 and 3. In quarter 4, as part of the Music Research Project Presentation, students will organize and perform two multi-generational family events which will allow them to explore engaging multiple ages in a diverse audience.

## DISTRIBUTION REQUIREMENTS

The courses listed below satisfy the distribution requirements. These courses are offered in the current academic year; an updated list is published annually and is available from the Academic Affairs Office. Course credits vary. See the above course listings for credit information.

### IMPROVISATION

Master of Music and Undergraduate Diploma students must earn 1 credit in this area.

DA506	Letting the Ear Lead: Ensemble Improvisation
DA510	Improvisation for Pianists
ID537	Improvisation as a Learning Tool for Singers
EM561	Figured Bass Practicum
EM527	Improvisation to Performance: Historical Models
MA421	Jazz Improvisation for Classical Musicians
MA505	The Properties of Free Music
OP521	Aria/Monologue
OP551	Ornamentation and Recitative

### MUSIC HISTORY

Master of Music students must earn 1 credit in this area.

EM507	Playing in the Baroque Style
EM541	Topics in Performance Practice: Rhetoric
HI520	The Future of Classical Music
HI522	Nationalism in Music
OP531	Opera History
MA512	MAM Lit and Materials: Historical Survey
HI505	History of String Playing in Film and Recording
HI540	Collaborative Music, Art and Literature
HI543	Paris Between the Wars

### MUSIC THEORY

Most Master of Music students must earn 2 credits in this area. Students in the following majors are only required to earn 1 credit: Voice, Opera, Early Music Voice, Dalcroze.

#### One-credit courses

TH505	Composition for Performers
TH512	Drama in Song: Anatomy of a Theater Song
TH536	Contemplating Music
MA513	MAM Literature and Materials: Analysis of Contemporary Music
TH540	The Pedagogy of Theory
TH545	Charles Ives, Elliott Carter and the American Tradition

#### Two-credit courses

MA511	Lydian Chromatic Concept
TH521	Introduction to Computer Music
TH527	Analysis Toward Performance
TH531	Proseminar: 20th & 21st-Century Rep/Techniques
TH532	Topics in Analysis: Tonal
TH535	The Music of Stravinsky
TH542	Topics in 20th/21st-Centuries Analysis
TH550	Schenkerian Analysis and Performance
TH547	20th and 21st Century Performance Practice
TH552	The Music of Brahms

## FINANCIAL AID INFORMATION

Longy School of Music of Bard College has several forms of financial assistance available to students. While the primary responsibility for financing the cost of education remains with students, their families, and sponsors, Longy's aid programs help qualified students finance their education. Financial plans should be made well in advance of Longy's payment deadlines, generally one month prior to the start of the term.

### SOURCES OF ASSISTANCE INCLUDE:

#### INSTITUTIONAL

Longy Scholarship, Presidential Scholarship, Dean's Scholarship, Named Scholarship, Assistantships

#### FEDERAL-TITLE IV

Pell Grant, Direct Loans: Subsidized, Unsubsidized, GradPLUS Loan, and Parent Loan for Undergraduate Student (PLUS)

#### PRIVATE LOANS

Students who are eligible to apply for federal aid must do so prior to using private education loans. Longy does not provide a preferred lender list. Private education loans should be considered after all federal aid has been exhausted.

To be eligible for the full range of financial aid available, students must apply for financial aid each year and meet Satisfactory Academic Progress (see the "Academic Policies" section) to retain institutional as well as federal funds.

#### OUTSIDE SCHOLARSHIPS

Students interested in outside scholarships should apply at least a year before the academic year in which they intend to use the funds. Students are encour-

aged to do online scholarship searches for outside funding. Check with the financial aid office if you have questions about the legitimacy of a website. Returning students are encouraged to search for scholarship information on SaltMoney.org or FinAid.org.

### HOW TO APPLY FOR FINANCIAL AID

- Prospective students interested in a Longy Scholarship are automatically considered during the application process based on the strength of the application and audition. Returning Longy Scholarship recipients will be provided with a "Longy Scholarship Renewal Application" at the start of the Spring semester. The priority date for renewal applications is the last Friday in February prior to the next academic year for full consideration. Financial aid and scholarship recipients must re-apply for aid each year. Students who plan to change their program of study must notify the Financial Aid Office and make an appointment with the Admissions Office to discuss their plans.
- Students interested in federal financial aid must complete the FAFSA. Those who can apply are U.S. citizens, permanent residents with an ARN (I-551), and "eligible" noncitizens. An "eligible" non-citizen is a conditional permanent resident (I-551C) or an I-94 holder from the Department of Homeland Security with any one of the following designations: "Refugee," "Asylum Granted," "Parolee" (I-94 confirms holder was paroled for a minimum of one year and status has not expired), T Visa (T-1, T-2,

T-3, etc.), or “Cuban-Haitian Entrant, or the holder of a valid certification or eligibility letter from the Department of Health and Human Services showing a designation of “Victim of human trafficking”

- Complete the FAFSA online at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). Returning students are asked to meet the priority date, which is the last Friday in February preceding the start of the academic year. The FAFSA school code is 021430 and the school is listed as Bard College-Longy School of Music.
- Students selected for “Verification” must submit the “Verification Worksheet” and either use the “IRS Data Retrieval Tool” on the FAFSA or submit an “IRS Tax Return Transcript”. Copies of actual tax returns are no longer acceptable for verification purposes. Students selected for Verification might be asked to verify household size, income, child support, Food Stamps, high school completion, identity and statement of educational purpose. Non-tax filers will be asked to complete the “Verification Worksheet” and provide all W-2 forms and documentation of their unearned income. Students with extraordinarily low income might be requested to complete the “Low Income Form” in addition to the Verification Worksheet. Once verification is completed, the student will be awarded.

#### AWARD NOTIFICATION

- Written notification of scholarship awards and financial aid eligibility will be emailed to incoming and continuing students. Students are responsible for providing the school with a valid email address.
- A student designates how much of the financial aid he or she wishes to receive by returning one signed

copy of the award letter to the Office of Student Financial Assistance. Grant/scholarship funds are then posted to the student’s account. Federal funds are posted as “tentative aid” until the disbursement is received. Students are responsible for completing Entrance Counseling and the Master Promissory Note online at [StudentLoans.gov](http://StudentLoans.gov) for funds to disburse.

- Federal Title IV student aid programs are administered in accordance with applicable regulations concerning eligibility, awards, and disbursement. Students with unresolved loan defaults or drug convictions or, who do not meet satisfactory academic progress as detailed in the Academic Policies section of this catalog are not eligible for additional financial aid.

#### FEDERAL FINANCIAL AID DISBURSEMENTS

Financial aid and scholarships will be credited to the student’s account at the beginning of the term or as funds are received. The Associate Dean’s Office will notify you of the disbursement(s). All proceeds received by the school are disbursed within three business days per the rules of the U.S. Department of Education (ED).

#### REFUND CHECKS

If there is a credit on the student’s account after the bill has been paid, the Business Office will notify you by email of the refund check. Refund checks are generally issued on a weekly basis or no later than 10 days after disbursement has been credited on your student account. Students must bring their student ID to sign for their refunds. Students who do not pick up their refund check within 10 days will be notified one last time. Current regulations require that refund checks be cashed promptly or the funds will be returned

to the federal government (as opposed to being allowed to escheat, or revert, to the state).

#### INSTITUTIONAL AID LONGY SCHOLARSHIPS

Longy Scholarship awards are made by the Scholarship Committee based on the student’s artistic and academic accomplishments and the school’s programmatic needs upon entry to the program.

Scholarships are awarded based on full-time enrollment and generally remain at the same dollar amount throughout the normal residency of the program. For students who are approved for less than full-time enrollment, the Committee will prorate the award. Assistantships are kept at the same dollar level and the commitment remains the same. The assistantship dollar amount is considered in the proration calculation. Students who register less than half time are not eligible for scholarships or federal student aid. The Committee reevaluates awards based on an application for a change of program or major.

#### Normal Residency

Scholarships are not awarded for semesters beyond the normal length of residency for any program.

Undergraduate Diploma – 8 semesters

Master of Music, Graduate Performance Diploma, Artist Diploma – 4 semesters

#### LONGY PRESIDENTIAL SCHOLARSHIPS

The Longy Presidential Scholarship is a distinction awarded to the most promising students in each new class, as identified by the Admissions and President’s Offices.

#### DEAN’S SCHOLARSHIP

The Dean’s Scholarship is a distinction awarded to the most promising students in each new class, as identified by the Admissions and President’s Offices.

#### NAMED SCHOLARSHIPS

Longy designates named scholarships to outstanding students who meet the eligibility requirements of each award. No separate application is required, and all financial aid applicants are considered for the awards for which they are qualified. Named scholarship designations are made both upon admission and at the beginning of the fall semester. A student’s Longy Scholarship amount does not change as a result of the designation.

**Richard Gilmore Appel Scholarship:** A tribute to musician Richard Gilmore Appel, established by his daughter, Eleanor Appel.

**Denise Bacon Scholarship:** This award was established by John and Harriet Carey in honor of Longy alumna and piano teacher Denise Bacon.

**Virginia Payton Bacon Scholarship for Cello Studies:** This award honors the memory of Virginia Payton Bacon, cello and chamber music faculty member at Longy from 1944–1986.

**Nadia and Lili Boulanger Scholarship (2):** A tribute to renowned pedagogue Nadia Boulanger, who taught at Longy between 1938 and 1944, and her sister, composer Lili Boulanger.

**Cherubini Scholarship:** This award was established by Barbara and Julian Cherubini.

**David Cohen Scholarship:** This strings scholarship was established by Dr. David Cohen.

**Elise Hall Scholarship:** This award celebrates pioneering saxophonist Elise Hall and was established by her daughter Charlotte Salisbury.

**Henry Hoover Scholarship:** This award was established by Longy alumnus and Board of Visitors member Henry B. Hoover.

**Joseph L. Horner Endowed Scholarship:** This award was established by Matina Horner in honor of her late husband, a longtime Longy Trustee.

**Janet Irving Scholarship for Vocal Studies:** A tribute to Janet Irving's career of more than 30 years on the voice faculty of Longy.

**Natasha Jacoff Scholarship:** An endowed scholarship by Richard Jacoff and his daughter Rachel in memory of his wife, Natasha.

**Anton Kuerti Scholarship for Advanced Piano Studies:** This award honors Longy alumnus and concert pianist Anton Kuerti.

**Alfred and Joseph Leonard Special Needs Scholarship:** A tribute to visually impaired pianist Joseph Leonard and his brother Alfred, a leading figure in classical music in Los Angeles in the 1930s, '40s, and '50s.

**Nancy Peery Marriott Scholarship:** An endowed scholarship established by Longy alumna Nancy Peery Marriott.

**Pappenheimer Scholarship:** This award was established by the Pappenheimer family.

**Lia and William Poorvu Scholarship:** This scholarship was established by former Longy Trustee Lia Poorvu and her husband, William.

**Victor Rosenbaum Scholarship:** Established in recognition of Victor Rosenbaum, former Longy Director and President.

**Eric Rosenblith Scholarship:** A tribute to renowned Longy violin teacher Eric Rosenblith.

**Ted Twohig Memorial Flute Scholarship:** This award honors the memory of flutist Ted Twohig, longtime Longy friend and student.

**Sharon Weiss Washburne Scholarship:** This award was established by Longy Trustee Bonny Boatman in honor of her mother, piano instructor Sharon Weiss Washburne.

**Charles and Frances Webb Scholarship:** This award was established by Longy Trustee Charles Webb and his wife, Frances.

#### ASSISTANTSHIPS

Longy offers assistantships to a limited number of qualified incoming students. Each assistantship requires students to work in an assigned area and report to their supervisor. Assistantship awards are applied toward tuition costs and are renewable each year. Students are expected to meet the requirements of their contract throughout the year to ensure renewal of their assistantship.

#### EDUCATION BENEFITS FOR VETERANS, MILITARY PERSONNEL, AND THEIR FAMILIES

Students who served on active duty might be eligible for education benefits through the Department of Veterans Affairs. For example, the Post-9/11 GI Bill provides financial support for educational and housing expenses to individuals with at least 90 days of aggregate service after September 10, 2001 or to individuals discharged with

a service-connected disability after 30 days. An honorable discharge is required to be eligible for the Post-9/11 GI Bill.

Students currently serving in the military might be eligible for funding offered through the Department of Defense Tuition Assistance Program. Students must check their eligibility and the amount available to them with their branch of service prior to enrolling. Spouses or children of service members who are serving on active duty Title 10 orders in the pay grades of E1-E5, O1-O2, or W1-W2 might be eligible for financial assistance from the Department of Defense for education, training, and/or the occupational license and credentials necessary for a portable career. In addition, in some cases it is possible to transfer a veteran's unused Post-9/11 GI Bill benefits to his/her spouse or children.

The Associate Dean's Office handles enrollment verification for VA benefits forms.

#### FEDERAL STUDENT AID PROGRAMS — TITLE IV FUNDS

##### Pell Grants

This Title IV federal program provides grants to U.S. Citizens, Permanent Residents, and special categories of "eligible" noncitizens determined by the federal government who have not yet completed an undergraduate program. Applicants must complete the Free Application for Federal Student Aid (FAFSA). The duration of a student's eligibility for Pell Grant is 12 semesters or its equivalent. The 12 semester duration limit is the equivalent of six years of Pell Grant funding. Pell Grant amounts are based upon the expected family contribution (EFC), as determined by the FAFSA, and range from \$602–\$5,730 for the 2014-2015 aca-

ademic year.

##### Direct Loans

The William D. Ford Federal Direct Loan Program (Direct Loans) provides students and parents with a number of federal education loans to help students finance their education. Direct Loans are federal Title IV long term loans made to eligible students who complete the FAFSA; the funds come from the U.S. Department of Education (ED). Students must be enrolled at least half time, not be in default of any Title IV student loans, and satisfy other federal Title IV eligibility guidelines such as Satisfactory Academic Progress, described in the "Academic Policies" section.

##### Direct Stafford Loans

First Time Borrowers Beginning July 1, 2013, "first time" borrowers have a limit on Direct Subsidized Loan eligibility. A first-time borrower is a borrower who has no outstanding balance of principal or interest on a Direct Loan (DL) or FFEL loan on July 1, 2013, or on the date the DL borrower obtains a Direct Subsidized Loan after July 1, 2013. A borrower who had a loan balance and paid it off prior to receiving loans on/after July 1, 2013 becomes a "first-time borrower". A "first-time" Direct Loan borrower is eligible to receive Direct Subsidized Loans for a period of 150% of the length of the borrower's educational program. This applies to undergraduate students only as graduate students are not eligible for Direct Subsidized loans. The maximum eligibility period for the four year Undergraduate Diploma program is six years. A "first-time" borrower loses eligibility for additional subsidized loans and loses interest subsidy on subsidized loans received from July 1, 2013, if the borrower did not complete the program and, continues enrollment in the same program; or enrolls in another program

Annual Loan Limits	SUBSIDIZED STAFFORD LOAN	UNSUBSIDIZED STAFFORD LOAN
<b>Dependent Students</b>		
Freshman	\$3,500	\$2,000
Sophomore	\$4,500	\$2,000
Junior/Senior	\$5,500	\$2,000
<b>Independent Undergraduate Students and Dependent Students Whose Parents Cannot Borrow a PLUS loan</b>		
Freshman	\$3,500	\$6,000
Sophomore	\$4,500	\$6,000
Junior/Senior	\$5,500	\$7,000
Graduate and Professional Students	N/A	\$20,500

of the same length.

There is no effect on Unsubsidized Direct Loans, PLUS or GradPLUS eligibility.

### Annual Loan Limits

The annual loan limits for Direct Loans are based on academic levels as shown in the table above.

### Enrollment Eligibility for Title IV Loans

For Direct Loans, students must be enrolled at least half-time. Students who drop below half-time or register for Continuation Status must schedule an appointment to complete an Exit Counseling. Dropping below half-time will initiate the six-month grace period that precedes repayment of the Stafford loans.

The definition of half-time for Longy's programs, for financial aid purposes, is as follows:

Program	Minimum Attempted Credits Per Semester
Undergraduate Diploma	6
Master of Music Degree	4
Master of Arts in Teaching	*
Graduate Performance Diploma	*
Artist Diploma	*

\*Students must be enrolled full-time in these programs.

For the Pell Grant, an undergraduate student's EFC and enrollment level determine award eligibility. The enrollment level is defined as follows:

Number of Credits	Enrollment Level
12	Full time
9-11	Three-quarter-time
6-8	Half time

### Direct PLUS Loans

Parents can borrow a Direct PLUS Loan to help pay a dependent undergraduate student's educational expenses up to the annual cost of attendance minus other estimated financial assistance, if the dependent student is enrolled at least half-time and maintaining Satisfactory Academic Progress, as described in the "Academic Policies" section.

To apply, parents must go online to [www.StudentLoans.gov](http://www.StudentLoans.gov) and with their own PIN # "Request PLUS loan" and complete the Master Promissory Note. Parents will be required to pass a credit check and be approved for the PLUS loan. If denied, a parent might still be able to receive the Direct PLUS loan with a co-signer, who agrees to endorse the loan and is able to pass the credit check. An endorser promises to repay the loan if the parents fail to do so. The non-FAFSA parent is eligible to apply

for parent PLUS in cases of separation or divorce.

### GradPLUS Loans

Graduate and professional degree students are eligible to borrow a GradPLUS loan up to their annual cost of attendance minus other estimated financial assistance. Requirements include a determination that the applicant does not have an adverse credit history. Students also must have applied for their maximum annual loan under the Federal Stafford Loan Program before applying for a GradPLUS loan. Entrance counseling is required prior to disbursement.

### Origination Fee

Origination fees impact the net disbursed loan depending on when the loan disburses. The origination fee changes twice a year, July 1 and October 1. Please visit <https://studentaid.ed.gov/types/loans/interest-rates#are-there-any-other-fees-for-federal-student-aid> to view current origination fees.

### Entrance and Exit Counseling

Students must complete Entrance Counseling online at [www.StudentLoans.gov](http://www.StudentLoans.gov). Loans will be put on hold until entrance counseling is completed.

### INTEREST RATES

The interest rate is set each year on July 1 by the US Department of Education (ED). Subsidized Stafford loans do not accrue interest while the student is enrolled at least half-time. Interest accrues on the Unsubsidized Stafford loan and PLUS loans upon full disbursement.

Loan Type	Interest Rate for Loans First Disbursed on July 1, 2014 and before July 1, 2015
Subsidized Stafford Loans	4.66%
Unsubsidized Stafford Loans for UD only	4.66%
Unsubsidized Stafford Loans	6.21%
PLUS and GradPLUS Loans	7.21%

Exit Counseling must be completed upon graduation or a student's decision to reduce enrollment to less than half time status or withdraw. Exit Counseling is held in a group session at the end of each semester. The following information is reviewed: detailed information about payment plans, debt management strategies, pre-payment options, terms and conditions of forgiveness programs and forbearance, consequences of default, effects of consolidation, tax benefits, and availability of the National Student Loan Data System (NSLDS).

Students are asked to attend the session and to make special arrangements if they have a scheduling conflict. Transcripts and possibly diplomas are withheld until this requirement is met.

### REPAYMENT

Stafford Loan repayment begins six months after graduation or after the borrower ceases to be enrolled at least half-time.

PLUS loan repayment begins 60 days after full disbursement but may be deferred if the student is enrolled more than half time.

### Repayment options:

**Standard:** Equal Monthly payments for

10 years.

**Graduated Repayment:** A multi-tiered repayment plan for up to 10 years which allows lower payments (as low as interest only) for up to 4 years. Later payments increase so that the loan is paid off within 10 years, resulting in more interest being paid over the life of the loan.

**Extended and Extended Graduated Repayment:** Up to 25 years. Payment will be approximately the same each year (Extended Repayment) or will start out lower and increase over time (Extended Graduated Repayment). This plan is available to borrowers with more than \$30,000 in student loans whose oldest loan originated after October 7, 1998. More interest is paid over the life of the loan.

**Income Sensitive (ICR):** A monthly payment is chosen of between 4% and 25% of one's monthly gross income for up to five years with 10 equal payments for a total repayment term of up to 15 years. Extending the payment period increases the interest over the life of the loan.

**Income-Based Repayment (IBR):** The monthly payment is capped at a 15% of your discretionary earnings (the difference between your adjusted gross income and 150% of the poverty guideline for your family size and state of residence (other conditions may apply)). Your payment changes as your income changes. A borrower is eligible for IBR if the monthly repayment amount under IBR will be less than the monthly amount calculated under a 10-year Standard repayment plan. If a borrower repays under the IBR plan for 25 years and meets other requirements, the remaining balance of the loan(s) will be cancelled. The remaining balance becomes taxable income for that year on the federal tax

return. Additionally, if the borrower works in public service (as defined by the ED) and has reduced loan payments through IBR, the remaining balance could be cancelled after 10 years in a public service job.

**Pay As You Earn:** The maximum monthly payments in this repayment plan will be 10% or 15% of your discretionary income depending on when you first borrowed (<https://studentaid.ed.gov/repay-loans/understand/plans/> for current changes) and the difference between your adjusted gross income and 150% of the poverty guideline and state of residence.

For current detailed information about any of the repayment plans go to [www.studentaid.ed.gov/repay-loans/understand/plans](http://www.studentaid.ed.gov/repay-loans/understand/plans).

#### Postponing Repayment

If you have trouble making your education loan payments, contact immediately the organization that services your loan. You might qualify for a deferment, forbearance, or other form of payment relief. It's important to take action before you are charged late fees. For Direct and FFEL Stafford Loans, contact your loan servicer. If you do not know who your servicer is, you can look it up in the U.S. Department of Education's National Student Loan Data System at [www.nslds.ed.gov](http://www.nslds.ed.gov). To log into the system please use the FAFSA 4-digit PIN.

#### Public Service Loan Forgiveness (PSLF)

The Public Service Loan Forgiveness Program was created to encourage people to enter and continue to work full-time in public service jobs. Under this program, individuals may qualify for forgiveness of the remaining balance due on their eligible federal student loans after they have made 120

payments on loans under certain repayment plans while employed full time by certain public service employers.

Non-Defaulted loans made under Direct Loan are eligible for loan forgiveness. Only loans received under the William D. Ford Direct Loan (Direct Loan) Program are eligible for PSLF. Loans received under the Federal Family Education loan (FFEL) Program, the Perkins Loan Program, or any other student loan programs are not eligible for PSLF.

FFEL and Perkins loans may be consolidated into a Direct Consolidation Loan to take advantage of PSLF. However, only payments made on the new Direct Consolidation Loan will count toward the 120-month payment requirement for PSLF. Payments made on FFEL or Perkins loans, even if they were made under a qualifying repayment plan, do not count as qualifying PSLF payments.

#### What types of public service jobs will qualify a borrower for loan forgiveness under this program?

The borrower must be employed full time (in any position) by a public service organization, or must be serving in a full-time AmeriCorps or Peace Corps position. For purposes of the Public Service Loan Forgiveness Program, the term "public service organization" means:

A federal, state, local, or Tribal government organization, agency, or entity (includes most public schools, colleges and universities); a public child or family service agency; a non-profit organization under section 501(c) (3) of the Internal Revenue Code that is exempt from taxation under section 501(a) of the Internal Revenue Code (includes most not-for-profit private schools, colleges, and universities); a Tribal college or university. Or, a private organization

that is not a for-profit business, a labor union, a partisan political organization, or an organization engaged in religious activities (unless the qualifying activities are unrelated to religious instruction, worship services, or any form of proselytizing) and that provides the following public services – emergency management; military service; public safety; law enforcement; public interest law services; early childhood education (including licensed or 79 regulated health care, Head Start, and state-funded pre-kindergarten); public service for individuals with disabilities and the elderly; public health (including nurses, nurse practitioners, nurses in a clinical setting, and full-time professionals engaged in health care practitioners occupations and health care support occupations); public education; public library services; and school library or other school-based services. Be sure to check <https://studentaid.ed.gov/repay-loans/forgiveness-cancellation/charts/public-service> for updates.

#### Rights and Responsibilities of Students Receiving Federal Funds

- Students have the right to receive full information about the financial aid programs available, how to apply for aid, and the process by which aid is awarded.
- Students have the right to information about costs of attendance, the tuition refund policy, academic programs, faculty, and the physical facilities at Longy.
- Students have the right to discuss their financial aid eligibility, award, or cancellation with the Director of Student Financial Assistance. Once loans have been disbursed, students may request a reduction or cancellation in writing no later than the 14th day after the date the loans disbursed.
- Students who borrow money have

the right to know what their loan obligations are.

- Students are responsible for applying for financial aid for each academic year. FAFSA applications for returning students should be submitted by the last Friday in February for the subsequent year.
- Students are responsible for the accuracy of their application for financial aid. Misrepresentation is considered a serious infraction and may result in withdrawal of aid, repayment of funds already disbursed, permanent disqualification in the future, fine, and/or imprisonment.
- Students are responsible for understanding their loan obligation(s) and for repaying their loan(s) promptly.
- Students are required to make Satisfactory Academic Progress. See the “Academic Policies” section for details.
- Any financial assistance received by a student must be used solely for expenses related to attendance at Longy. Law prohibits any other use of funds.
- Students are responsible for meeting all deadline requirements and for submitting all documentation requested by Longy.
- Students must notify the Office of Student Financial Assistance of any change of address; marital status; academic, financial, or enrollment status; or outside financial award. Changes may result in a revision of a student’s financial assistance package.
- Due to the Family Education Rights and Privacy Act (FERPA), a student must sign a “Release of Information” form if he or she wishes to allow a parent to have access to information specific to his or her

financial aid. Forms are available in the Associate Dean’s Office and Registrar’s Office.

#### **Enrollment Verification and Loan Deferments**

Students who wish to have previous student loans deferred while studying at Longy should request a Loan Deferment Form from their servicer(s). Complete the Student Section of the form and submit it to the Registrar’s Office, who will process and mail it. Deferment forms must be filled out each semester and will be processed following the Drop/Add period.

Students who need an official letter stating that they are enrolled at Longy may request an Enrollment Verification Letter from the Registrar’s Office.

#### **Withdrawal and Return of Title IV Funds**

Loans and grants issued by the US Department of Education (ED) are classified by the federal government as Title IV Funds; this includes the Pell Grant, Direct Stafford, and PLUS and GradPLUS Loans. When a student ceases enrollment prior to the planned completion date, disbursed aid that is considered to be unearned financial aid must be returned to the US Department of Education.

If a student withdraws (officially or unofficially) after the start of classes and is receiving federal financial aid, a Return of Title IV calculation determines the type and amount of aid that is earned and the amount that must be returned to the ED. The amount of Title IV aid that is earned by a student is based on the percentage of the semester which a student completes. This percentage is computed by determining the total number of days the student attended in the semester (excluding breaks that are five or more consecutive days in

length) and then dividing this number by the number of days in the semester. For example, if there are 106 days in the semester and a student withdraws after attending 30 days, the percentage of Title IV funds earned is  $30/106$  or 28.3%. After a student has attended more than 60% of the semester, that student is considered to have earned the aid awarded for the semester.

The Registrar is responsible for notifying the Office of Student Financial Assistance of a student’s official withdrawal. If a student unofficially withdraws, the Registrar will examine the student’s situation and set a withdrawal date if circumstances such as illness, accident, or grievous personal loss warrant it. Longy will follow ED rules for all other unofficial withdrawals, and the midpoint of the semester shall be considered the withdrawal date.

Funds returned to the US Department of Education based on this calculation have no relationship to the student’s incurred institutional charges (see the “Tuition and Fees” section for details). Students planning to withdraw may visit the Office of Student Financial Assistance for further information. A student who must return funds determined by this calculation will be notified and must repay the funds to the school and/or to the US Department of Education within the timeframe dictated by the ED.

#### **Post-withdrawal Disbursement**

A post-withdrawal disbursement of Federal Title IV aid occurs when the amount of Title IV aid earned by the student is greater than the amount of the Title IV aid disbursed for the semester. A student eligible for a post-withdrawal disbursement will receive written notification. Students have the right to accept or decline, some, or all, of the post-withdrawal disbursement

that is being offered. Students are given 14 days from the date of the notification to respond. Students are encouraged to seriously consider whether it is beneficial to accept a post-withdrawal disbursement. If the Title IV disbursement is the result of a Federal Direct Loan, it must be repaid under the terms of the appropriate promissory note being completed or previously completed. Also, any disbursement received from Title IV funds may reduce award eligibility for the corresponding award(s) at Longy, or another college attended during the same award year. Any opportunity to keep loan debt at a minimum should be considered.

### **NOTICES AND DISCLOSURES**

#### **Title IV Code of Conduct**

1. Longy does not participate in revenue sharing arrangements with any lender. Longy does not engage in any arrangements that would result in a lender paying a fee or other benefits, including a share of the profits, to the school, its officers, employees, or agents, as a result of the school recommending the lender to its students or families of those students.
2. Longy bans employees of the Office of Student Financial Assistance from receiving gifts from any lender, guaranty agency, or loan servicer. This is not limited just to those providers of Title IV loans but also private education loans offered to students. Lenders, guarantee agencies, or servicers may offer specific types of activities or literature including:
  - Brochures or training material related to default aversion or financial literacy.
  - Food, training, or informational materials as part of training that contributes to the professional development.

- Entrance and exit counseling as long as the institution's staff are in control.
  - Philanthropic contributions from a lender, guaranty agency, or servicer unrelated to education loans. State education grants, scholarships, or financial aid funds administered by or on behalf of the State.
3. Longy bans contracting arrangements whereby an employee of the school's financial aid office would accept a fee, payment, or financial benefit as compensation for any type of consulting arrangement or contract to provide services to or on behalf of a lender relating to education loans.
  4. The school is prohibited from steering borrowers to particular lenders or delaying loan certifications. This includes assigning any first-time borrower's loan to a particular lender as part of their award packaging or other methods.
  5. Longy does not request or accept offers of funds in exchange for private loans. This includes any offer of funds for loans to students at the institution, including funds for an opportunity pool loan, in exchange for providing concessions or promises to the lender for a specific number of loans, or inclusion on preferred lender list.
  6. Longy bans staffing assistance from a lender. This includes any assistance with call center staffing or financial aid office staffing. Lenders may offer assistance related to:
    - Professional development training for financial aid administrators. Providing educational counseling materials, financial literacy materials, or debt management materials to borrowers, provided that such materials disclose to borrowers

the identification of any lender that assisted in preparing or providing such materials.

- Staffing services on a short-term, nonrecurring basis to assist the school with financial aid-related functions during emergencies, including State-declared or federally declared natural disasters, and other localized disasters and emergencies identified by the Secretary of the Department of Education.
7. Longy bans advisory board compensation. Longy employees may not receive anything of value from a lender, guarantor, or group in exchange for serving in this capacity. They may, however, accept reimbursement for reasonable expenses incurred while serving in this capacity.

#### Consumer Information

Students may obtain information on estimated student expenses (before aid), financial aid, enrollment, admissions, retention/graduation rates, programs, majors, accreditation, campus security, and federal loan default rates from [www.longy.edu](http://www.longy.edu) or from the College Navigator website at <http://nces.ed.gov/collegenavigator>. Bard College- Longy School of Music does not participate in intercollegiate athletics.

The Net Price Calculator (NPC) is required for all Title IV institutions that enroll "full-time, first-time" degree- or certificate-seeking undergraduate students. The NPC calculator is available on Longy's website.

The purpose is to help first time undergraduate students, families, and other consumers estimate the individual net price of the Undergraduate Diploma program. The estimate is based on price of attendance and financial aid provid-

ed to students in a previous year. Based on the information you provide, the calculator will estimate your total out of pocket expenses. The estimate provided using this calculator does not represent a final determination, actual cost award, financial assistance, or a final net price. Price of attendance and financial aid availability may change year to year. It is important to understand that the information received from the calculator is a broad estimate.

The estimates shall not be binding on the Secretary of Education, the institution of higher education, or the State. Students must complete the Free Application For Federal Student Aid (FAFSA) in order to be eligible for, and receive, an actual financial aid award.

Please Note: The Net Price Calculator does not provide net price for any graduate degrees or certificate programs.

Gainful Employment programs (GE programs) are any programs that do not lead to a degree and that are not, by design, fully transferable to a degree program. In order to be eligible for funding under the Title IV programs, an educational program must lead to a degree (like a bachelor's or master's degree) or prepare students for "gainful employment" in a recognized occupation.

Bard College - Longy School of Music offers four "gainful employment" certificate programs. The "gainful employment programs offered are: Undergraduate Diploma, Graduate Performance Diploma, Artist Diploma and the Dalcroze Certificate. The school is required to disclose enrollment, occupation, costs, the on-time graduation rates, and median debt to ED annually for participants of these programs.

# TUITION AND FEES

Financial obligations of enrolled students are indicated below. The primary responsibility of meeting the financial obligations to the school lies with students, their families, and sponsors. Students are responsible for knowing and understanding charges and fees and for meeting financial obligations to the school on time. The amounts listed in this section of the catalog are for the 2014-2015 academic year only and are subject to change.

## ANNUAL TUITION CHARGES FOR THE 2014-2015 ACADEMIC YEAR

### Undergraduate Diploma

Full-time	\$34,500
Three-quarter-time	\$27,100
Half-time	\$19,600

### Master of Music Degree

Full-time	\$34,500
Three-quarter-time	\$25,875
Half-time	\$17,250

### Master of Arts in Teaching

\$42,120

### Graduate Performance Diploma

\$27,700

### Artist Diploma

\$22,200

### Third Year of Study for Dalcroze Certificate

\$16,500

Only students in the Master of Music Degree and Undergraduate Diploma programs may be enrolled less than full time. Permission of the Registrar is

required. Less-than-half-time students must pay a tuition charge of \$1950 per credit (as of the 2014-2015 academic year). Students should expect routine tuition changes from one year to the next.

## PAYMENT OF TUITION AND FEES

The deadline for payment of fall tuition and fees is August 1. The deadline for payment of spring tuition and fees is December 15. Bills will be mailed well in advance of these dates to the billing address the student has provided to the school. Students may not use the address of Longy School of Music of Bard College as their billing address. The school accepts personal checks, MasterCard, and Visa for payment of tuition and fees. Students may also make direct electronic wire transfers to the school's bank. Please see the Business Office to arrange this method of payment. Students are responsible for any applicable bank fees.

The school reserves the right to withdraw administratively any student at any time and to deny use of any and all school facilities if payment of tuition and fees is not made according to published deadlines. Outstanding balances will be referred to a collection agency. Any additional costs of collection, such as agency fees, will be the student's responsibility.

## TUITION PAYMENT PLAN

The school offers a convenient payment plan through Tuition Management Systems. Please see the Business Office for details and a brochure or visit the Tuition Management Systems website at [www.afford.com/longy](http://www.afford.com/longy). A student who is successfully maintaining a pay-

ment plan that covers the full amount owed to the school is considered in good financial standing. If the payment plan covers less than the full amount owed to the school, the balance is payable by the deadlines stated above and is subject to finance charges.

## FINANCE FEE FOR LATE PAYMENTS

Failure to meet all payment deadlines through direct payment to the school's Business Office or by written evidence of grants or loan awards will result in a monthly finance charge of 1.5% (compounded monthly) applied to the full outstanding balance. All payments made via mail must be received on or before the end of the business day that payment is due.

## FEES CHARGED TO ALL STUDENTS

**Tuition Deposit:** \$500. A nonrefundable deposit is required to secure a new student's place in the incoming class, payable by the date indicated on the Intent-to-Enroll Form (provided with the letter of acceptance). This deposit is credited to the student's account.

**Technology Fee:** \$100

**Student Services Fee:** \$130

**Library Fee:** \$120

**Facilities Fee:** \$200

## SPECIAL FEES

**Late Registration Fee:** \$50. Charged to students registering after the published registration period.

**Secondary Studio Fee:** \$450. Charged by the semester to students enrolling in secondary private lessons or other private work with a faculty member, not including extra primary studio instruction (see page 106) or tutorials substituting for required coursework. Students receive 8 hours of private les-

sons and must use one of their allotted credits.

**Tutorial Fee:** \$650. Charged each semester to students permitted to take tutorials that substitute for required coursework. Students registering for tutorials normally receive eight hours of contact time per credit. Additional contact time will increase this fee. All such tutorials must be approved by the appropriate department chair and the Associate Dean for Academic Affairs.

**Opera Surcharge:** \$500. Charged each semester to students concurrently enrolled in Dramatic Coaching and Musical Coaching.

**Continuation Fee:** \$500. Charged each semester to students intending to complete their program but not enrolled in credit-bearing activity, including delayed recitals or pending proficiency requirements. Students who are removed from the graduation list for unpassed proficiencies or other reasons must pay the Continuation Fee for the following semester and any subsequent semesters during which requirements remain incomplete, even if all requirements are completed before the subsequent semester begins.

**Enrollment Change Processing Fee:** \$100. An administrative fee charged when a student withdraws from the school, begins a leave of absence, or lowers his or her enrollment level after the first day of classes. This amount is deducted from any tuition refund, which is calculated according to the policies below.

**Damaged or Lost Property Fee:** cost, plus \$50. Students are charged in full for willful or careless damage, breakage, or loss of school property, including library materials. The documented cost of lost or damaged equipment or furnishings will be added to the

responsible student's account, plus a \$50 processing fee. Failure to pay this fee may result in Disciplinary Probation, Dismissal, or criminal prosecution.

**Returned Check Fee: \$35.**

### REFUNDS

Refunds when a student withdraws from the school are processed according to the following procedures:

- Students must submit the Withdrawal/Leave of Absence form to the Registrar indicating intent to withdraw or take a leave of absence. All refunds will be calculated from the official withdrawal date as determined by the Registrar.
- The Enrollment Change Processing Fee of \$100 will be deducted from all refunds, when the change occurs after the first day of classes.
- Students who officially withdraw after tuition and fees are paid, but before a semester begins, will be given a full refund of all charges.
- Beginning with the first day of classes, tuition is refunded according to the schedule below. Longy scholarship awards will be prorated according to this schedule as well.

Within the first two weeks:  
80% refund; student owes 20% of semester obligation

Within the third week:  
50% refund; student owes 50% of semester obligation

Within the fourth week:  
25% refund; student owes 75% of semester obligation

After the fourth week:  
0% refund; student owes 100% of semester obligation

The student, if necessary, will be billed separately for any unpaid institutional charges. Refunds will be

processed within 30 days of approved withdrawal.

- A student who withdraws after classes begin having not yet paid his/her Longy bill will be charged according to the above schedule. For example, a student who withdraws during the first two weeks of school will be responsible for 20% of his/her semester obligation, regardless of whether he/she actually attended class.
- Any refund to a recipient of Federal or State financial aid will occur only after any required repayment of Federal or State funds according to applicable regulations. For students withdrawing before the first day of classes, no type of student financial assistance funds may be used to pay any portion of a student's educational costs.
- A student who is considering withdrawal may wish to confer with the Office of Student Financial Assistance concerning any anticipated refund. Students receiving Federal financial aid are entitled to the percentage of those funds that corresponds to the percentage of the term for which the student was registered. This is known as the Return of Title IV Funds calculation. For more information on Return of Title IV, see page 86.

## ACADEMIC POLICIES

### ADVISING AND REGISTRATION

Students receive advisement from the Registrar and Director of Student Advising and their department chair, as well as from their primary studio instructor. See the Academic Calendar for the official registration period. Before registering each semester, students meet with the Registrar to review their academic progress and enrollment status, as well as other details relevant to continuing and successfully completing their programs. Students are responsible for knowing and reviewing their program requirements and for seeking advice about them. Students should also consult with the Office of Student Financial Assistance and the Business Office regarding relevant financial arrangements. Official registration is complete only when the Registrar receives a completed registration form with all signatures and all financial obligations to the school have been resolved.

### LATE REGISTRATION

Registration for new students must be completed before the first day of instruction during their initial semester. Students must arrange travel and accommodations in order to be present for New Student Orientation. Returning students must register during the official registration periods for returning students, published in the Academic Calendar. The Late Registration Fee is charged to any students not observing these deadlines.

### DROP/ADD PERIOD AND COURSE WITHDRAWAL

Students may drop or add courses during the first two weeks (10 school days) of each semester, after receiving permission from instructors, as neces-

sary, and the Registrar. The student's academic record does not show courses dropped during this period. After the second week of the semester, students may not add new classes or lessons. A grade of "W" (withdrawal) is recorded for courses dropped after the second week and before the twelfth week of the semester, upon submission of the completed Course Withdrawal Form by the published deadline. Students who stop attending (or never attend) classes but do not complete the Course Withdrawal Form by the published deadline will receive whatever letter grade the instructor deems appropriate. Consult the Academic Calendar for the relevant dates.

### MAJOR STUDIO ASSIGNMENT/CHANGE

Teacher assignments are made with consideration of students' requests and their overall artistic development. Placement in a studio is subject to the faculty member's approval and availability. Students who wish to change primary studio instructors should do so with forethought and sensitivity. Changes in studio instructors during the course of a semester are allowed only in extreme situations related to the well-being of the student or the faculty member. All requests for studio instructor changes must be approved by the department chair and the Dean of the Conservatory.

### CHANGE OF PROGRAM OR MAJOR

Students wishing to change program or major must submit a completed Application for Change of Program. Longy Scholarship awards will be reviewed (and may be modified) by the

Scholarship Committee for all students admitted to a new program. Acceptance letters for change of program applicants will include new scholarship information. Please contact the Office of Admissions for further information and to obtain the Application for Change of Program.

#### MINOR AREAS OF STUDY FOR UNDERGRADUATE DIPLOMA CANDIDATES

Undergraduate Diploma candidates may pursue a minor in any area of study in which the Undergraduate Diploma is offered (Composition, Organ, Piano, Strings, Voice, or Woodwinds and Brass). Minors must meet the same entrance requirements as majors, auditioning for the second department as necessary. Interested students should consult with the Registrar and the department chair in the minor field of study. Specific course and lesson requirements will be developed by that department chair and must be approved by the Registrar. Minors normally consist of 20–25 credits, including 14 credits of private studio lessons. Students may use available elective credits to pursue a minor. If insufficient elective credits are available, students will be expected to pay tuition surcharges and/or extend their residency to complete the minor. One or two Secondary Studio Fees will be assessed per semester for private lessons in the minor area taken concurrently with private lessons in the major area (8 hours of minor lessons = 1 Fee, 15 hours of minor lessons = 2 fees). Successfully completed minors will be listed on the student's official transcript.

#### TRANSFER POLICIES

Longy accepts transfer credits only for the Undergraduate Diploma and, in rare instances, the Master of Music Degree. No transfer credit is applicable to the Artist Diploma, the Graduate

Performance Diploma, the Dalcroze Certificate and License, or the Master of Arts in Teaching. Transfer credits are accepted at the discretion of the Registrar in consultation with appropriate department chairs. Students will be notified of accepted transfer credits after successfully completing their first semester of enrollment at Longy. Transfer credit can be granted only if

1. The coursework was undertaken for credit at the time the student was enrolled;
2. The coursework was equivalent in rigor to comparable Longy offerings;
3. The grading, subject matter, performance expectations, and class hours conform to Longy academic regulations;
4. Previous studies were completed at an accredited (or internationally recognized) post-secondary conservatory, college, or university;
5. Previous studies received a grade of "C" or better at the undergraduate level or "B" or better at the graduate level;
6. Previous studies are fully documented with original transcripts.

#### ADDITIONAL TRANSFER POLICIES FOR THE UNDERGRADUATE DIPLOMA

1. A maximum of 47 credits from other institutions may be applied toward the completion of the Undergraduate Diploma. A minimum of one-half the total required credits must be completed successfully at Longy.
2. Transfer credit for applied music is subject to performance evaluation at the admission audition or a subsequent jury.
3. For students transferring one year of previous work, transferred ensemble credit will be limited

to one-quarter of the total requirement for their program. For students transferring two years of previous work, transferred ensemble credit will be limited to one-half of the total requirement for their program.

4. Transfer credit in Music Theory is subject to verification by examination at Longy during New Student Orientation.

#### ADDITIONAL TRANSFER POLICIES FOR THE MASTER OF MUSIC DEGREE

1. In rare instances, a maximum of 6 credits of graduate coursework completed at another institution may be applied toward the completion of the Master of Music Degree, with the approval of the Registrar, department chair, and relevant faculty members.
2. Performance credit is not transferable.
3. All Master of Music candidates must demonstrate proficiency in Music History, Music Theory, and Secondary Piano.
4. Master of Music candidate must complete at least 30 semester credit hours at Longy School of Music of Bard College.

#### ENROLLMENT STATUS

Students must declare their intention to enroll on a full- or part-time basis when accepting the school's offer of admission and financial aid (in the case of new students) or when reapplying for financial aid (in the case of returning students). Less-than-full-time enrollment must be approved by the Registrar and is only permitted in the Master of Music Degree and Undergraduate Diploma programs. Enrollment status is based on the following guidelines:

Master of Music Degree Credits per semester	
Full-time	8–10
Three-quarter-time	6–7
Half-time	4–5
Less than half-time	3 or fewer

Undergraduate Diploma Credits per semester	
Full-time	12–14
Three-quarter-time	9–11
Half-time	6–8
Less than half-time	5 or fewer

Full-time graduate programs require a minimum of four semesters of full-time enrollment (or the equivalent of four full-time semesters if attending part time). Master of Music students may complete their programs in three full-time semesters and one three-quarter-time semester only if appropriate and sufficient transfer or Longy summer-school credits have been properly approved and recorded by the Registrar. Students may not circumvent the above rules by taking their maximum or overload credits during the first three semesters.

Students who begin in the Graduate Performance Diploma program and subsequently switch to the Master of Music program must complete the equivalent of four full-time Master of Music semesters. One semester of Graduate Performance Diploma study is equivalent to 0.75 semester of Master of Music study. So, for example, if a student completes two semesters of Graduate Performance Diploma and switches to the Master of Music program, s/he would have completed 1.50 semesters toward the Master of Music program, and would need to complete 2.50 more semesters (that is, two full-time semesters and one half-time semester) in order to complete the

program. This will be the case even if the student could complete the minimum required credits in a total of four semesters.

Full-time undergraduate programs require a minimum of eight semesters and full-time enrollment throughout at least the first seven. Full-time undergraduates may enroll three-quarter time only in their eighth semester. Students pursuing the undergraduate diploma on a part-time basis must complete the equivalent of 7.75 full-time semesters.

Part-time Master of Music and Undergraduate Diploma students and all undergraduate transfers must have their enrollment plan approved by the Registrar.

Changes in a student's enrollment status or level (for example, changing from full- to half-time) must be made before the first day of the semester in order to avoid financial penalty. No enrollment-level changes will be considered after the first two weeks of the semester. Changes in enrollment level may affect students' financial aid eligibility and awards, from both government sources and the school itself, as well as the immigration status of international students.

### CONTINUATION STATUS

Students who have completed all credit-bearing requirements for their degree or diploma but who still have other requirements such as recitals, proficiency examinations, or incomplete courses outstanding must register for Continuation Status and pay the Continuation Fee each semester until graduation, according to the registration schedule published by the Academic Affairs Office. Students who do not register for Continuation Status will need to reapply and be readmitted to the school in order to resume work on

their program.

Students who are placed on Continuation Status because of unpassed proficiency exams or because they delay their graduate recital will have a maximum of two semesters to complete their requirements. After that point, the student will be academically dismissed from the school and will have to reapply (with no guarantee of acceptance) to finish his or her program. A student in extreme circumstances can appeal to the Registrar for an extension beyond the two-semester limit.

Master of Music students who have not met all proficiency requirements may opt to switch their program to Graduate Performance Diploma in order to graduate and receive a credential. This choice may be made either before or after their original graduation date.

### EXTENDING ONE PROGRAM WHILE STARTING A SECOND PROGRAM

Longy undergraduates cannot begin a new Longy program (Master of Music, Graduate Performance Diploma, Artist Diploma) until all requirements for the Undergraduate Diploma, including recitals, coursework, and proficiency exams, have been completed. A student who is accepted into a second program who subsequently has to postpone completion of his/her Undergraduate Diploma will have to defer matriculation into the new program until the undergraduate requirements are completed.

Longy graduate students who have only non-credit requirements (i.e., recital or proficiency requirements) or outstanding incompletes remaining in their program may begin a second graduate program while continuing to finish the requirements of the original program. However, the two-semester

### NORMAL AND MAXIMUM RESIDENCY

The maximum residency for conservatory programs is defined as 1.5 times the normal residency for the program. The following details the residency limits on Longy's conservatory programs:

Program	Normal Residency	Maximum Residency
Undergraduate Diploma	8 semesters	12 semesters
Master of Music	4 semesters	6 semesters
Graduate Performance Diploma	4 semesters	6 semesters
Artist Diploma	4 semesters	6 semesters
Dalcroze Certificate	4 semesters	6 semesters
Dalcroze License	2 semesters	3 semesters
Master of Arts in Teaching	4 quarters	6 quarters

Longy scholarship funds are not awarded past the normal residency for a student's program.

limit on Continuation Status will apply to completion of the original program. Students who have credit requirements remaining in one program will not be allowed to begin a second program until those credit requirements are completed.

### LENGTH OF SECOND GRADUATE PROGRAM

Longy students who have completed either the Master of Music degree or the Graduate Performance Diploma may wish to pursue the other graduate credential after completing their first program. Since there is so much overlap between the requirements of the two programs, students can normally finish the second credential in two semesters. Admission letters and financial aid awards will be made under this assumption.

If a student decides in his/her first semester in the new program that he/she wants to extend the program for one or two additional semesters, he/she must file a petition to extend with the Associate Dean. The request will be evaluated and, if granted, a revised admission and financial aid award will be issued to the student for the period

of the extension. The petition to extend must be filed by the end of the Add/Drop period in the second semester of the student's program.

### TRANSCRIPTS

Transcripts are available from the Registrar for all work pursued on a credit basis. Requests must be made in writing and will be processed only when they include the student's name, address, telephone number, years of attendance, program of study, and full address of the recipient(s). Transcripts released directly to students are noted as such. There is normally no charge for transcripts. However, a student who requests a large number of transcripts (more than 10) at once will be charged a \$10.00 fee. Also, a student who requests express delivery of a last-minute transcript must pay any express delivery charges in advance. No transcripts will be provided to students who are not in good financial standing at the school.

### ENROLLMENT VERIFICATION AND LOAN DEFERMENTS

Students who wish to have previous student loans deferred while studying at Longy should request a Loan Defer-

ment form from their lender(s). After completing the student portion of the form, students should submit it to the Registrar, who will process and mail it to the lender. Deferment forms must be filled out each semester and will not be processed prior to the end of the Drop/Add period.

Students who need an official letter stating that they are enrolled at Longy may request an Enrollment Verification Letter from the Registrar.

### LEAVE OF ABSENCE

Students in good academic standing may request a leave of absence of one or two semesters. Such requests require completion of the Leave of Absence Form, available from the Academic Affairs Office. Students withdrawing from the program without an official leave of absence must reapply for admission. Students taking a leave of absence are not eligible for state or federal financial assistance or for state or federal loan deferments. Renewal of Longy Scholarship funds is not guaranteed to students taking leaves. Students planning to return from a leave of absence in the fall semester must reapply for Longy scholarship funds by the last Friday in February prior to their return. Students planning to return from leaves in the spring semester should contact the Office of Student Financial Assistance for the deadline.

### WITHDRAWAL FROM DEGREE AND DIPLOMA PROGRAMS

Withdrawal from degree and diploma programs requires completion of the Withdrawal Form, available from the Academic Affairs Office.

### GRADING

Longy School of Music of Bard College observes the following grading guidelines:

**A** VERY HIGH PASS: outstanding

	level of achievement
<b>B</b>	HIGH PASS: above average level of achievement
<b>C</b>	PASS: satisfactory achievement
<b>D</b>	LOW PASS: poor achievement
<b>F</b>	FAILURE: unacceptable achievement
<b>FR</b>	Course failed but later retaken and passed. Not included in GPA Calculation
<b>P</b>	PASS: used for non-credit courses, orchestra, proficiency exams, recitals, final projects, and juries
<b>P+</b>	PASS: used for orchestra, indicates exceptional effort by student
<b>P-</b>	PASS: used for orchestra, indicates substandard (but passing) effort by student
<b>R</b>	REAUDITION: Used for Promotional and Recital Permission Juries (see below)
<b>I</b>	INCOMPLETE: by permission only
<b>IR</b>	Student received incomplete, but later retook the course. Not included in GPA calculation.
<b>W</b>	WITHDRAWAL: during 3rd–11th weeks of semester only. Not included in GPA calculation

Grade Point Averages are calculated based on the following scale:

<b>A</b>	4.00	<b>C</b>	2.00
<b>A-</b>	3.67	<b>C-</b>	1.67
<b>B+</b>	3.33	<b>D+</b>	1.33
<b>B</b>	3.00	<b>D</b>	1.00
<b>B-</b>	2.67	<b>F</b>	0.00
<b>C+</b>	2.33	<b>W</b>	n/a

(A+ and D- not awarded)

### GRADING OF JURIES

#### Promotional Juries

Promotional Juries are graded as follows: P (Pass), R (Re-audition), F (Fail). These grades are awarded independently of grades for semester courses, ensembles, and studio lessons and are not used in calculating the Grade Point Average.

Students who pass their Promotional Jury receive a passing grade “P” for the jury and are automatically promoted to their next year of studio study.

Students who receive an “F” (fail) grade for their Promotional Jury will be dismissed from the school, as of the end of the semester in which the jury took place.

Students deemed by the faculty to have presented an unsatisfactory (but not failing) Promotional Jury will receive a grade of “R” and will be required to re-audition. The re-audition must take place no later than the end of the exam period of the following semester.

Since the Promotional Jury is considered to be an indication of the student’s progress in his/her primary instrument, a student who receives a grade of “R” for the promotional jury will also automatically receive a grade of “I” (incomplete) for his/her primary studio lessons for that semester.

A student who receives an “R” for a promotional jury is placed on Academic Probation as of the last date of the semester in which the jury took place. The student is ineligible to receive Longy Scholarship until he/she is removed from Academic Probation.

If the re-audition is deemed by the faculty to be satisfactory, the student will receive a “P” (Pass) for the Promotional Jury and the studio teacher will replace

the primary studio grade of “I” with a letter grade for the given semester. The grade of “R” for the original promotional jury remains on the transcript.

When a re-audition of a promotional jury is passed, the student is removed from Academic Probation as of the date of the passed jury. If the re-audition takes place prior to the start of a semester, the student will be eligible for Longy Scholarship for that semester. If the re-audition takes place after the start of a semester, the student will be removed from Academic Probation as of the date of the passed jury, but will not receive Longy Scholarship until the beginning of the next semester.

After passing a re-audition of a Promotional Jury, the student should resume the original schedule of promotional juries. This may mean that a student could present two promotional juries in one academic year.

In the event a student’s re-audition is deemed by the faculty to still be unsatisfactory, or if the student fails to schedule and perform the re-audition by the deadline stated above, the student will receive an “F” (fail) grade for the jury and for the corresponding semester of studio instruction and will be dismissed from the school. The date of the dismissal will be the end of the semester in which the re-audition takes place. If the re-audition takes place between semesters, the dismissal date will be the date of the failed re-audition.

#### Recital Permission Juries

Recital Permission Juries are graded as follows: P (Pass), R (Re-audition), F (Fail). These grades are awarded independently of grades for semester courses, ensembles, and studio lessons and are not used in calculating the Grade Point Average.

Students who pass their Recital Permission Jury receive a passing grade “P” for the jury and are permitted to proceed to the presentation of the recital.

Students who receive an “F” (fail) grade for their Recital Permission Jury will be dismissed from the school, as of the end of the semester in which the jury took place.

Students deemed by the faculty to have presented an unsatisfactory (but not failing) Recital Permission Jury will receive a grade of “R” and will be required to re-audition. The re-audition must take place no later than the end of the exam period of the following semester. If the re-audition is not passed before May 1 of the student’s graduation year, the student will be removed from the graduation list for that year and will be subject to the provisions of Delayed Recitals (see below).

If the re-audition is deemed by the faculty to be satisfactory, the student will receive a “P” (Pass) for the Recital Jury and may proceed to the presentation of the recital. The grade of R for the original Recital Permission Jury remains on the transcript.

In the event a student’s re-audition is deemed by the faculty to still be unsatisfactory, or if the student fails to schedule and perform the re-audition by the deadline stated above, the student will receive an F (fail) grade for the jury and will be dismissed from the school. The date of the dismissal will be the end of the semester in which the re-audition takes place. If the re-audition takes place between semesters, the dismissal date will be the date of the failed re-audition.

#### **INCOMPLETES**

All coursework must be completed by the last day of the Examination

Period of each semester. Students may formally petition their instructor to receive a grade of Incomplete. This grade may be recorded only when a student is unable to complete primary course requirements on time due to illness or other compelling circumstances. An Incomplete may not be given primarily to allow a student to raise his or her grade to a passing grade for the course, ensemble, or lessons in question. Incomplete work must be remedied by the end of the subsequent semester. (Spring incompletes must be remedied by the end of the subsequent fall semester.) Students may petition the instructor and the Registrar to extend the make-up period for the incomplete by one semester. An “F” will be recorded for courses remaining incomplete after one semester or after petitioned extensions have expired.

#### **REPEATED COURSES**

Many courses at Longy can be repeated for credit. Some examples are studio lessons, orchestra, and ensembles. Courses which can be repeated for credit are designated as such in this catalog and in each semester’s course schedule. All attempts are recorded, and all such semester grades remain on the transcript with the following exception:

#### **RETAKE OF FAILED COURSES**

Students must retake and pass any required course in which they receive a grade of “F” and may choose to retake failed elective courses to improve their grade. Upon passing a previously failed course, the grade of the initial attempt will be changed from “F” to “FR” (course failed and later repeated), with the comment “course retaken” indicated on the transcript. The cumulative Grade Point Average will include the new, passing grade only. No change will be made to the original failing grade if the course is failed a second time. The subsequent passing of a course failed

more than once will affect the initial attempt only, as described above.

#### **SATISFACTORY ACADEMIC PROGRESS**

Students are expected to make satisfactory academic progress (SAP) throughout their degree or diploma studies. For a student to meet the standards of SAP, he or she must meet both qualitative and quantitative standards, as described below.

#### **QUALITATIVE STANDARD: CUMULATIVE GRADE POINT AVERAGE (GPA)**

To maintain satisfactory academic progress, a student’s cumulative GPA must, at the conclusion of each semester, meet the minimum standards for his or her program (Undergraduate Diploma: 2.50; All Graduate Programs: 3.00).

#### **QUANTITATIVE STANDARD: PERCENT OF ATTEMPTED CREDITS COMPLETED**

To maintain satisfactory academic progress, a student must be making reasonable progress toward graduation within the maximum time set forth for his or her program. The maximum time residency is defined as 1.5 times the normal residency for a program. To be making reasonable progress toward completion in this time frame, a student must have earned 2/3 (67%) of his or her overall attempted credits, measured at the conclusion of each semester.

#### **MITIGATING CIRCUMSTANCES**

Under certain mitigating circumstances, including but not limited to injury or severe illness suffered by the student, Longy may choose to disregard a given semester with respect to the student’s academic progress. The student may be asked to provide external documentation, and such cases will be fully documented in the student’s academic file.

#### **FAILURE TO MAINTAIN SATISFACTORY PROGRESS**

At the end of each semester, student records are evaluated by the Associate Dean for Academic Affairs for adherence to Satisfactory Academic Progress standards. The following describes the consequences for failure to maintain satisfactory academic progress: If a student not already on Academic Warning or Probation for failure to meet SAP standards, upon review of his or her end-of-semester record, fails either of the SAP standards for the first time, he or she will be placed on Academic Warning. The student will retain his or her Longy scholarship and will retain eligibility for governmental financial aid. The student must, in the subsequent semester, raise both the GPA standard and the percentage of credits completed to the minimum SAP threshold to avoid further consequences and be removed from Academic Warning.

#### *Academic Probation*

If a student on Academic Warning for failure to meet SAP standards, upon review of his or her end-of-semester record, again fails either of the SAP standards, he or she will be placed on Academic Probation. The student will lose eligibility for Longy Scholarship and will be ineligible for governmental financial aid. The student must, in the subsequent semester, raise both the GPA standard and the percentage of credits completed to the minimum SAP threshold to avoid further consequences. If the student successfully meets the SAP standards at the end of the subsequent semester, the student will at that point be removed from Academic Probation and will regain eligibility for Longy Scholarship and governmental financial aid for the following semester.

#### *Dismissal*

If a student on Academic Probation for

failure to meet SAP standards, upon review of his or her end-of-semester record, again fails either of the SAP standards, he or she will be dismissed from the school.

#### *Appeal Process*

Students have the right to appeal decisions concerning their academic progress. Such appeals are made to the Dean of the Conservatory. Decisions concerning student appeals will be reached in a timely fashion and communicated to the student by the Dean of the Conservatory.

#### **ACADEMIC WARNINGS**

Academic Warnings may be issued at the end of each semester by the Associate Dean for Academic Affairs to students who do not meet the requirements of Satisfactory Academic Progress detailed above. Warnings may also be issued at mid-semester, based on reports of inadequate progress provided to the Associate Dean for Academic Affairs by the faculty. These warnings serve to inform the student and the department chair of academic problems and suggest routes to improvement. They are not recorded on the transcript. Lack of improvement will result in review by the Conservatory Academic Council and possible further action, up to and including Academic Probation, Suspension, or Dismissal, as described below.

#### **ACADEMIC AND DISCIPLINARY PROBATION**

In reviewing student records, the Conservatory Academic Council may place a student on Probation. The Dean of the Conservatory will closely supervise the progress of such students and may recommend curtailment of some activities. Students placed on Probation become ineligible for Longy scholarship assistance.

Academic Probation will result from:

- Failure to meet the standards of Satisfactory Academic Progress, as described above
- Academic dishonesty
- Failure to meet the performance or progress requirements set by the department
- Repeated Withdrawals
- Excessive Incomplete or low grades
- An unsatisfactory Promotional Jury
- Unsatisfactory progress in the undergraduate theory curriculum, described on pages 103-104
- Receiving a grade of "R" for a Promotional Jury (see page 99)

Academic Probation is noted on the student's official academic record and will appear on all transcripts. Students placed on Academic Probation will be informed in writing by the Associate Dean for Academic Affairs.

Disciplinary Probation will result from:

- Failure to meet any of the standards of conduct and attendance described in the sections on standards and responsibilities on pages 109-112
- Students placed on Disciplinary Probation become ineligible for Longy scholarship assistance. Students placed on Disciplinary Probation will be informed in writing by the Associate Dean for Academic Affairs.

The records of all students on Probation are reviewed by the Conservatory Academic Council at the end of each semester. Students will be informed in writing of the results of this review. If the student has not made satisfactory progress, the Council will take further action, which may include Suspension or Dismissal.

#### **SUSPENSION**

The Conservatory Academic Council has the authority to suspend students for one or two semesters for academic reasons. Suspension will result from ongoing inability to avoid Withdrawals, Incompletes, or low grades.

Suspension will be noted on the official academic record and will appear on all transcripts. Suspended students will be informed in writing by the Dean of the Conservatory.

#### **DISMISSAL**

The Conservatory Academic Council has the authority to dismiss students for academic reasons. Grounds for dismissal include:

- Unsatisfactory academic or musical progress (see page 101)
- Chronic academic dishonesty or falsification of academic information
- Failure of a Promotional Jury (see page 99)
- Failure of a Recital Permission Jury (see page 99)

Furthermore, the school retains the right to cancel the registration of any student whose continued attendance is considered detrimental to the interests of the school or other students, faculty, or staff.

Dismissal is considered final and will be noted on the official academic record and all transcripts. Dismissed students will be informed in writing by the Dean of the Conservatory.

#### **APPEAL PROCEDURE**

Students wishing to contest a decision of the Conservatory Academic Council concerning Probation, Suspension, or Dismissal must initiate such an appeal in writing within one month of the written notification of the action in

question. Appeals should be made to the Dean of the Conservatory.

#### **ADVANCED STANDING IN THEORY FOR UNDERGRADUATE DIPLOMA CANDIDATES**

All Undergraduate Diploma candidates are tested in aural and written music theory at New Student Orientation. Students with strong backgrounds in theory, as indicated by these tests, may receive advanced standing in Harmony and Fundamentals of Musicianship coursework. Students are exempt from courses below the level of ability indicated by these tests and may take additional electives in the place of these credits. The total credits required for graduation are not reduced.

#### **ADDITIONAL POLICIES ON UNDERGRADUATE THEORY COURSES**

All Undergraduate Diploma candidates must be continuously enrolled in Longy's written and aural theory sequences until Harmony 5 and Fundamentals III have been successfully completed. For the purposes of the policies below, withdrawing from a course in the Undergraduate Theory curriculum sequences is treated exactly as is a failing grade, except that the W grade does not affect the student's GPA.

If a student fails any semester of Harmony or Fundamentals, the student is required, in the next semester to either retake the failed course if it is offered, or enroll in a tutorial (for an additional fee) to make up the failed coursework. Additionally, the student will be placed on Academic Warning. Once the student has passed any required remedial coursework and the originally failed course (and thus is ready to advance in the sequence), he or she is removed from Academic Warning. Academic Warnings do not appear on the student's transcript.

While on Academic Warning, if any of the remedial coursework is failed or the originally failed course is failed again, the student is placed on Academic Probation, which carries with it the loss of Longy scholarship. The student will meet with the Associate Dean for Academic Affairs for counseling to determine an appropriate plan to advance in the sequence. Once the student has passed all required remedial work and the originally failed course (and thus is ready to advance in the sequence), he or she is removed from Academic Probation, and the Longy Scholarship is reinstated for the following semester.

While on Academic Probation, if any remedial course is failed or the originally failed course is failed again, the student will be dismissed from the school.

#### **PROFICIENCY EXAMINATIONS**

Master of Music candidates must successfully demonstrate proficiency in Music History, Music Theory, and Secondary Piano in order to graduate. Candidates majoring in Piano Performance, Collaborative Piano Performance, Organ Performance, pianists majoring in Modern American Music Performance, and harpsichordists majoring in Early Music Performance are exempted from demonstrating piano proficiency. All other Master of Music candidates must pass the piano proficiency exam, even if they have passed a test or class during their undergraduate studies. This requirement will not be waived.

Undergraduate Diploma candidates (except for piano and organ majors) must successfully complete an examination in Secondary Piano in order to graduate.

Music History and Music Theory examinations are offered twice per year, at the start of the fall and spring semes-

ters. Piano Proficiency examinations are offered three times per year, at the start of the fall and spring semesters and at the end of the spring semester. Students may not receive their degrees or diplomas, or participate in the annual graduation ceremony until all proficiency requirements have been met. Descriptions of these examinations are provided to all new students the summer before matriculation and are available from the Academic Affairs Office.

Students are expected to prepare for these examinations before enrolling. Master of Music candidates must take the Music History and Music Theory examinations for diagnostic purposes during New Student Orientation. Students failing any sections of these examinations will be required to enroll in non-credit review courses. Successful completion of the review course(s) will satisfy the proficiency requirement.

A review course is also available for Master of Music students who fail the piano proficiency exam. Alternatively, Master of Music students who feel they may need more work can register for private secondary piano lessons. A surcharge is applied for secondary piano, and one elective credit per semester must be used.

Students with insufficient backgrounds in the proficiency areas may need to extend their residency and enroll in remedial instruction at additional costs.

#### **ADDITIONAL POLICIES ON SECONDARY PIANO FOR UNDERGRADUATE DIPLOMA CANDIDATES**

Undergraduate Diploma candidates (except for piano and organ majors) must enroll in Secondary Piano lessons in their first semester and continuously thereafter, taking up to four semesters of lessons (1 credit per semester)

without incurring surcharges, until the Secondary Piano proficiency examination is passed. Students who pass the Secondary Piano examination before completing some or all of these credits may choose to forego further piano study and take additional electives in its place (the total credits required for graduation is not reduced), or may choose to take the remaining free credits of piano (up to a total of four credits) anyway. Students needing lessons beyond the fourth semester must pay the Secondary Studio Fee (see page 91).

#### **PERFORMANCE REQUIREMENTS**

##### **PROMOTIONAL JURIES**

Promotional Juries are held during the final two weeks of every semester. With the exception of the Opera department, students must pass a Promotional Jury after their second semester and after each subsequent full year of residency, except during the semester in which they perform their degree/diploma recital. A Promotional Jury may not routinely be delayed to allow a student more time to prepare; health-related or other compelling reasons must be demonstrated, and the delay must be approved by the department chair and the Dean of the Conservatory. (See page 99 for the grading policy for Promotional Juries.)

##### **RECITALS AND PERMISSION JURIES**

Candidates for the Undergraduate Diploma, Master of Music Degree, Graduate Performance Diploma, and Artist Diploma must complete the recital requirements of their programs in order to graduate. All students must pass a Recital Permission Jury no less than three weeks before performing a Required Recital. The Recital Permission Jury must be presented with all of the recital personnel, including accompanists and chamber music partici-

pants. The Permission Jury for the final required recital must be completed by May 1 of the graduation year. Majors in Composition, and Opera must complete final projects as detailed in their programs in lieu of recitals. (See page 99 for the grading policy for Recital Permission Juries.)

##### **PROGRAM NOTE REQUIREMENT FOR MM CANDIDATES**

In order to graduate, Master of Music students are required to write program notes in which they address the historical, social, aesthetic, and where applicable, pedagogical aspects of the music on their final recital. These notes will be included in the program for the degree recital, and at least 500 words should be written for each work (e.g., sonata, song cycle, selection of small pieces) being performed on the recital. Students are expected to submit final drafts of these notes to their department chair for approval no later than a month before their degree recital. Since MM students in Opera Performance do not present a final individual degree recital, they should consult with their department chair to determine for which of their departmental performances they should write program notes. MM students in Composition will write notes to accompany the performance of their pieces on departmental concerts, etc.; they should consult with their department chair to determine when notes should be included. Students pursuing the MM in String or Woodwind and Brass Performance with Emphasis in Historical Performance should prepare program notes for the pieces they play for their jury or recital on their period instrument.

### **NEW MUSIC BY LONGY COMPOSERS PERFORMANCE REQUIREMENT (FOR MM CANDIDATES IN INSTRUMENTAL AND VOCAL PERFORMANCE)**

The interaction with composers and performance of new compositions is an integral and necessary component of any aspiring performer's training. To that end, in order to graduate, all MM candidates in Voice, Piano, Collaborative Piano, Strings, and Winds and Brass are required to perform at least one work by a Longy student composer or recent alumnus during their tenure at the school. (With the approval of his or her department chair, a student may opt to perform a work of a Longy faculty composer instead.) The composition can be a solo or chamber piece; song or song cycle, or a work with electronics. Acceptable venues for performance include a departmental concert (e.g., Listening In: New Music of Longy composers, departmental showcase event), student recital (non-degree or degree), student performance hour, or, with the approval of the Director of Teacher Education and Educational Initiatives, included as part of a TAP project.

### **DELAYED RECITALS AND EXTRA PRIMARY STUDIO LESSONS**

A student delaying his or her final degree or diploma recital beyond the last semester of required (credit-bearing) lessons must complete the Delayed Recital Form, available in the Academic Affairs Office, indicating the approval of the primary studio instructor, department chair, and Associate Dean for Academic Affairs. The anticipated recital date must be indicated. Recitals may not routinely be delayed to allow students more time to prepare or to extend their residency at the school. Health-related or other compelling reasons must be demonstrated.

On the form, the primary studio in-

structor will agree to supervise the final recital without further lessons or will indicate the number of additional lessons he or she recommends the student complete in order to be ready for the recital. This number will subsequently be approved by the department chair and the Associate Dean for Academic Affairs.

Students will normally register for these as non-credit lessons, paying an additional tuition amount based on the primary studio instructor's hourly conservatory teaching rate, available on request from the Associate Dean for Academic Affairs. No grade will be given for extra, non-credit lessons. The primary studio instructor may, at his or her discretion, award a grade of Incomplete during the final semester of credit-bearing lessons in cases where the recital will be delayed. Exceptions to the non-credit rule may only be made by the Dean of the Conservatory, and students enrolling in extra lessons for credit may be asked to pay a surcharge so that the total tuition paid is not less than the hourly conservatory teaching rate.

The department chair and the primary studio instructor reserve the right to call for a new Recital Permission Jury if the decision to delay the recital occurs after the initial jury. The Recital Permission Jury must be presented with all of the recital personnel, including accompanists and chamber music participants.

Students interested in taking additional primary studio lessons concurrent with the required block of 15 one-hour lessons per semester must seek the permission of their primary studio instructor, department chair, and Associate Dean for Academic Affairs. Students must register for these as non-credit lessons, paying an additional tuition amount based on the instructor's hourly conservatory teaching rate, available

on request from the Associate Dean for Academic Affairs. No grade will be given for extra, non-credit lessons.

### **ELECTIVE INDEPENDENT STUDY PROJECTS**

Students in graduate programs or upper-level undergraduates (at least third-year status) interested in carrying out independent research on a focused musical topic may pursue an Independent Study Project, with permission of their department chair and the Dean of the Conservatory. Independent Study Projects will lead to a public presentation, such as a lecture or lecture-recital, and the submission of a paper (no less than 2,500 words). Any topic suitable to this type of inquiry is permissible, and projects may be theoretical, analytical, pedagogical, historical, or performance-practice oriented in nature.

Students must register for the Independent Study Project (one credit) during the published registration period and will be charged the Secondary Studio fee. Since careful consideration of the project is required, students may not add the Independent Study Project to their schedule after the published registration period is over or during the drop-add period.

Interested students must complete the Independent Study Approval Form before registration. On the form, students will be asked for the proposed title and a brief description (at least 100 words) of the project. They must identify their advisor and secure the signatures of their advisor, department chair, and the Dean of the Conservatory. The Dean of the Conservatory will appoint a second reader (see below).

The student must submit a draft of the paper to the advisor, second reader, and Dean of the Conservatory no less than three weeks before the final presen-

tation is scheduled. The advisor and second reader will provide comments to the student within one week of receiving the paper. The advisor will notify the Dean of the Conservatory that the draft paper provides sufficient evidence that the student is ready to proceed to the public presentation. The Dean of the Conservatory will sign the Independent Study Approval Form, authorizing the public presentation.

Public presentations must be made by the end of the thirteenth week of the semester. The paper in its final form must be re-submitted to the advisor and the Dean of the Conservatory within one week of the public presentation. The advisor will assign the final grade, consulting with the second reader as necessary.

### **GRADUATION REQUIREMENTS**

Students may verify the completion of all program requirements with the Registrar. In order to be eligible for graduation, students must

1. File an Intent-to-Graduate Form with the Registrar during the fall semester preceding graduation.
2. Complete their prescribed programs, with a minimum GPA of 2.50 for undergraduates or 3.0 for graduates, and with no Incomplete grades.
3. Fulfill the Minimum Residency requirement and have completed all required juries, proficiencies, and other required examinations and recitals.
4. Fulfill individual departmental graduation requirements.
5. Meet all other obligations to the school, including the return of library materials and all other school property and the payment of all outstanding fees, tuition charges, and fines.
6. Complete a financial aid exit inter-

view, if applicable.

7. Be released from Academic or Disciplinary Probation. Students may not graduate while on Probation.

## COMMENCEMENT CEREMONY PARTICIPATION AND AWARDS

Longy School of Music of Bard College expects that students participating in the annual Commencement Ceremony will have completed all requirements for graduation. The following are the only standing exceptions:

1. Students who have passed the Recital Permission Jury for their final, required degree or diploma recital and have their recital scheduled within one month of the ceremony.
2. Students pursuing Dalcroze certification who, in the estimation of the department director, will complete all required projects, portfolios, and examinations by June 1.
3. Students pursuing Dalcroze certification who must enroll in one remaining Summer Institute.
4. The Associate Dean for Academic Affairs may allow students who have one or more unfulfilled academic requirements to participate in the ceremony, if in his or her estimation the remaining work will be complete within one week of the ceremony. The faculty member(s) involved and the department chair will be consulted. This permission is not automatic; it is only extended at the discretion of the Associate Dean for Academic Affairs.
5. Students who have outstanding financial or library obligations to the school or who have failed to complete a financial aid exit interview, if applicable.

Exceptions Nos. 1–4: The diploma will be held until the requirements have

been met. If the requirements are not met within the stated timeframe, the student will not be recognized on his or her permanent record as a graduate that spring and must enroll as a Continuation Status student for the following fall semester.

Exception No. 5: The diploma will be held indefinitely until all financial or library obligations have been met or until the financial aid exit interview has been completed; in addition, requests for official transcripts will not be processed.

Except in unusual circumstances under number 4 above, no students with unpassed proficiency requirements will be allowed to participate in the ceremony.

The following awards are presented to graduating students at the annual Commencement Ceremony.

**Roman Totenberg Award:** Established in honor of former Longy Director Roman Totenberg, this award is given to a student with stellar academic and artistic achievement who embodies a deep commitment to perpetuating the art of music. The recipient will be selected by the Conservatory Academic Council and must be present at the Commencement Ceremony.

**Patricia Sherman Award:** Established in honor of former Longy student Patricia Sherman, this award is given to the student who, in addition to achieving a distinctive artistic and academic record, has exhibited outstanding citizenship and contributions to the community, and an exemplary attitude. The recipient will be selected by the Conservatory Academic Council and must be present at the Commencement Ceremony.

**President's Award for Excellence in Teaching Artistry:** This award recognizes a graduating student who has completed an outstanding Experiential

Education project and who demonstrates skill and artistry in engaging audiences of all ages and contexts in musical experiences.

**Mary Ellis Smith Prize:** Established through the generosity of Longy Board of Governors member Marilyn Ray Smith in honor of her mother, long-time piano teacher Mary Ellis Smith, this award is presented each year to a graduating pianist in recognition of outstanding achievement in piano and the art of piano pedagogy and demonstrated commitment to the transformational power of music to make a difference in the world.

**Margaret Rohde Award:** This award, for excellence in solfège and theoretical studies, was established in honor of Margaret Rohde, who served as a valued member of the Longy faculty for many years, instructing hundreds of aspiring musicians in the rigors of solfège and the intricacies of harmony. Ms. Rohde also lent her talents by serving as the Acting Director of Longy in 1977–78.

## STANDARDS OF EXCELLENCE AND CONDUCT

Excellence in all educational and operational areas is the hallmark of Longy School of Music of Bard College. Individual attention, strong student and faculty support, high standards, and an imaginative approach characterize the school's programs and operations.

Longy students are productive members of the community, pursuing their musical education to the fullest. They approach diligently and attend punctually all activities in which they participate. They follow the school's policies and honor the instructions of faculty members.

Longy faculty members display

thoughtfulness, professionalism, and expertise in teaching, musicianship, and, where appropriate, performance. As teachers and mentors, they direct students toward a full realization of their potential. In partnership with the administration, they provide leadership for the school.

Longy administrative staff members display effectiveness, professionalism, and responsiveness in supporting the educational programs of the school.

All members of the Longy community are expected to maintain an environment conducive to learning and to consider the overall health of the institution. They are expected to deal honestly, ethically, professionally, and respectfully with one another.

## ATTENDANCE

- Regular and punctual attendance is expected at all lessons, classes, and rehearsals.
- Excused absences for reasons of illness or other compelling emergencies are granted at the discretion of individual faculty members.
- Students with excessive or unexcused absences from lessons, classes, or rehearsals may be subject to a failing grade, or, in extreme cases, academic probation or dismissal.
- Examinations and quizzes are given in classroom subjects throughout the semester at the discretion of the instructor. Final examinations are held during the final two weeks of each semester. All students must be available to take these examinations. Unexcused absence from any final examination may result in a failing grade being recorded for that course.
- Students are expected to attend all scheduled private lessons, primary

or secondary. Faculty members are required to make up one lesson per semester that has been missed because of a student's absence, provided that the student notified the instructor at least 24 hours in advance of the scheduled start of the lesson or, in the case of evening lessons beginning 5:00 p.m. or later, by 5:00 p.m. of the previous day. Exceptions to this deadline are made in cases of sudden hospitalization or physical accident. Other student absences are made up only at the faculty member's discretion. In cases of extended student illness, special arrangements should be made with the faculty member, in consultation with the Associate Dean for Academic Affairs or the Registrar.

- Regarding absence due to religious beliefs, the Commonwealth of Massachusetts has enacted Chapter 375, Acts of 1975, the following addition to Chapter 151C of the General Laws.

*Any student in an educational or vocational training institution other than a religious or denominational education or vocational training institution, who is unable, because of his religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day, shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement which she/he may have missed because of such absence on any particular day, provided, however, that such make-up examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said student such opportunity. No adverse or prejudicial*

*effects shall result to any student who avails him/herself of the provisions of this section.*

#### **OTHER RESPONSIBILITIES OF STUDENTS**

1. All students are expected to abide by the rules and regulations of Longy School of Music of Bard College. Those whose attendance, punctuality, and conduct is unsatisfactory will be subject, depending on the nature and severity of the infraction, to Warning, Probation, Suspension, or Dismissal.
2. Participation in the Longy Conservatory Orchestra and other required ensembles is expected according to the requirements for the appropriate degree or diploma program. Attendance at all rehearsals and performances is required and takes precedence over all outside commitments. The Artistic Director of Large Ensembles, in consultation with the Dean of the Conservatory, will review chronic unexcused absences from a required ensemble for disciplinary action.
3. Academic dishonesty, particularly plagiarism and cheating, may result in automatic failure on the work in question and will be reviewed by the Conservatory Academic Council, which will make a recommendation for action to the Dean of the Conservatory. Depending on the nature and severity of the infraction, the student will be placed on Academic Probation or be recommended for Suspension or Dismissal (see definition of Academic Integrity, below).
4. Students whose conduct has included harassment of any sort, damage to school or personal property, or other violations of school policy will be subject to disciplinary action. Behavior detrimental to the well-being of any member of

the school community and which is inconsistent with the school's expectations may be cause for Disciplinary Probation. Serious or repeated offenses will be cause for immediate Dismissal.

5. Any student who is absent from studies for more than five consecutive days is required to present medical documentation to the Registrar.
6. Professional training in performance and teaching often includes occasional work assignments or short-term employment outside the school. While professional work opportunities are necessary to musicians' development, outside engagements must be approved in advance by the major teacher and, if extended in any way, the department chair and Dean of the Conservatory. International students must consult an International Student Advisor before undertaking any employment outside Longy School of Music of Bard College.
7. Students are not permitted to schedule teaching, courses, or outside work during the hours reserved for required ensembles and classes.

#### **ACADEMIC INTEGRITY**

Academic integrity is critical to the school's ability to realize its educational mission, as effective teaching and learning are dependent upon the fair and equitable assessment of student achievement.

Academic dishonesty is not only wrong from a moral and ethical standpoint, it also undermines the very process of education. It is a breach of trust which devalues the efforts of other students as well as instructors, distorts the institution's educational standards, threatens the school's reputation, and ultimately,

calls into question the value of the degrees and diplomas it confers. Longy School of Music of Bard College expects its students to adhere to high standards of academic integrity and takes very seriously violations of these standards, regardless of whether they are committed deliberately or out of ignorance.

#### **PLAGIARISM**

Plagiarism is the appropriation of another author's words and/or thoughts and passing them off as one's own. In written academic exercises, textual passages quoted from other sources must be clearly identified through the use of quotation marks or indentation. All quotations, textual paraphrases, ideas, or any creative constructs taken from other sources must be acknowledged through proper citation in the form of footnotes or endnotes.

This applies regardless of the medium, whether from printed sources or the internet, whether it is a research paper or assignments for a theory class.

#### **CHEATING**

In an academic context, cheating often involves the unauthorized access to information while taking part in an evaluative academic exercise such as an examination. This can include using notes or other aids without permission, copying work from another student, or having someone else produce work on one's behalf.

#### **FABRICATION**

Fabrication involves inventing or falsifying information in the course of an academic exercise. An example would be when a student cites a source that does not exist to back up a claim made in a research paper.

#### **AIDING AND ABETTING ACADEMIC DISHONESTY**

A person who provides someone else

with unauthorized information during an examination, or who allows another person to copy his or her own work and submit it in an academic assignment — whether knowingly or through negligence — is also committing a violation of academic integrity.

## INTERNATIONAL STUDENT INFORMATION

Longy's Designated School Officials (DSOs) for international student affairs are the Registrar, the Director of Student Financial Assistance, the Director of Admissions and Student Services, the Admissions and Student Services Coordinator, and the Assistant to the Dean of the Conservatory. These advisors are available to help international students understand and comply with all applicable rules and regulations.

### VISAS ACCEPTABLE FOR STUDY AT LONGY

Most international students who study at Longy will enter the United States on an F-1 visa. An F-1 student is a nonimmigrant who is pursuing a full course of study in order to achieve a specific educational or professional objective at an academic institution in the United States. Once the educational or professional objective has been attained, the F-1 student is expected by the U.S. government to return to his or her residence abroad. Holders of other visa types who wish to study at Longy should contact the Admissions Office for further information.

### SEVIS AND FORM I-20

SEVIS, the Student and Exchange Visitor Information System, is a database maintained by the U.S. government that tracks international students and their dependents. Longy's Designated School Officials are required to update a student's SEVIS record whenever the student changes address, program of study, etc.

All F-1 students must receive a Form I-20 from Longy in order to apply for the F-1 visa, apply for a change in status to F-1, or transfer their F-1 status

from another school. The Form I-20 may be issued only after the following documents have been received, reviewed, and accepted by Longy:

- The completed Application for Admission, including official transcripts, letters of recommendation, and TOEFL score report.
- Certified evidence of financial support (and letter of sponsorship where applicable).
- A clear photocopy of the student's passport. If the student has a current visa, a clear photocopy of it is also required.

### INTERNATIONAL STUDENTS OUTSIDE THE U.S.

Upon receiving the completed Form I-20 from Longy, students outside the U.S. should:

1. Pay the SEVIS Fee. The U.S. Department of Homeland Security (DHS) requires proof of payment of the SEVIS fee before issuing a visa or approving any benefits of status. F-2 dependents are not required to pay the SEVIS fee. To pay the SEVIS I-901 processing fee refer to: <https://www.fmjfee.com/i901fee/>.
2. Make an appointment at the nearest U.S. embassy or consulate in their home country in order to apply for the F-1 visa. It is recommended that appointments be made well in advance of traveling to the U.S. Students should bring all documents relevant to their admission to Longy, including:
  - Valid passport (must be valid at least six months beyond the date you intend to remain in the U.S.)
  - Completed and signed Form

#### I-20

- Certified evidence of financial support (including the same financial documents used by Longy to complete the Form I-20)
- Longy acceptance letter (and scholarship award letter where applicable)
- Proof of English proficiency, such as a TOEFL report
- Travel documents and other forms as specified by the local U.S. embassy

These documents should be retained and may need to be presented when traveling to the U.S. In some cases a person applying for an F-1 visa may be asked to provide evidence of intent to depart the U.S. after completion of studies.

Once a visa application and supporting materials are reviewed and approved, the student will be issued an F-1 visa. Visas can be obtained only outside the United States at a U.S. embassy or consulate. The visa allows a student to enter the U.S. when accompanied by the Form I-20 and is only valid for the purpose for which it was issued. The expiration date on the visa does not determine how long a student may stay in the U.S.; the completion date printed on the Form I-20 is the determining date.

Unlike the Form I-20, visas may expire while a student is in the U.S. However, before re-entering the U.S. after any international travel, the visa must be renewed.

Citizens of Canada and Bermuda are exempt from the requirement to possess a visa to enter the U.S.; however, they are still required to pay the SEVIS fee before starting their program. Proof of SEVIS fee payment for these indi-

viduals will be verified at the U.S. port of entry before they are admitted to the United States in F-1 status.

#### INTERNATIONAL STUDENTS CURRENTLY IN THE U.S.

The SEVIS fee is not required from international students currently in the U.S. in valid F-1 status. The fee is not required when a student transfers to a new school or changes degree program or level within five months of completing a previous F-1 program.

Longy will provide a student coming from another U.S. school with a form to be completed by an official at the previous school so that the student's SEVIS record can be transferred to Longy and a new I-20 issued.

#### FIVE-MONTH ABSENCE POLICY

The SEVIS fee must be paid by students who have studied in the U.S. in F-1 status in the past but have departed the U.S. for longer than a five-month period or changed to another immigration status, whether or not a new F-1 visa is needed.

#### MAINTAINING F-1 STATUS

It is extremely important for a nonimmigrant to maintain his or her status while in the United States. Failure to maintain the terms and conditions of nonimmigrant status is grounds for deportation from the United States. Maintaining status involves:

- Reporting to a Designated School Official (DSO) no later than the second week of the semester, so that the student can be registered in SEVIS.
- Reporting any change of name or address to a DSO within 10 days of the change.
- Pursuing a full course of study at the school listed on the Form I-20 during every academic session or

semester except during official school breaks, or unless approved under a specific exception, in advance, by a DSO.

- Making normal progress toward completing the course of study and finishing studies before the program completion date on the Form I-20.

If poor academic performance or other academic problems result in academic suspension or a mandatory reduction in course load, immigration status will be impacted. Suspension will prevent the student from enrolling. Mandatory reduction in course load following poor academic performance will also be viewed as a failure to pursue a full course of study, unless it can be authorized under one of the reduced course load provisions.

Academic probation and suspension are not acceptable reasons for program extension. A student placed on academic probation who is not able to complete his or her program by the program completion date may not be eligible for an extension of stay, unless other "compelling academic or medical reasons" exist to support the extension request.

A student must abide by the rules requiring disclosure of information and prohibition on criminal activity. A student must abide by any special requirements, such as Special Registration requirements.

An F-1 student must not work off-campus, unless specifically authorized for Curricular Practical Training (CPT) after one year of study or Optional Practical Training (OPT) upon graduation. A student must abide by the aggregate unemployment rules while on post-completion OPT.

#### REDUCED COURSE LOAD EXCEPTIONS

The Dean of the Conservatory, in consultation with a student's department chair and the Principal Designated School Official (PDSO), has the authority to determine whether a student is eligible for an exception to the full course of study requirement. Students must submit a written request and provide documentation if they feel they meet one of the conditions listed below. A decision about reduction of enrollment will be made after review of the student's situation. The student is expected to return to full-time enrollment the following semester.

Exceptions to the full course of study requirement:

- Documented illness or medical condition (12 months maximum per program).
- Unfamiliarity or difficulties with U.S. teaching methods or English. This is permissible only during the first year of study.
- In their final term, students may drop below full-time. Once an international student's I-20 has been updated to indicate final term of study, further extensions are not possible.
- As a result of improper course-level placement, the Dean of the Conservatory may approve a reduced course load. Students must resume a full course load the following term.

#### WORKING IN THE UNITED STATES

Qualifying international students may work on-campus. A student worker will need a social security number in order to be paid; information on how to obtain a number is available from the Academic Affairs Office and Longy's website.

Off-campus work in music may be authorized through Curricular Practical Training and Optional Practical Training, which are described below. In extreme cases, a student may be authorized to work off-campus in a non-music-related job due to severe economic hardship; please consult the Director of Student Financial Assistance for more information.

### CURRICULAR PRACTICAL TRAINING

Longy School of Music of Bard College allows qualifying international students to work off-campus in approved positions through Curricular Practical Training (CPT). The United States Citizenship and Immigration Services (USCIS) states that CPT must be “an integral part of an established curriculum” and define it as “alternate work/study, internship, cooperative education, or any other type of required internship or practicum which is offered by sponsoring employers through cooperative agreements with the school.” Positions must, therefore, support students’ academic programs and be approved by the Academic Affairs Office. Students must provide documentation from potential employers before employment is scheduled to begin. Students must register for CPT for 0.5 credits per semester and may be asked to provide written documentation of their CPT experiences to the Dean of the Conservatory. International students enrolling at Longy directly from residency in their home country are ineligible for CPT during the first academic year.

### OPTIONAL PRACTICAL TRAINING

Longy School of Music of Bard College allows qualifying international students to apply for work permission, for approved positions, through Optional Practical Training (OPT). The United States Citizenship and Immigration Services (USCIS) defines OPT as “tempo-

rary employment for practical training directly related to the student’s major area of study.” Students should apply for OPT in their final semester. OPT is granted for a twelve-month period, and any OPT completed prior to graduation counts against the total time permitted.

To apply for OPT, students must schedule a meeting with the appropriate DSO and provide copies of all required documentation. While students are no longer enrolled at Longy during their OPT, Longy is responsible for reporting any updates and/or changes in status in SEVIS and to the USCIS.

### REPORTING REQUIREMENTS AND MAINTAINING STATUS WHILE ON POST-COMPLETION OPT

- While on post-completion OPT, a student must continue to report changes in name or address to a DSO within 10 days of the change.
- Students must also report changes in employment to the appropriate DSO within 10 business days, including any period of unemployment that lasts for more than 10 days.
- Periods of unemployment may put a student’s F-1 status at risk. Students may not accrue an aggregate of more than 90 days of unemployment during any post-completion OPT. Each day during the OPT authorization period that the student does not have qualifying employment counts as a day of unemployment.
- The student cannot be outside of the U.S. more than 120 days while on post-completion OPT. Time spent outside the United States while unemployed will count towards the 90/120 aggregate during the OPT authorization period. If a student travels while employed either during a period of leave authorized by an employer or as

part of their employment, the time spent outside the United States will not count as unemployment.

### TYPES OF WORK THAT CONSTITUTE EMPLOYMENT WHILE ON OPT

- Regular paid employment of at least 20 hours per week.
- Gigs and contracts — Students should maintain a list of all such employment, dates, locations, and duration; students should be prepared to provide this list to the Department of Homeland Security, upon request. The work should be for at least an average of 20 hours per week.
- Self-employment — Students may start a business and be self-employed. In this situation, the student must work full-time (at least 20 hours per week) and be able to prove that he or she has the proper business licenses and is actively engaged in a business related to the student’s degree program.
- Employment through an agency, working an average of at least 20 hours per week.
- Volunteering or unpaid internships, working at least 20 hours per week.

Students may be denied future immigration benefits that rely on valid F-1 status if DHS determines that the limitations on unemployment were exceeded. Additionally, the government may examine SEVIS data and terminate a student’s record if it fails to show the student maintained proper employment while on OPT.

### F-1 DURATION OF STATUS (D/S) AND GRACE PERIODS

- An F-1 student will normally be admitted to the United States for duration of status, noted as “D/S” on both Form I-94 and the stu-

dent’s Form I-20.

- An F-1 student may be admitted for a period of up to 30 days before the start of the course of study. An F-1 student who has completed a course of study will be allowed a 60-day period to prepare for departure from the United States or transfer to a different program at the same or another educational institution. No employment is permitted during the 60-day grace period.
- An F-1 student authorized by the DSO to withdraw from classes will be allowed a 15-day period for departure from the United States.
- An F-1 student who fails to maintain a full course of study or otherwise fails to maintain status is not eligible for an additional period for departure.

### TRAVEL OUTSIDE THE UNITED STATES

When traveling outside the U.S., students should take with them all documents relevant to their study at Longy. Passports and visas should be valid for re-entry, and students should ensure that the DSO’s signature on page 3 of the I-20 is not older than six months. Before traveling to a country other than a student’s home country, the student must check with that country’s embassy or consulate to see if a visa is required.

# STUDENT LIFE

## BUILDING HOURS DURING THE ACADEMIC YEAR

Zabriskie House  
27 Garden Street  
Monday–Friday: 8:00 a.m.–11:00 p.m.  
Saturday: 9:00 a.m.–11:00 p.m.  
Sunday: 10:00 a.m.–10:00 p.m.

Rey-Waldstein Building  
33 Garden Street  
Monday–Friday: 8:00 a.m.–10:00 p.m.  
Saturday: 9:00 a.m.–10:00 p.m.  
Sunday: 10:00 a.m.–9:00 p.m.

## CLASSROOM ASSIGNMENTS

The room schedule for all classes, lessons, and coachings is maintained using ASIMUT online software. Students can access the room schedule by logging into longy.asimut.net or by using one of the ASIMUT kiosks located in the lobby of each building.

## PRACTICE ROOM POLICIES

Please be considerate of fellow students in the use of Longy’s practice rooms. For rooms that contain instruments other than pianos (harps, harpsichords, percussion, etc.), priority access should be given to majors in those instruments. If one leaves a practice room for more than 15 minutes, it will be considered vacant; leaving personal belongings does not hold a room for later use and should never be done for security reasons.

In an effort to maximize functionality, rooms should be left as neat as possible by returning chairs and stands to where they were found. Pianos should never be moved. Windows should be shut when leaving a room.

Edward M. Pickman Concert Hall, the Wolfensohn Room, the Homburger Room, and Recital Room N-1 are performance spaces and are not for general practice use. Any use of these spaces must be reserved through the Concert Office.

Students are not permitted to teach private lessons in Longy practice rooms unless done specifically as a Longy course requirement.

No brass or woodwind instruments are allowed in the following rooms: 7, 12, 13, 20, and 21.

Faculty teaching hours and locations are available at the Front Desk in the Zabriskie House. If there is any question regarding an unassigned room that is being used for teaching purposes, please consult the Front Desk. Unassigned rooms must be reserved by faculty for teaching and coaching purposes by 4:00 p.m. the day before they are needed. A faculty member may only ask a student to vacate a room if he or she has previously reserved it. If a room has not been reserved in advance, it is available on a first-come, first-served basis.

## ASIMUT BOOKING SYSTEM POLICIES

Longy’s practice room reservations system is called ASIMUT. Students can use ASIMUT to reserve practice rooms in both Longy buildings during the school year. The following are ASIMUT’s booking rules:

Booking Rules:

- All reservations are provisional until confirmed by you at a kiosk by swiping your student ID card and clicking the box with a check

mark. You must confirm no earlier than one hour beforehand and no later than 15 minutes after the reservation starts.

- If you fail to confirm a reservation 15 minutes after a reservation starts, the reservation is released and anyone can use your reservation block.
- You are restricted to no more than two (2) hours of practice per day.
- You can make reservations no more than two (2) weeks in advance.
- Minimum booking length is 30 minutes
- Maximum booking length is 2 hours.
- The minimum gap between reservations is 30 minutes.
- The visible horizon is 1 year.
- Rooms labeled Practice Rooms are available for reservation from Open to Close 7-days a week
- Rooms labeled Classrooms are available for reservation from 8am-9am and 6pm-Close, Monday-Friday and from Open-Close, Saturday-Sunday. Exception: ASIMUT does not currently allow you to make a reservation in the system for Classrooms from 8am-9am, Monday-Sunday and 9am-6pm, Saturday-Sunday. During those times the rooms are first come, first serve.
- Practice rooms are for practicing. Do not use them for studying, napping, emailing, etc.
- Double bookings are not allowed, i.e. booking a reservation in two separate rooms during the same time period
- Room swapping is not allowed; you may not “give” your reservation to a friend.
- If you do not plan on using your

full reservation time, cancel the remainder of your reservation so that others may use the room.

- ASIMUT is viewable from any computer or tablet with a web browser, from the two kiosks in the foyer of Longy’s two buildings, or from a mobile phone once the App is released.
- There is a \$25 replacement fee for lost student IDs.
- Chamber music bookings will be handled by the front desk.
- The “use it now” clause: in order to ensure that rooms are being used as efficiently as possible, the following clause is in effect:  
A room may be booked right now without using your daily quota limit using the 2 hour rule.  
The 2 hour rule is the ability to book a room right using 2 hours of time in any combination of advance notice/reservation time.  
E.g. it is 3pm and you notice that a practice room is free for the next two hours but you have already used your 2 hour daily practice time limit. You can book the room:
  - For the next 2 hours at most OR
  - At 3:30pm for an 1.5 hours at most OR
  - At 4pm for an hour at most OR
  - At 4:30 for half an hour at most

## SCHOOL CANCELLATION POLICY

Classes and lessons may be cancelled due to serious winter weather or other emergencies. Announcements of closings will be carried on WHDH-TV (Channel 7), WCVB-TV (Channel 5), and appear on the home page of Longy’s website. Longy’s phone system

greeting will also carry the announcement. The facilities manager will send an email out to the school community with any important announcements. Only one snow day per semester will be made up.

### **LONGY CONCERT OFFICE**

The Student Guide to the Concert Office is distributed to students at the beginning of the fall semester. This guide lists the policies pertaining to Longy's performance spaces and the production, publicity, and program services available for student recitals, as well as other important concert information.

### **LIBRARY**

The Bakalar Music Library occupies a three-level wing located at the back of Zabriskie House. It features an upper floor with a space for study and listening, a reference area and computer workstations on the main floor, and open stacks with music scores on the lower level. The library's specialized collections support the school's curriculum with a primary emphasis on music performance, music history and literature, music theory, and music pedagogy. The library's print collections include some 13,000 scores and about 5,600 books. The collection of sound recordings includes over 9,000 discs that are supplemented by streamed audio collections accessible online. In addition, the library provides access to music journals (in print and online) as well as a number of electronic databases and reference resources. For more information about the library's holdings and policies, visit the Bakalar Music Library page at [www.longy.edu](http://www.longy.edu).

### **ON-CAMPUS EMPLOYMENT**

Longy does not participate in the Federal Work-Study Program, and therefore, On-Campus Employment (OCE) is not part of the financial aid package.

**Who is Eligible:** Full-time conservatory students are given priority consideration during the hiring process. This includes international students on F-1 visas and all U.S. students. Students on the J-1 visa may work with permission of their sponsoring organization.

**Hours of Work:** While classes are in session, a student can work no more than 20 hours per week on campus. During holiday breaks and summer session, students can work up to 40 hours per week on campus.

**Payment:** Once hired for a position, a student must visit the Business Office within 3 days to fill out forms W-4 and I-9. All employees must provide a social security number and appropriate identification. Students without a social security number or required identification will not be paid. Timesheets must be approved and signed by the student's supervisor and are due in the Business Office by the posted deadlines. Payday is the 15th of every month, and paychecks may be picked up at the Front Desk. Direct deposit is also available. Contact the Business Office for more information.

**Open Positions:** Students should review the OCE bulletin board for open positions. OCE job openings will also be communicated to students through e-mail.

**How to Apply:** Students interested in applying for OCE positions must fill out the standardized OCE application form and submit it to the appropriate supervisor. OCE application forms can be found on the OCE bulletin board and in the Academic Affairs Office.

### **HOUSING NETWORK**

Longy is not able to serve as an official roommate placement service, but we are happy to let you know of other

Longy students who are also looking for roommates or a place to live. Students seeking housing assistance should fill out and submit the Roommate Request Form available on the student services blog, [ThisWeekAtLongy.com](http://ThisWeekAtLongy.com). For other housing resources, visit the housing section of Longy's website or the Housing Network on the student services blog.

### **GIG OFFICE**

The Gig Office is a service for students seeking opportunities to perform in greater Boston.

### **CAREER SERVICES**

The Academic Affairs Office can provide information and guidance on a wide variety of career issues and further educational opportunities. Students are welcome to make an appointment with the Dean of the Conservatory or the Director of Admissions and Student Services to discuss their future musical, vocational, and educational goals and the resources available to them. Longy has a subscription to the Bridge: Worldwide Music Connection service available for all current students; login information can be obtained from the Academic Affairs Office. In addition, notices of job openings, auditions, fellowships, competitions, and summer festivals are posted and emailed.

### **LONGY STUDENT ASSOCIATION**

The Longy Student Association (LSA) is a group of student officers elected by their peers at the start of each academic year. The LSA serves as a means for student concerns and grievances to be brought to the administration, as well as providing for student services and social activities. Past activities have included Halloween and Winter dances, hosting breakfast recitals and performance hours. The LSA By-Laws are available from the Student Services Office.

### **TRANSPORTATION AND PARKING**

Longy is a short walk from Harvard Square, one of the Boston area's major transportation hubs served by the MBTA. For information regarding public transportation options, visit [www.mbta.com](http://www.mbta.com) or call the MBTA at (617) 222-3200. Students who frequently use public transportation can purchase a semester T-Pass, discounted at 11%. Contact the Student Services Office for more information on T-Passes. There is no parking for students on campus at any time, and options for student parking near the school are very limited. Most parking near Longy is for Cambridge residents only; non-residents parked in areas requiring a permit will be ticketed. Cars will be towed if parked illegally on street-cleaning days. Metered spaces are available on Massachusetts Avenue, Brattle Street, and around Cambridge Common. Several nearby parking garages offer special rates to the Longy community. Any vehicle found in either of Longy's parking lots without the appropriate sticker or special permission will be towed at the owner's expense. In the event a car is towed, the cost of vehicle retrieval will be \$130.00.

### **STUDENT HEALTH INSURANCE**

The Commonwealth of Massachusetts requires all students enrolled three-quarter-time or more at the school to purchase and maintain health insurance. Longy offers basic student accident and sickness health insurance coverage through an insurance provider. Students enrolled or planning to enroll at three-quarter or full-time are automatically enrolled in the school's qualifying health insurance program and are billed for this coverage. Qualifying part-time students enrolled at half-time or less may elect to enroll in the school's health insurance program. Insurance enrollment and waiver

procedures are provided to new and returning students well in advance of the start of the school year. U.S. students may waive the coverage and fee if they demonstrate satisfactory coverage as required by law. International students must participate in the school's qualifying health insurance program. The deadline for U.S. students to complete the online waiver is August 1 for the fall semester and January 15 for the spring semester.

#### IMMUNIZATION

According to Massachusetts law (105 CMR 220.00), all undergraduate and graduate students enrolled more than half-time are required to provide documentation of immunity to measles, mumps, rubella, tetanus, diphtheria, and hepatitis B. Students who do not meet the requirements will not be allowed to attend classes.

#### REQUIREMENTS

1. At least one dose of mumps and rubella vaccine(s) given at or after 12 months of age
2. Two doses of live measles vaccine given at least one month apart beginning at or after 12 months of age.
3. A booster dose of Td within the last 10 years
4. Three doses of hepatitis B vaccine
5. Laboratory evidence of immunity for measles, mumps, rubella, and hepatitis B is also acceptable

#### EXEMPTIONS

1. A medical exemption is allowed if a physician submits documentation attesting that an immunization is medically contraindicated.
2. A religious exemption is allowed if a student or parent/guardian, in cases when the student is under 18, submits a written statement

that immunizations conflict with their sincere religious beliefs.

3. Philosophical exemptions are not allowed by law in the state of Massachusetts.

#### PROCEDURES

1. Students must fulfill all immunization requirements within 30 days of matriculation.
2. Students who do not comply with the requirements within 30 days will be fined \$75. In addition, a hold will be placed on the student's account, and no transcripts will be released. Students will not be allowed to register for their second semester classes until the immunization requirements are met.

## NOTICES AND POLICIES

#### ACCREDITATION

Longy School of Music of Bard College is an accredited member of the Middle States Association of Colleges and Schools. Inquiries regarding the status of Longy's accreditation should be directed to the Dean of the Conservatory. Individuals may also contact the Middle States Association of Colleges and Schools, 3624 Market Street, Philadelphia, PA 19104-2680, (215) 662-5600.

#### STUDENTS' RIGHT TO PRIVACY

The Family Educational Rights and Privacy Act of 1974 (FERPA), also known as the Buckley Amendment, gives currently enrolled students and alumni the right to privacy of records, files, and data held about them by the school on an official basis. In general, Longy cannot release information from a student's record without his or her permission. However, certain types of information, termed Directory Information, can be released without permission unless a student specifically instructs Longy not to do so. Directory Information includes student's name, local and permanent address, local and permanent phone, e-mail address, program and major, dates of attendance and graduation date/status, honors received, class schedule, and photographs and videos. The Act also gives students the right to inspect and review their educational records and to challenge any contents which they feel are inaccurate, misleading, or otherwise in violation of their privacy and other rights. A student who wishes to challenge information held in his or her record or who wishes to have a privacy hold put on his or her account should contact the Associate Dean for Academic Affairs.

#### NON-DISCRIMINATION AND NON-HARASSMENT POLICY

Harassment and discrimination are illegal. The Longy School of Music of Bard College (the "School") supports all employees' and students' right to work and learn in an environment free from all forms of discrimination, including discrimination based on an individual's race, color, age, gender identity or expression, national origin, ancestry, citizenship, religion, creed, marital status, veteran or military status, sexual orientation, mental or physical disability, genetic information, or any other protected status or characteristic under federal, state or local law. In addition, the School prohibits discrimination and harassment of any form by any student, employee, faculty member, or other person, including visitors and vendors, in connection with any School-related activity, regardless of whether the individual is a member of a protected category. The School's property (including telephones, copy machines, facsimile machines and computers) may not be used to engage in conduct that violates this policy.

In addition to prohibiting discrimination, the School prohibits any form of unlawful harassment of students or employees. Harassment seriously interferes with our goal of creating an atmosphere in which everyone is treated with respect and dignity and will not be tolerated.

Harassment has been defined as:

Conduct that denigrates or shows hostility or aversion toward an individual because of his or her status, or that of his or her relatives, friends or associates, and that (1) has the pur-

pose or effect of creating an intimidating, hostile, or offensive working environment; (2) has the purpose or effect of unreasonably interfering with an individual's work performance; or (3) otherwise adversely affects an individual's employment opportunities.

Depending on the circumstances, the following conduct may constitute discriminatory harassment: epithets, slurs, negative stereotyping, jokes, or threatening, intimidating, or hostile acts, and/or written or graphic material that denigrates or shows hostility towards an individual or group that is circulated in the workplace or placed anywhere in the School's premises such as on an employee's or student's desk or workspace or on School equipment or bulletin boards.

Sexual harassment is a particular form of discrimination that violates both the law and the School policy. Sexual harassment is defined as:

Unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature when: (a) submission to such conduct is made either explicitly or implicitly a term or condition of employment or as a basis for employment decisions, or (b) such requests or conduct have the purpose or effect of unreasonably interfering with an individual's work or academic performance by creating an intimidating, hostile, humiliating or sexually offensive work environment.

While it is not possible to list all of those circumstances which constitute sexual harassment, the following are examples of conduct which, if unwelcome, may constitute harassment depending on the circumstances:

Unwelcome sexual advances, propositions or flirtations — whether they involve physical touching or not;

Requests for sexual favors in exchange for actual or promised job benefits, financial aid, or other benefits such as favorable reviews, salary increases, better grades, promotions, increased benefits, continued employment, or scholarship support;

Sexual jokes; use of sexual epithets, written or oral references to sexual conduct, gossip regarding one's sex life; comments on an individual's body; comments about an individual's sexual activity, deficiencies or prowess;

Displaying sexually suggestive objects, pictures, cartoons;

Unwelcome leering, whistling, brushing against the body, sexual gestures, suggestive or insulting comments; inquiries into one's sexual experiences; Discussion of one's sexual activities; and assault or coerced sexual acts.

While the School hopes that any student or employee who believes that he/she has been harassed or discriminated against will immediately bring the matter to the attention of the School, students and employees also have the right to contact the Massachusetts Commission Against Discrimination (MCAD) and the Equal Employment Opportunity Commission (EEOC), which can be contacted at the phone numbers and addresses listed below. **Any complaint of sexual or other harassment or discrimination must be filed with the EEOC or MCAD within three hundred (300) days of the alleged harassing or discriminatory act.**

**Massachusetts Commission  
Against Discrimination**  
Boston Office  
One Ashburton Place, Room 601  
Boston, MA 02108  
(617) 994-6000

**Springfield Office**  
436 Dwight Street, Room 220  
Springfield, MA 01103  
(413) 739-2145

**Worcester Office**  
455 Main Street, Room 100  
Worcester, MA 01608  
(508) 799-8010

**Equal Employment Opportunity  
Commission, Area Office**  
John F. Kennedy Federal Building  
Room 475  
Boston, MA 02203  
(617) 565-3200

#### **INTERNAL COMPLAINT OF DISCRIMINATION OR HARASSMENT**

The School will investigate promptly, thoroughly, and with utmost seriousness cases of discrimination and harassment. Faculty members, administrative staff members, and students are encouraged to report promptly any behavior perceived as discrimination or harassment, and are invited to utilize the grievance process outlined below. They may also report such behavior and consult with the following representatives in order to address an incident of alleged discrimination or harassment:

Name: Kalen Ratzlaff  
Title: Chief of Staff  
Longy School of Music of Bard College  
27 Garden Street  
Cambridge, MA 02138  
(617) 876-0956, ext. 1802

Name: Elvira Reyes  
Title: Director of Student Financial

Assistance  
Longy School of Music of Bard College  
27 Garden Street  
Cambridge, MA 02138  
(617) 876-0956, ext. 1797

Filing a formal complaint is not required in order to pursue relief from any form of alleged discrimination or harassment.

It is unlawful to retaliate against any individual for filing a complaint of harassment or discrimination or for cooperating in any investigation of such a complaint. The School will not tolerate any retaliation against anyone who in good faith reports or cooperates in an investigation of incidents of alleged harassment or discrimination. If an individual is found to have violated this policy, he or she may be subject to disciplinary action, including, where appropriate, expulsion or termination of employment.

#### **STUDENT GRIEVANCE PROCEDURES**

Longy expects that faculty members, students, and administrative staff members will make good-faith efforts to resolve their differences and concerns through direct and open communication.

When a Conservatory student (hereafter "student") has a conflict or dispute with a faculty or administrative staff member, to the extent practicable, the student is advised to resolve the issue directly with that faculty or administrative staff member. In addition, students are always encouraged to consult informally with their primary studio instructor or department chair when they have a conflict or dispute. Students are also advised to use and take seriously the course/lesson evaluation forms as a means of communicating an academic concern and providing constructive

feedback.

When a complaint cannot be resolved informally, the School has a formal review process detailed below that will allow for a timely and fair resolution of such issues. While the School will strive to treat all grievances as discreetly as practicable, confidentiality cannot be guaranteed.

When embarking upon the grievance process, the student must follow the steps set out below.

**Step 1:** The student may present his/her concerns verbally or in writing to the appropriate department/program chair or supervisor (the "supervisor"). The supervisor will explore the situation and issue a determination in a timely fashion. If the student is not satisfied with the supervisor's solution, he/she may proceed to Step 2.

**Step 2:** The student may submit a written or verbal appeal to the Dean of the Conservatory or other appropriate senior staff member. The appeal must contain a complete description of the grounds for appeal, supporting evidence for the appeal, and any other materials that may provide appropriate information regarding the appeal. The dean or senior staff member will exercise his/her sole discretion on what additional steps, if any, may be taken to address the appeal. The dean or senior staff member will render a final, binding decision that will then be communicated in a timely manner to all appropriate parties.

While the above procedures should be followed for all grievances, students should review the School's non-discrimination and non-harassment policy if they feel that they have experienced discrimination or harassment. If the above procedures have not been effective or are not practicable to address a

case of discrimination or harassment, the student may bring the matter to the attention of the representative designated in the non-discrimination and non-harassment policy. In addition, the School, at its discretion, may initiate an investigation of alleged discrimination or harassment without utilizing the grievance procedure.

#### **CAMPUS SMOKING POLICY**

There is no smoking allowed inside Longy's buildings or directly outside of the buildings' entrances and exits. The designated smoking areas are by the benches located outside of Edward M. Pickman Hall and the Rey-Waldstein building parking lot. Smokers are asked to refrain from smoking anywhere else on the grounds and to place cigarette butts in the receptacles provided.

#### **ANTI-HAZING POLICY**

The Massachusetts Board of Higher Education requires all institutions of post-secondary education to comply with its anti-hazing policies, as stated in Massachusetts General Law, Chapter 269, Sections 17-19. Hazing is there defined as "any conduct or method of initiation into any student organization, whether on public or private property, which willfully or recklessly endangers the physical or mental health of any student or other person." The Longy School of Music of Bard College will not tolerate any hazing activities. Violators will be subject to disciplinary action, possibly including expulsion. A full copy of the relevant statutes is available from the Associate Dean for Academic Affairs.

#### **DRUG AND ALCOHOL POLICY**

Longy is concerned about drug and alcohol abuse with its far reaching effects on individuals, communities, and workplace performance and safety. The School also complies with the federal Drug-Free Workplace Act, which

requires an employer who contracts with or receives grants from the federal government to certify to the contracting or funding agency that it maintains a drug-free workplace. In addition, under the requirements of the federal Drug-Free Schools and Community Act, educational institutions must provide drug-free learning environments to students. As part of a good faith effort to comply with these laws, the School has adopted the following policy:

The School expects its students and employees to be free of the influence of drugs and alcohol while they are on campus. It is the School's intent and obligation to provide a drug-free, healthful, safe, and secure environment. The unlawful manufacture, distribution, dispensation, possession, or use of a controlled substance is prohibited in or on School premises, in vehicles owned or operated by the School, or at any work site or location at which School duties are being performed by a School employee or student. Common examples of controlled substances, as defined by law, include, but are not limited to, cocaine, marijuana, LSD, and heroin.

The Drug-Free Workplace Act makes strict compliance with this policy a condition of employment for School employees. Any employee who is convicted of a violation (which includes a plea of nolo contendere) of any criminal drug law occurring in the workplace must report that conviction to his or her immediate supervisor within 5 days after such conviction.

Within 10 days after receiving notice from an employee or otherwise learning of a drug conviction resulting from workplace activities of any individual engaged in work under grants or contracts funded by a federal agency, the School shall notify the relevant contracting or funding agency that a violation of this policy has occurred.

Any student or employee who engages in prohibited activity, comes to work under the influence of any controlled substance and/or alcohol, or is convicted of any criminal drug law is subject to immediate disciplinary action up to and including immediate termination, as well as possible legal consequences, which may include serious criminal sanctions consistent with federal, state, and local laws. The School also may require students or employees who violate this policy to participate satisfactorily in a drug/alcohol treatment program, counseling, or education program as a condition of reinstatement or continued employment with the School.

Through educational activities and programs or referral to appropriate resources, the School will communicate to the School's students and employees the dangers of drug and alcohol abuse in the workplace and give information about treatment and counseling options available.

The School recognizes alcohol dependency as an illness and a major health problem. It also recognizes drug and/or alcohol abuse as a potential health, safety, and security problem. Students or employees needing help in dealing with such problems are strongly encouraged to seek appropriate treatment.

Seeking, obtaining, and cooperating in treatment programs for drug or alcohol abuse is the responsibility of the individual. Participation in such treatment programs does not relieve the individual of his/her other responsibility to meet expectations, nor is the School required to pay for any special treatment.

The School takes its obligations under these laws very seriously and expects each student and employee will do the

same to maintain a drug-free campus and to provide the high quality performance essential to accomplish the goals of the School.

Substance abuse is potentially harmful to health. For information about substance abuse prevention and treatment, call the Massachusetts Department of Health, Bureau of Substance Abuse Services at (800) 327-5050.

#### **CAMPUS SECURITY REPORTING**

Pursuant to the Campus Security Act of 1990, Longy School of Music of Bard College is required to publish information related to the safety of its campus. This information is distributed annually to its students, faculty, and staff. The information deals with both Longy policies and procedures regarding safety and security and the statistics concerning crimes committed on Longy's campus. This report is available to all Longy applicants by contacting the Admissions Office.

#### **SAFETY AND CRIME AWARENESS**

Longy strives to ensure the safety of its students and its facilities. However, the School's location in an urban setting requires that students be aware of potentially dangerous situations and take prudent steps to avoid threats to their personal safety or to their belongings. It is not advisable to leave valuables unattended at any time, and Longy is not responsible for items that are lost or stolen.

Reporting crimes and other emergencies: Any type of crime or unusual activities in or around Longy's facilities should be reported to the front desk staff or the Facilities Manager as soon as possible. In the case of an emergency, report immediately to a Longy staff member, who will call 911 for assistance.

Campus facility access: Longy monitors access to the building when it is open. All students, faculty, and staff are issued ID cards and are required to produce them upon demand by any school official. After 5:00 p.m. all persons entering the building must sign in at the security desk.

Any problems with personnel, lighting, or maintenance that may compromise personal safety or that of the building should be reported to the Facilities Manager.

Description of security awareness and crime prevention programs: Students are encouraged to report any thefts or suspicious actions and are warned not to leave any possessions unattended or unsecured for any reason. Longy gives timely notice of crimes which are considered a threat to students and employees to aid in the prevention of similar occurrences through notices posted throughout the building and e-mail alerts.

#### **ELECTRONIC COMMUNICATION SERVICES POLICY**

The School utilizes various forms of electronic and digital communications, including e-mail, voicemail, computer networking and Internet access services (together, the School's "Electronic Communication Services" or "ECS"). This policy is designed to help students understand our expectations for the use of these resources and to help students use them responsibly.

The School's ECS are business tools for the School, provided at significant cost. Therefore, we expect students to use the ECS access primarily for School-related purposes. Students have no privacy rights in electronic and digital communications transmitted through or stored on the School's ECS. All computer files, software, data, documents

and messages received, transmitted, or stored on the School's ECS, regardless of the format or place of origin of such files, are subject to access and inspection by the School at any time, without prior notice, at Longy's sole discretion. Even electronic tracks or messages that have been deleted remain subject to Longy's review.

Students are prohibited from using Longy's ECS to transmit harassing, off-color, or otherwise inappropriate messages or remarks; any breach of this prohibition may subject a student to disciplinary measures. To ensure an environment free from discrimination and harassment, Longy reserves the right to review and monitor student usage of the School's ECS, as stated above. In addition, such data is discoverable by opposing parties in litigation.

All existing School policies apply to students' Internet and e-mail conduct, including, without limitation, those that deal with non-discrimination and non-harassment and use of School property. Students may never use the Internet or e-mail in any manner that violates the law of the United States or the applicable laws of another nation, state, city, province, or other local jurisdiction. Students may not utilize the internet or e-mail for gambling, trafficking in stolen property, firearms, or illegal drugs, or illegally using copyrighted material. Additionally, Longy prohibits students from viewing, storing, printing, or transmitting any form of offensive, derogatory, inappropriate, or sexually explicit information via the Internet or e-mail.

While our direct connection to the Internet offers a variety of benefits, it can open the door to some significant risks to our data and systems if we do not follow appropriate security discipline. The overriding principal here is that security must be everyone's first concern.

Students are prohibited from downloading and/or installing any software programs or data (including, but not limited to, copyrighted material). No student shall use Longy's Internet resources to upload, download, or pirate any software. Students are also prohibited from using Longy's Internet resources to propagate any virus, worm, Trojan horse, trap-door, or similar program or code. Students may not use Longy's Internet resources to disable or overload any computer system or network, or to circumvent any system intended to protect the privacy or security of another user.

Longy-issued user IDs and passwords help maintain individual accountability for Internet resource usage. Any student who obtains an ID and password for Internet access must keep that password confidential. School policy prohibits the sharing of user IDs and passwords obtained for Internet usage.

#### **AUDIO AND IMAGE RECORDING POLICY**

By registering for classes and/or lessons at Longy, Longy students grant the Longy School of Music of Bard College, and those acting on its behalf, the authorization to:

Record all students' participations and appearance on video media, audio media, film, photograph, or any other medium. Along with audio and video recordings, Longy reserves the right to stream via the web students' performances in ensemble and class concerts, record all students' work, including musical compositions, on video media, audio media, film, photograph, or any other medium, and use all students' names, likenesses, voices, and biographical materials in connections with these recordings.

Students who may have commitments

to any other person or entity, which would conflict with the rights granted above, are responsible for informing the School in writing of these relationships at the time of registration.

For complete information regarding Longy's recording policy, please see the Student Guide to the Concert Office.

#### DISCLAIMER

The information contained in this catalog does not constitute a contract between the school and the student. Longy reserves the right to make corrections or change any provision and requirement in this catalog at any time within the student's term of residence. The school specifically reserves the right to change its tuition rates and other financial charges. The school also reserves the right to rearrange its course and class hours, to drop courses for which registration falls below the required minimum enrollment, and to change teaching assignments.

## ADMINISTRATION

Leon Botstein, *Chancellor and Chief Executive Officer*

Karen Zorn, *President*

Wayman Chin, *Dean of the Conservatory, Chair of Chamber Music*

Vanessa Belknap, *Production and Recording Manager*

Ruth Blackburn, *Registrar and Director of Student Advising*

Peter Cassino, *Chair of Modern American Music*

Evren Celimli, *Facilities Manager*

Namrata Cornick, *Director of Finance*

Mary-Catherine Deibel, *Associate Director of Donor Relations*

Libor Dudas, *Chair of Historical and Theoretical Studies*

Nicole Duennebier, *Front Desk/Receptionist*

Ernesto Duque, *Facilities Staff*

Anne Flynn-Bovenga, *Executive Assistant to the President*

Julia Floberg, *Admissions and Students Services Coordinator*

Nicholas Gleason, *Director of Admissions and Student Services*

Amy Harris, *Assistant to the Dean of the Conservatory*

Noah Hulbert, *Manager of Information Systems*

Elsje Kibler-Vermaas, *Site Director of MAT in Music Los Angeles*

Catherine Klenov, *Evening and Weekend Library Supervisor*

Caroline Koelker, *Events Coordinator*

Howard Levy, *Chief Financial Officer*

Simon Linn-Gerstein, *Communications & Marketing Assistant*

Richard Mannoia, *Director of Teacher Education and Educational Initiatives*

Geoffrey McDonald, *Music Director, Longy Conservatory Orchestra*

Brian Moll, *Chair of Vocal and Keyboard Studies*

Jim Moylan, *Associate Dean for Academic Affairs,  
Special Assistant to the Office of the President*

Cecil Newman, *Facilities Staff*

Sue Pekock, *Director of Development*

Kalen Ratzlaff, *Chief of Staff*

Elvira Reyes, *Director of Student Financial Assistance*

Donna Roll, *Chair of Opera Department*

Roy Rudolph, *Library Director*

Karyl Ryczek, *Assistant Dean for Faculty and Curriculum Development,  
Chair of Instrumental Studies*

Ann Welch, *Director of Strategic Initiatives*

Stephanie Yoder, *Manager of Annual Giving and Development Operations*

# CONSERVATORY ACADEMIC COUNCIL

**Karen Zorn, President**

**Wayman Chin, Dean of the Conservatory, Chair of Chamber Music, Council Chair**

**Peter Cassino, Chair of Modern American Music**

**Libor Dudas, Chair of Historical and Theoretical Studies**

**Richard Mannoia, Director of Teacher Education and Educational Initiatives**

**Brian Moll, Chair of Vocal and Keyboard Studies**

**Jim Moylan, Associate Dean for Academic Affairs**

**Donna Roll, Chair of Opera Department**

**Karyl Ryczek, Assistant Dean for Faculty and Curriculum Development,  
Chair of Instrumental Studies**

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