MPNC 1102. Music Instruction. 2 Hours.
Offers private classical and jazz instruction at all levels by qualified, experienced faculty. Includes instruction in voice; most instruments, including classical guitar; composition; conducting; jazz arranging; music theory; music sight-reading; orchestration; and music technology. May be repeated up to 10 times.

MPNC 1103. Music Instruction. 3 Hours.
Offers private classical and jazz instruction at all levels by qualified, experienced faculty. Includes instruction in voice; most instruments, including classical guitar; composition; conducting; jazz arranging; music theory; music sight-reading; orchestration; and music technology. May be repeated up to 10 times.

MPNC 1104. Music Instruction. 4 Hours.
Offers private classical and jazz instruction at all levels by qualified, experienced faculty. Includes instruction in voice; most instruments, including classical guitar; composition; conducting; jazz arranging; music theory; music sight-reading; orchestration; and music technology. May be repeated up to 10 times.

MPNC 1201. Contemporary Music Production and Technology 1. 1 Hour.
Covers the essential topics a musician should consider when exploring the use of computers and technology related to the music experience. Examines musical styles and forms, the history of electronic music, musical elements, and the fundamentals of music technology. Topics include multitrack recording; sequencing; music notation; home studios; computer and MIDI applications; sampling; microphones; physics of sound; sound reinforcement; virtual instruments; podcasting; and music for film, TV, multimedia, and video games. Offers hands-on experience in the music lab and an opportunity to be the artist, composer, producer, and recording engineer with a final product produced as an online electronic portfolio. No previous music technology experience necessary.

MPNC 1301. Build Your Voice: Art/Skillful Singing. 1 Hour.
Introduces singers of all levels to the fundamental mechanisms of the singing voice, which influence posture and stability, pitch and vibrato, timbre and diction, stage movement and expression. Offers students an opportunity to develop each aspect of vocal performance to increase overall confidence. Students apply their knowledge by preparing songs of their choice (art songs, musical theatre, opera, jazz, Irish ballads, or contemporary) that may be performed in class and coached by the instructor in a supportive environment.

MPNC 1310. Body Mechanics and Awareness for Singers. 1.5 Hour.
Explores key concepts related to singers’ needs in vocal production via two mind-body modalities: yoga and the Alexander Technique. Includes presentations on the anatomy of the larynx and the breathing mechanisms; exploration of muscle coordination and strengthening of postural muscles; a yoga singer series developed by Catt; and Alexander Technique principles on coordination and integration. Explores the mind-body modalities both in their unique ways and also in an integrated approach in order to provide building blocks and vocabulary on how the body works and to help participants identify and clear habitual tensions.

Offers students an opportunity to learn the Alexander principles and apply them to performance. Focuses on coordinating breathing, movement, and postural support to demonstrate tools to improve the quality sound and find ease and freedom from unnecessary bodily tensions in practice and performance. For over 100 years, actors, musicians, dancers, athletes, and others have used the Alexander Technique, a mind-body practical, educational method to deal with unnecessary body tensions, to maintain poise and presence and to find ease and natural coordination of movement while making music.

MPNC 1401. Jazz Ear Training 1. 1 Hour.
Functions as an aural counterpart to MPNC 1411. Emphasizes simple interval recognition, basic jazz rhythmical rudiments, aural identification of beginning jazz harmony, simple transcription, and vocal and instrumental imitation. Offers students an opportunity to obtain basic aural recognition skills using jazz musical vocabulary. Includes singing (no previous experience is necessary) and playing of instruments.

MPNC 1411. Jazz Theory 1. 1.5 Hour.
Introduces the harmonic and analytic vocabulary used by jazz musicians for compositional and improvisational development. Emphasizes understanding common technical terms and also learning to quickly apply theoretical constructs to playing and/or singing in a performance setting. Uses recordings of well-known jazz pieces to demonstrate theory concepts. Topics include chord construction, key signatures, diatonic modes and chord scales, basic extended jazz harmony, guide tones, and voice leading, as found in standard jazz chord progressions.

MPNC 1421. Finale Chart Writing. 1 Hour.
Offers students an opportunity to learn computer notation software and to make clear-looking printed music for rehearsals and performance. Focuses on basic instruction in Finale notation software. Designed for the student who desires to learn computer notation software and to make clear-looking printed music for rehearsals and performance. Offers students an opportunity to learn how to make professional charts for the student who desires to learn computer notation software and to make clear-looking printed music for rehearsals and performance. Includes instruction in voice; most instruments, including classical guitar; composition; conducting; jazz arranging; music theory; music sight-reading; orchestration; and music technology. May be repeated up to 10 times.

MPNC 1451. Jazz History 1. 1 Hour.
Focuses on basic instruction in Finale notation software. Designed for the student who desires to learn computer notation software and to make clear-looking printed music for rehearsals and performance. Offers students an opportunity to learn how to make professional charts based on the concept of developing empathy for the reader. In-class projects include lead sheets (melodies and chords); two-line scores (enhanced lead sheets); rhythm section writing (drums, bass, guitar, and keyboards); writing for vocals; changing keys; writing for horns; concert and transposed scores; part preparation; and through-composed (completely notated) scores. Also covers using Finale to make audio files as a tool for individual vocal or instrumental practice and composition.

MPNC 1501. Introduction to Music-in-Education. 2 Hours.
Offers an overview of the diverse and evolving roles of music and musicians in the field of music-in-education (MIE). Introduces the artist-teacher-scholar framework and relevant readings on the teaching of arts, the artistry of teaching, and the scholarship of teaching as a way to explore the differentiation and synthesis of these three perspectives in preparation for a role as a music educator. Researches the role of music as a catalyst for learning in other subject areas and social-emotional development. Offers students an opportunity to create and maintain their MIE digital portfolios.
MPNC 1612. Group Piano Class. 1 Hour.
Introduces keyboard to beginners. Offers students an opportunity to learn note-reading and rhythm skills and to develop technique to play repertoire at their own skill level. No prior keyboard experience is required. For students who have had experience playing piano or have participated in a previous session, the course seeks, through personalized instruction, to help boost technique and progress to a more advanced level of repertoire. Designed to accommodate varying beginning skill levels and to be customized for returning and continuing students.

MPNC 1621. The Art of Musical Sight-Reading. 2-4 Hours.
Designed especially for singers or instrumentalists who know basic notation but open to all who wish to better understand the languages of music and how to read them. Offers students an opportunity to develop skills at reading musical notation in ways that reach for higher structures of musical meaning. Explores music of different historical periods and of different composers in an effort to develop capabilities in understanding how musical languages work and how they may be read. Practice at home is expected of those who wish to improve their reading fluency. There is group reading and opportunities for individual reading work in class for those who wish it.

MPNC 1622. The Art of Practice and Performance. 1 Hour.
Offers students an opportunity to become optimal teachers to themselves and to identify practice skills that promote deep learning. Introduces physiological and cognitive techniques that help manage performance anxiety. Presents methods that help free students to express their feelings, stories, and themselves with their audience. This is an interactive workshop; students should bring their instruments.

MPNC 1623. Developing Perfect Pitch 1. 1 Hour.
Based upon the unique ear-training system discovered and designed by Alla Elana Cohen. This system was created to help professional and amateur musicians improve and refine their ear with the ultimate goal of acquiring perfect pitch. The practice of the exercises in this course, along with dedication and patience, seeks to help realize the ear's highest level of virtuosity. Class meetings consist of specific auditory exercises designed to help improve the student's ability to perceive and recognize individual pitches, not only on the piano but on any instrument.

MPNC 1631. The Accidental Music Teacher: From Musical Artist to Creative Educator. 1.5 Hour.
Designed for musicians seeking a practical foundation as artists/educators. As a musical artist, pursuing studies or focusing on your career, you may at some point find yourself standing in front of a classroom or teaching in a music studio—you are the “accidental music teacher.” Examines resources, methods, strategies, and approaches applied in music education. Explores current teaching methodologies. Examines a variety of topics and issues, including assessment procedures, institutional guidelines and educational standards, and maintaining creative integrity as music educators. Course work includes a statement defining a personal philosophical and methodological approach to music education. Students design an individualized music curriculum by incorporating current methodologies and resources.

MPNC 1642. Sight-Singing for Singers. 1 Hour.
Offers singers who understand staff notation, can easily sing basic rhythms, and can easily find pitches on the keyboard an opportunity to develop their sight-singing skills. Offers regular drills in recognizing and singing all intervals. Seeks to establish fluency with all key signatures and sight-sing accuracy in all major and minor keys.

MPNC 1712. Baroque Ensemble. 1 Hour.
Specializes in composers such as Monteverdi, Schütz, Bach, and others. Offers an opportunity for musical families to sing, play, and perform together. May be repeated up to 10 times.

MPNC 1713. NEC Voices: A New Choral Experience. 1.5 Hour.
Seeks to uniquely serve the needs of both advanced and beginning singers, with opportunities for each to take their skills to the next level. Focuses on excellence in singing, on vocal artistry, and on music’s unique ability to reflect the human experience. May be repeated up to 10 times.

MPNC 1714. Renaissance Ensemble. 1 Hour.
Offers students an opportunity to perform music of the Renaissance—the largest and perhaps the greatest period of vocal and instrumental chamber music. Since each part has its own melody in the polyphonic web, the repertory is very satisfying for performers. This performance class includes a wide range of madrigals, instrumental music, and dance music. Includes work with some of the Renaissance improvisation manuals, such as treatises by Ortiz and Ganassi. Open to all advanced and professional vocalists and instrumentalists. May be repeated up to 10 times.

MPNC 1716. Contemporary Improvisation Ensemble: Walking between Worlds. 1.5 Hour.
Explores music and improvisation from many genres, eras, and cultures. Offers students an opportunity to create their versions as they learn from the sources. Pieces are chosen based on the interests of students and may include original compositions by participants as well as works stemming from folk genres, pop music, jazz, and classical music. Culminates in a performance showcasing the work that students have done. All instruments and voices are welcome. May be repeated up to 10 times.

MPNC 1721. Guitar Ensemble 1. 1 Hour.
Offers an opportunity to study, prepare, and perform music for guitar trio or quartet and to play literature from all stylistic periods. Emphasizes developing good ensemble skills—dialogue, critical listening, nonverbal communication, and timing. When possible, other instruments may play a guest role. Takes a progressive approach toward the development of sight-reading skills, though the primary goal is on prepared music and assignments. Designed for early intermediate players who can read some music but are not fluent at sight-reading. May be repeated up to 10 times.

MPNC 1731. Jazz Ensemble. 1.5 Hour.
Offers jazz ensembles at all levels. Designed for instrumentalists and vocalists who wish to work with a complete rhythm section. Emphasizes the exploration of various jazz styles and improvisation techniques. Encourages performances of student compositions. May be repeated up to 10 times.

MPNC 1741. Chamber Music Ensemble. 1 Hour.
Offers chamber music ensembles at intermediate and advanced levels encompassing the following areas: strings, woodwinds, piano, voice, brass, guitar, and mixed ensembles. Coached by the department chair and faculty. Explores the great repertoire in detail, combining the discipline of the highest standard of playing with an understanding of the music. Offers students an opportunity to learn how to play their best, getting past the limitations of purely technical considerations. May be repeated up to 10 times.

MPNC 1742. Chamber Music Duo. 1 Hour.
Offers chamber music duos at intermediate and advanced levels encompassing the following areas: strings, woodwinds, piano, voice, brass, guitar, and mixed ensembles. Coached by the department chair and faculty. Explores the great repertoire in detail, combining the discipline of the highest standard of playing with an understanding of the music. Offers students an opportunity to learn how to play their best, getting past the limitations of purely technical considerations. May be repeated up to 10 times.
MPNC 1751. Vocal Chamber Music. 1.5 Hour.
Introduces three centuries of literature for solo vocal ensemble (music for two or more solo voices and piano or instruments). Tailored to the interests and abilities of the participants. Includes ensemble singing, ear training, dictation, and stage presence. Concludes with a concert. Literature is drawn from the works of Brahms, Haydn, Schubert, Mendelssohn, Schumann, Fauré, Donizetti, Rossini, Dvořák, Britten, Purcell, Foster, and others. May be repeated up to 10 times.

MPNC 1771. Improvisation and Composition Ensemble. 1.5 Hour.
Offers a laboratory for experiments and games in which students explore new ways of creating music and interacting with other musicians. Offers students an opportunity to develop skills to understand current ideas about composition and improvisation and to be able to apply some of them in a group setup. Seeks to give ensemble members the ability to make connections between music and other artistic expressions. Includes experiments with visual art, poetry, and dance as main sources for new pieces. The ensemble is designed for students who have musical experience as well as those who have never played before. All instruments and voices are welcome. May be repeated once.

MPNC 1781. Medieval Folk Roots Ensemble. 1.5 Hour.
Explores a body of songs that have slipped in and out of oral and written traditions over the centuries—medieval cantigas; Gregorian chant; trouvere songs and villancicos; folk songs; and works of Machado, Villa-Lobos, Dvorak, Canteloube, and recent composers. Offers students an opportunity to play with melodies and modes as they look at how songs travel through time and across cultures and create their own songs and arrangements to add to the tradition. May be repeated once.

MPNC 1801. Introduction to Composition 1. 1 Hour.
Encourages beginning composition students to realize their musical conceptions. Introduces basic concepts such as pitch and scale organization, meter, rhythm, interval, chord, tone color, motive, phrase, melody, and texture. Covers rudiments of counterpoint, harmony, instrumentation, and standard forms. Emphasizes the balance between repetition and contrast. Specific exercises are given, but students are also encouraged to write freely and to develop a style of their own.

MPNC 1802. Contemporary Improvisation: Skill Building. 2-4 Hours.
Seeks to ground students with a strong foundation in ear training, theory, rhythm, keyboard, performance, and improvisation skills. Also seeks to develop and hone these skills through vocal and instrumental work, both on students’ main instruments and at the keyboard, as well as through notated exercises. All work is practically applied, offering students an opportunity to instantly connect new skills with their own musical goals. May be repeated up to four times.

Examines works by a diverse group of performers, composers, and improvisers across cultures and genres throughout history. Offers students an opportunity to analyze their different approaches and influences and to create their own works based on those techniques. Possible artists/genres may include Igor Stravinsky, Claude Debussy, Charles Ives, Billie Holiday, Roscoe Holcomb, Esma Redzepova, Ornette Coleman, Appalachian and Eastern European folk music, and many others. This course is part of a four-course sequence (“Music of the World”).

MPNC 1901. Art and Soul of Cinema: An Appreciation of Film Music. 1.5 Hour.
Explores the various functions of music in film. Describes the various roles of those involved in producing a film and how they each relate to the composer and the musical score. Examines the evolution of film music from 1895 to the present. Discusses functions of film scoring and the operational aspects of the film music industry along with interviews of music editors, orchestrators, film music agents, studio musicians, music copyists, music contractors, and others within the business. Studies composers using video and audio excerpts, representative scores, biography, and a listing of the composer’s recognizable compositional style. Designed for moviegoers, composers, and film music enthusiasts.

MPNC 1911. Latin American Classical Traditions 1. 1 Hour.
Covers chamber music, concertos, operas, ballets, art songs, choral, and instrumental music by Latin American composers. The history of Latin American art music stretches back more than 500 years and is extremely rich and varied. Studies how the rhythms, melodies, and harmonies were transformed in this continent to shape new music by composers such as Heitor Villa-Lobos, Ginastera, Lecuona, Guastavino, Sojo, and many others. Includes the countries of Argentina, Brazil, Mexico, Venezuela, Chile, Peru, Puerto Rico, and Cuba and examines the origin and development of each nation’s musical identity.

MPNC 2401. Jazz Ear Training 2. 1 Hour.
Continues concepts introduced in MPNC 1401 and functions as an aural counterpart to MPNC 2411. Emphasizes simple interval recognition, basic jazz rhythmical rudiments, aural identification of beginning jazz harmony, simple transcription, and vocal and instrumental imitation. Offers students an opportunity to obtain basic aural recognition skills using jazz musical vocabulary. Includes singing (no previous experience is necessary) and playing of instruments.

MPNC 2411. Jazz Theory 2. 1.5 Hour.
Continues exploring the topics introduced in MPNC 1411 with further discussion of harmonic and analytic vocabulary used by jazz musicians for compositional and improvisational development. Emphasizes understanding common technical terms and also learning to quickly apply theoretical constructs to playing and/or singing in a performance setting. Uses recordings of well-known jazz pieces to demonstrate theory concepts. Topics include chord construction, key signatures, diatonic modes and chord scales, basic extended jazz harmony, guide tones, and voice leading, as found in standard jazz chord progressions.

MPNC 2431. Jazz Composition and Analysis. 1.5 Hour.
Focuses on various techniques and methods of composing—such as motivic development, rhythmic manipulation, and reharmonization—as well as on the structure of form and phrase. Exercises and assignments stem from an in-depth analysis of important jazz compositions and recordings.

MPNC 2451. Jazz History 2. 1 Hour.
Offers the second half of a comprehensive overview of the evolution of American jazz from its roots in African folk song and ritual through the present day. Covers related topics such as crossover, third stream, fusion, and jazz-influenced classical music. Emphasizes listening and class discussion, with possible live in-class performances.

MPNC 2511. Music-in-Education Seminar. 2 Hours.
Explores readings and presentations focused on the various ways that music functions as a medium and/or model for learning in other subject areas and how it affects social-emotional development. Offers students an opportunity to use this seminar to propose new guided internships, to present and reflect on their work in current guided internship courses, or to work on their requirements for the final music-in-education concentration cumulative portfolio and exit interview.
MPNC 2512. Models for Teaching and Learning for Music-in-Education. 2 Hours.
Challenges students to investigate important contrasting models of learning and to explore their application to teaching and learning in (and through) music. Serves as a preparation for guided internships, curriculum development, assessment, and further study of the developmental psychology of music. Portfolio assignments focus on readings, observations, sample curricula that support each student’s evolving rationale, and application of general models of teaching and learning to music.

Explores historical and current practices in music learning assessment methods, from preschool to K–12 to postsecondary contexts, including published studies conducted at New England Conservatory. Examines implications of current research and practices designed to measure the extent to which music training affects general learning and human development. Topics include recent developments in assessing music and neurological development, research on music’s role in early literacy, and long-term studies on the relationship between music and social development. Challenges students to apply their knowledge of recent findings in research literature to teaching and learning in music.

MPNC 2526. Music, Brain Development, and Learning. 2 Hours.
Examines implications of current research indicating that music training affects general learning and human development. Topics include recent developments in brain imaging, research on music’s role in early literacy, and long-term studies on the relationship between music and social development. Challenges students to apply their knowledge of recent findings in research literature to teaching and learning in music.

MPNC 2547. Cross-Cultural Alternatives for Music-in-Education. 2 Hours.
Explores approaches to music making and music learning that derive from ancient resonances of oral traditions and contemporary research in music and cognition.

MPNC 2548. Teaching and Learning with Music Technology. 2 Hours.
Covers the fundamental tools of current music technology and the common practices and strategies typically employed by teachers using these tools. Introduces the music technologies most commonly found in educational settings and explores them in a hands-on music technology lab setting. Examines electronic musical instruments, notation software, sequencing software, recording software, and technology-assisted learning software. Working through the nine National Association for Music Education (MENC) standards for music education, offers students an opportunity to actively apply a wide range of technology-based teaching strategies and to develop and demonstrate a multilesson curricular sequence that they believe is most relevant to their future teaching contexts and students.

MPNC 2556. Improvisation in Music Education. 2 Hours.
Explores venues for employing traditional and contemporary improvisation techniques and methods for all instruments in the general music classroom ensemble or in private lessons. Emphasizes multiple cultural perspectives on percussion and vocal teaching and learning and attention to social-emotional aspects of drum circle facilitation. Also explores interdisciplinary aspects of improvisation with attention to language arts, mathematics, history, and science. Introduces techniques for teaching improvisation, with an emphasis on “playing by ear” ornamentation, and learning through call-and-response exercises. Explores the cultural, historical, and educational methods of teaching improvisation in schools through readings, research, observation, and discussion.

MPNC 2561. String Pedagogy. 2 Hours.
Explores approaches and methods in the education of string players. Includes the historical development of techniques, important pedagogical writings, and guest lecturers who are experts in this topic.

MPNC 2571. Performing Artists in Schools. 2 Hours.
Discusses aspects of assessing the educational impact of musical performance through readings and by design and implementation of assessments in school settings. Models for education-based performance outreach build on the past work of music-in-education students, young audiences, and the From The Top radio show. Offers students an opportunity to learn to present high-quality programs that meet specific educational goals and objectives.

MPNC 2601. Music Production for Media. 1 Hour.
Continues the concepts studied and applied in MPNC 1201. Focuses in-depth on the music composition and multimedia applications of MIDI systems and digital audio workstations such as Pro Tools and Digital Performer as well as multitrack recording systems and techniques, sound design, and software-based synthesis/music production programs such as Reason. Covers fundamentals of theory and technical process for music in film, multimedia, corporate video, and TV commercials, in addition to multimedia Web authoring and video editing. Offers students an opportunity to gain further hands-on experience in the music lab and to be the artist, composer, producer, and recording engineer with a final product produced as an online electronic portfolio.

MPNC 2612. Piano Pedagogy. 2 Hours.
Examines methods, concept series, teaching materials, and literature from elementary through upper-intermediate levels. Views comparative educational philosophies and psychologies as related to piano teaching. Features guest lecturers in special areas of concentration. Introduces Dalcroze Eurhythmics and group piano teaching. Includes lectures, discussion, performance, and reading and research assignments.

MPNC 2623. Developing Perfect Pitch 2. 1 Hour.
Offers a continuation of the concepts studied in MPNC 1623. Offers students who practice with dedication and patience the exercises contained in this course an opportunity to realize the ear’s highest level of virtuosity. Class meetings consist of specific auditory exercises designed to help improve the student’s ability to perceive and recognize individual pitches, not only on the piano but also with any instrument.

MPNC 2624. Advanced Perfect Pitch. 1 Hour.
Offers a continuation of the concepts studied in MPNC 1623 and MPNC 2623. Offers students who practice with dedication and patience the exercises contained in this course an opportunity to realize the ear’s highest level of virtuosity. The course material consists of Alla Cohen’s book Perfect Pitch for You. Class meetings consist of specific auditory exercises designed to help improve the student’s ability to perceive and recognize individual pitches, not only on the piano but on any instrument.

MPNC 2644. Bach Arias for Singers and Instrumentalists. 1 Hour.
Explores the works of Johann Sebastian Bach through performance and study. Uses coaching; rehearsals; presentations by the instructor, guests, and students; listening; reading; and writing assignments to offer students an opportunity to gain confidence in performance practice. In a master class format, studies issues of Baroque style, ornamentation, language, and performance practice, with an emphasis on developing ensemble skills culminating in a performance at the end of the semester. Open to all singers, all strings and wind players (oboe, flute, recorder, bassoon, trumpet), and keyboard players who have an interest in organ and/or harpsichord. Singers must be familiar with singing German.
MPNC 2801. Introduction to Composition 2. 1 Hour. 
Reviews topics from MPNC 1801. Explores chromatic and nontriadic harmony, contrapuntal techniques such as double and triple invertibility, larger forms, and various twentieth-century developments. Offers intermediate composition students an opportunity to realize their musical conceptions. Specific exercises are given, but students are also encouraged to write freely and to develop a style of their own. Compositions are performed in class when possible.

MPNC 2911. Latin American Classical Traditions 2. 1 Hour. 
Analyzes the repertoire that constitutes the Latin American art music canon. The history of Latin American art music stretches back more than 500 years and is extremely rich and varied. Covers chamber music, concertos, operas, ballets, art songs, choral, and instrumental music by Latin American composers including Heitor Villa-Lobos, Alberto Ginastera, Ernesto Lecuona, and Vicente Emilio Sojo, among many others.

MPNC 3401. Jazz Ear Training 3. 1 Hour. 
Offers a continuation and expansion of MPNC 2401. Offers students an opportunity to learn how to sing jazz voice leading lines, identify extended jazz harmony, imitate complex rhythmic figures, transcribe complex melodies and solos, and imitate singers and instrumentalists. Includes singing and playing of instruments. Portable recorders are required.

MPNC 3411. Jazz Theory 3. 1.5 Hour. 
Offers a continuation and expansion of the analytic principles and jazz vocabulary introduced in MPNC 2411. Topics include “modern” harmonic movement, modal hierarchies, chord substitutions, alternate modes, compound chords, chromaticism, and improvisational pacing of theoretical concepts. Uses recordings of well-known jazz pieces to demonstrate theory concepts. Encourages students to spend much time analyzing compositions and improvisations by jazz masters and composing.

MPNC 3431. Jazz Arranging. 1.5 Hour. 
Studies how to compose and arrange parts for a small jazz ensemble. Topics covered include jazz notation for both rhythm and melodic instruments; ranges and basic timbres of woodwind and brass instruments; technical limitations of instruments; and writing introductions, interludes, background figures, and endings. Offers in-class demonstrations by professional musicians. Portable cassette recorders are required.

MPNC 3611. Piano Interpretation/Performance Seminar. 1 Hour. 
Designed for intermediate- to advanced-level performers. Offers participants an opportunity to deepen their musical understanding and to provide an artistic context to their repertoire. Covers technical, stylistic, and conceptual issues, as well as practice techniques, performance preparation, and learning to “own the stage.” Conducted in the format of a master class. Some coaching sessions may be conducted by distinguished guest artists. Culminates in a public concert by all active participants. May be repeated up to 10 times.

MPNC 3631. 18th-Century Tonal Counterpoint. 2-4 Hours. 
Studies the basic elements of canon and fugue and the tonal harmony that gives direction and articulation to these types of polyphony. Draws representative examples from J. S. Bach’s Musical Offering, Goldberg Variations, and The Well-Tempered Clavier, Book 1.

MPNC 3633. Modal Counterpoint. 2-4 Hours. 
Studies sixteenth-century species counterpoint in two voices and introduces eighteenth-century counterpoint, canon, and fugue in three voices. Emphasizes representative musical examples by Palestrina and Bach.

MPNC 3641. Dramatic Coaching of Songs and Arias. 1 Hour. 
Offers singers an opportunity to enhance their vocal performing power with dramatic coaching. Seeks to prepare singers for performances in recitals, opera, and auditions. Uses techniques of subtexting, inner monologue, semistaging, and musical and dramatic analysis to demonstrate the ability to create unique interpretations with energy, concentration, and dramatic impact.

MPNC 3642. Opera Ensemble Skills. 1 Hour. 
Offers singers intensive training in the component skills required for successful performance as an ensemble singer-actor in opera and musical theatre, including role and musical preparation, musical and dramatic analyses, proscenium stage and acting techniques, dialogue, and recitative reading. All instruction takes place through hands-on preparation and performance of ensemble scenes from opera and musical theatre. This course’s ensemble acting focus complements the individual focus of MPNC 3641. MPNC 3641 and MPNC 3642 may be taken separately or together.

MPNC 3643. Vocal Repertoire: Coaching and Performance. 1.5 Hour. 
Offers singers and pianists an opportunity to perform selected pieces from the vocal repertoire each week in a supportive and noncompetitive class setting. The instructor coaches the performers on aspects of the literature that pertain to both vocalists and pianists, including diction, musical style, interpretation, presentation, relationship of the piano accompaniment to the vocal setting, and historical context of the repertoire. Concludes with a concert.

MPNC 3644. Musical Theatre Workshop. 1.5 Hour. 
Focuses on the preparation and performance of works from musical theatre—from Gilbert and Sullivan through Stephen Sondheim, right up to the modern Broadway stage. Repertoire includes solos, duets, trios, and ensemble pieces. Explores essential concepts of voice production, stage presentation and movement, and character development through in-class coaching and rehearsal. Includes careful technical training in achieving authentic belt quality while ensuring vocal health for students performing this literature. The course culminates in a public performance. Students should be able to read music and to learn their parts outside of class time. Decisions relating to repertoire selections and the final performance are at the instructor’s discretion.

MPNC 3801. Composition Seminar 1. 1.5 Hour. 
Offers project-based work with the goal of creating intensive collaborations between composers and conservatory performers. Projects are focused on composing for specific instrumental combinations, differing from semester to semester. Offers students an opportunity to study orchestration and scores of repertory pieces to help them develop their craft for writing for the selected performer combination. The class is predominantly run like a group composition lesson where students present ongoing work for the chosen ensemble to each other. At various times throughout the semester, meetings are held with performers who critique works in progress. Culminates in a final performance and recording of finished work.

MPNC 3802. Composition Seminar 2. 1.5 Hour. 
Continues MPNC 3801.

MPNC 4401. Jazz Ear Training 4. 1 Hour. 
Offers a continuation of concepts introduced in MPNC 3401. Includes further study of how to sing jazz voice leading lines, identify extended jazz harmony, imitate complex rhythmic figures, transcribe complex melodies and solos, and imitate singers and instrumentalists. Includes singing and playing of instruments. Portable recorders are required.
**MPNC 4411. Jazz Theory 4. 1.5 Hour.**
Offers a continuation of concepts introduced in MPNC 3411. Includes further discussion and analysis of "modern" harmonic movement, modal hierarchies, chord substitutions, alternate modes, compound chords, chromaticism, and improvisational pacing of theoretical concepts. Uses recordings of well-known jazz pieces to demonstrate theory concepts. Encourages students to spend much time analyzing compositions and improvisations by jazz masters and composing.

**MPNC 4581. Music-in-Education Guided Internship. 2 Hours.**
Offers students an opportunity to complete a guided internship. Students are supervised by the music-in-education department chair and music-in-education coordinator. Important to the success of the internship, and its possible application to state licensure, is the range and quality of documentation of the internship activities as specified in the internship plan. Internships may focus on many topics, such as studio instruction, preschool education, vocal and general music instruction, student improvisation and composition in schools, music integration in schools, music for special needs students, orchestral and wind ensemble conducting, music literacy instruction, conducting improvisation ensembles, opera performance and creating opera residencies, arranging and composing for school ensembles, arts learning organization, and administration internships.

**MPNC 4591. Music-in-Education Portfolio. 0 Hours.**
Offers students an opportunity to complete their portfolio with supervision by the music-in-education coordinator. Students are required to register for this course when they have designed, and intend to complete, a guided internship.