

Archives

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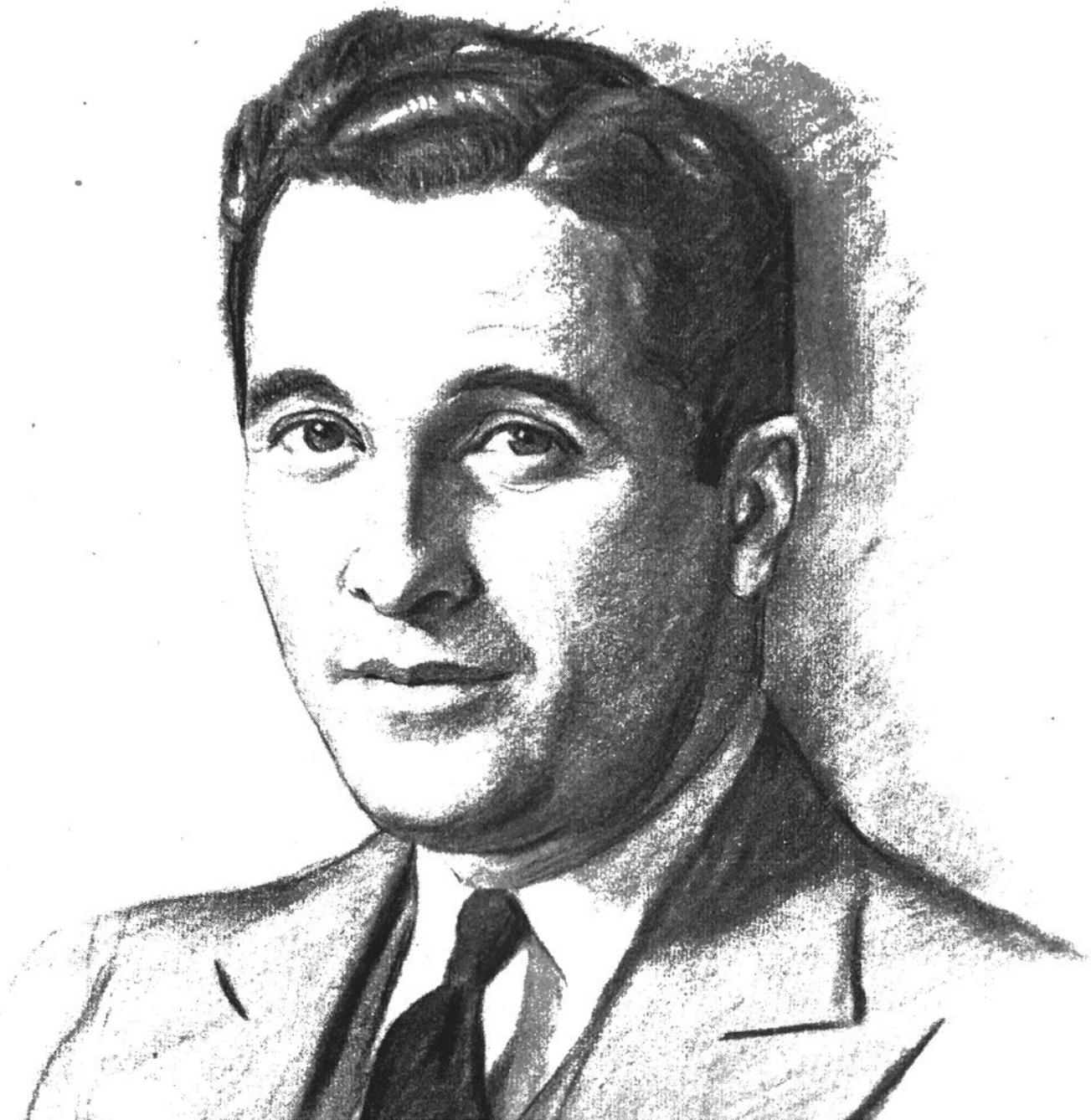
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New England
CONSERVATORY of MUSIC

1947

Department
of
Popular Music





Ruby Newman

Mr. Ruby Newman is admirably qualified for his position as Supervisor of the Department of Popular Music. His own career justifies his conviction that to be successful in the popular field one must have a solid basic knowledge of music. He is a graduate of the Mozarteum in Salzburg, where he conducted both symphony orchestras and opera. Playing string quartets is a favorite recreation. In a recent nation-wide poll conducted by "Swing" magazine, he was voted America's No. 1 society orchestra leader. Widely recognized as a leading exponent of dance music, he has broadcast on all the major networks, recorded for Decca, Brunswick and Victor, and made transcriptions for Musak. His orchestras are constantly in demand all over the East for functions varying from White House affairs and debutante parties to International Skating Carnivals. Mr. Newman conducted the Jenny Concert Hour radio program (1933-1937), broadcast coast-to-coast from Radio City's famous Rainbow Room (1937-1940) and was staff conductor for the Columbia Broadcasting System.

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *Director*

Department of Popular Music

RUBY NEWMAN, *Supervisor*

SAMUEL MARCUS and WRIGHT BRIGGS

Assistants to Mr. Newman

Instructors

WRIGHT BRIGGS, A.B., M.A. (Harvard), *In charge of Course in Arranging, History and Styles of Popular Music*

Pianist and arranger for Jacques Renard's orchestra, and for the Meyer Davis, Copley Plaza orchestra. Staff pianist and arranger for radio station WBZ since 1935.

LORING BRIGGS, A.B. (Harvard), *Arranging*

Arranger for popular dance bands and work on arranging with army bands and radio.

JANET HAYES, Mus.B. (N.E.C.), *Voice Coaching*

Concert engagements; staff vocalist on Radio Station WBZ.

MARY PIERCE, Mus.B. (Westminster Choir College), *Voice Coaching*

Daily broadcasts over WEEI.

SAMUEL MARCUS, *In charge of Course for Instrumentalists, Saxophone and Clarinet, Ensemble and Section Practice, Practical Theory*

Has played with many well-known orchestras, including those of Vaughn Monroe, Charles Hathaway, Joe Rines and Charles Baume. Solo saxophonist on many radio network programs. Many former and present pupils now playing with popular orchestras of today.

NORMAN CARREL, *Clarinet and Saxophone*

Staff orchestras of stations WBZ, WHDH, Blue Network, and KPRC, *Houston*; Schubert, Majestic and Colonial Theatre and Boston Opera House Orchestras; first clarinetist with Houston Symphony Orchestra for four seasons.

JOHN W. COFFEY, *Brass Instruments*

Trombonist with Jan Savitt, Joe Venuti, Kostelanetz (NBC), Lee Gordon (WTAM), and Leopold Spitalny (NBC). Studio trombonist WNEW, *New York City*, and WCAU, *Philadelphia*.

phia. First trombone under Rapee, Music Hall. Played for Earl Carroll Vanities, and many theatre and opera orchestras, in addition to positions in major symphony orchestras.

RALPH FUCCILLO, *Trumpet*

Long experience in radio and dance field; staff trumpeter at R. K. O., Boston.

FRANK GAVIANI, *Accordion*

National reputation as soloist and coach of many well-known accordionists.

GEORGES E. MOLEUX, *Contrabass*

First Prize in Contrabass, Paris Conservatoire (Ed. Nanny), and Clarinet (H. Paradis and Aug. Périer). Contrabass and clarinet soloist Concerts Classiques and the Opéra, Monte Carlo; first contrabass Concerts Pasdeloup, Paris; solo contrabass Boston Symphony Orchestra; member since 1930. Officier d'Académie (France).

OLINDO OLIVIERI, B.S. (Providence College), *Trombone*

Radio programs over Stations WEAN and WPRO, Providence Philharmonic and Providence Symphony Orchestras and Leo Litwin's Symphony Orchestra; Charlie Barnet's Orchestra.

RAYMOND ORR, *Flute*.

Flute, Arthur Brooke, Georges Laurent and George Barrère.

TED SIMONELLI, *Guitar*

Staff guitarist at stations WEEI and WNAC, and soloist with many radio network features. Has played with outstanding musical organizations. Both modern and classical methods.

JEANNE TUFTS, *Dramatics*

School for Stage, New York, N. Y.; Actors Workshop; Experimental Theatre.

ROBERT STUART, *Clarinet*

Clarinet, V. Polatschek.

LAWRENCE WHITE, Music B., M.M. (N.E.C.), *Drums, Tympani, Vibraphone, Marimba, Xylophone*

Soloist with Boston "Pops" Orchestra; Swimming Club, Bar Harbor. Single engagements in *New York* and *Boston*. Member of the percussion section of Boston Symphony Orchestra. Long experience teaching all percussion instruments.

IRENE CHESTER, *Piano*

Played at various night clubs.

FREDERICK GREENE, *Piano*

Played with Nat Brusiloff and his orchestra, *New York*; also with Charles Barber (formerly with Fred Waring). Has played on various radio stations, including WHDH, WBZ and WNAC. Has taught popular music for fifteen years. Extensive dance orchestra experience.

LEO GRIMES, *Piano*

Played with Mal Hallett for two years and with Ruby Newman 1946.

DAVID KERNE, *Piano*

Well-known pianist and teacher in musical circles in Boston.

WALTER KORB, *Piano*

Pupil of Mr. Saxe; pianist in various hotel and radio orchestras in Boston; many years of teaching experience.

SAUL SKERSEY, *Piano*

Well-known in Boston and New England; appears as Don Artiste on the radio; played with Vaughn Monroe and other famous bands.

ALBERT TORBIN, *Piano*

Studied with Mr. Saxe; played with various orchestras in Boston hotels and clubs.

Department of Popular Music

The Department of Popular Music of the New England Conservatory of Music offers a wide variety of instruction to those wishing thorough and intelligent training in popular music. The demands in this profession, are becoming more and more exacting, and it is becoming increasingly evident that the better positions are available only to those who have a solid background of musicianship, coupled with highly developed ability in the chosen field.

Varied courses, leading upon graduation to a Diploma, have been established, preparing students for careers as singers, instrumental performers or arrangers. In addition, special students are offered the opportunity to undertake whatever individual studies they may wish to pursue, and to obtain full credit for any work they may have thus completed.

The department is under the supervision of Mr. Ruby Newman, assisted by Mr. Marcus and Mr. Briggs, each of whom is available to students in the department for consultation and advice. Special lectures by nationally known musicians in various branches of popular music are arranged from time to time.



Informal Quartet Extemporizing

Full Courses

It is the aim of these courses to give, in concentrated form, the equivalent of the skill which is usually obtained only through years of experience in the field.

Voice

Students in the voice course are given instruction in the various styles of singing, radio and recording technique, performance with dance orchestra and the microphone, as well as extensive training in dramatic technique and stage deportment.

Instrumental Performance

The student of instrumental performance is given the benefit of the classes in Ensemble and Section Practice, in which he is thoroughly prepared in sight-reading, transposition, perfection of balance and intonation, improvisation, and in the various styles of performance of the commercial orchestras of today. He is also prepared to double on other instruments, as required in many orchestras. The experience available in the Conservatory (symphony) Orchestra, and in the Orchestra Reading Class prepares him to play all types of music and to adapt himself instantly to the demands of the various styles. Such wide experience can only be obtained through the advantages of a large conservatory.



An ensemble in rehearsal with Mr. Marcus.



Arranging lesson with Mr. Briggs.

Arranging

Those majoring in arranging are taught the many prerequisites of the profession which are not obvious to them unless they are working under the guidance of an expert arranger. The demand for skillful arranging in a great variety of styles is large, but few are able to qualify for these positions. The student has the opportunity to hear his arrangements performed by one of the ensemble groups, and the experience of actually conducting the rehearsals and working out the balance and effects for which he was aiming.

General Information

Students wishing to enter one of these full courses are given an audition to determine their fitness to take the course. At the end of the first and second years, promotional examinations are given to students in all courses, and at the end of the third year, an examination for graduation.

Entrance Requirements

- a. Satisfactory completion of a standard four-year high school course or its equivalent is necessary for admission to the first year of a Diploma Course. A standard four-year high school course is considered to be one which comprises not less than fifteen units, of which at least eleven should show a satisfactory division among the following subjects:

English	Foreign languages
Mathematics	History or Science

- b. An official transcript of record must be filed in the office of the Dean upon entrance to the Conservatory.
- c. The student must have reached a required degree of advancement in his major field or subject. Admission to the course will be determined by examination, which will take place during the week of registration. Application for this examination should be made to the Dean by September 1st.

Note. The standard of achievement required for entrance to the Diploma Courses, with an instrumental or voice major, is well established. It requires that the student show evidence of ability to accomplish the required work in all subjects during the three years of the course. The natural talents or aptitudes of the student are taken into consideration in reaching a decision.

Students who fail to pass this examination may become special students and may prepare for entrance to the Diploma Course at a later date, pursuing in the meantime, if they so desire, some of the required supplementary subjects for which they are qualified.

- d. Each student is required to take a test in fundamentals of music. This test covers general elementary knowledge of scales, key signatures, notation, names of intervals, meter, and general rudimentary terminology.

Students are also required to take an intelligence test.

The recording equipment.



Outlines of Courses

INSTRUMENTALISTS

First year	Second Year (Junior)	.
Major (Instrumental)	8	Major (Instrumental)
*Piano 3 (Supplementary)	2	*Piano 4 (Supplementary)
Solfege 1	4	Solfege 2
Practical Theory	4	Harmony 1
English Fundamentals	4	Harmony 2
Vocal Ensemble 1	2	Radio and Recording
Ensemble and Section		Vocal Ensemble 1
Practice	4	Conducting 1
		Ensemble and Section
		Practice
		4

Third year (Senior)

Major (Instrumental)	8
Solfege 3	4
Harmony 3	4
Elementary Arranging	2
History and Styles of Popular Music	4
Ensemble and Section Practice	4

Note: *Will not be required of piano majors, or students passing satisfactory examination at the end of the first year.

SINGERS

First year	Second year (Junior)	.
Major (Voice)	8	Major (Voice)
Piano 3 (Supplementary)	2	Piano 4 (Supplementary)
Solfege 1	4	Solfege 2
Practical Theory	4	Harmony 1
English Fundamentals	4	Harmony 2
Spanish Diction	2	Dramatic Technique 1
Vocal Ensemble 1	2	Radio and Recording
		Vocal Ensemble 2
		4





A 'Pop' Concert by the Orchestra and Glee Club, Mr. Marcus conducting.

Description of Subjects

Dramatic Technique 1

Acting technique coupled with a history of the drama. The class will participate in monthly radio plays, and the aim of the course will be to initiate the student into as many phases of the theatre as possible.

Miss Tufts

2 hours weekly

Dramatic Technique 2

An advanced study of the theater for those who have completed Dramatic Technique 1. It contains a more intense study of expression through acting, and includes lessons in makeup and a short study of the history and literature of the theater. It is planned to give two productions a year.

Miss Tufts

2 hours weekly

Elementary Arranging

A systematic study of instrumentation leading to a practical understanding of the problems of the professional arranger. Varied types and styles of orchestration are taken up, and the student is given a working knowledge of the fundamentals of writing for the dance orchestra.

Mr. Briggs

2 hours weekly

History and Styles of Popular Music

A comprehensive series of lectures illustrating the development of popular music from the early beginnings of jazz to the present day. The various styles will be illustrated by recordings.

Mr. Briggs

2 hours weekly

History and Styles of Vocal Music

This course traces the development of vocal styles from the early negro spirituals through the accepted modern styles.

1 hour weekly

Popular Choral Writing

The technique of writing in present day styles for groups of varying sizes which are currently in vogue with dance bands, on radio programs and in musical comedy.

Mr. Briggs

1 hour weekly

Practical Theory

A modern concentrated method of basic keyboard harmony, chord recognition, improvisation and rhythmic analysis. This course provides the necessary requisites of instrumentalist or vocalists entering the commercial field. No previous theoretical knowledge is required for entrance into this course. Special, as well as full course students will find this class of great help to them in connection with their vocal or instrumental work.

Mr. Marcus

2 hours weekly

Solfege

Sight-singing and ear-training. Melodic dictation in one and two parts. A study of rhythmic formulas and their accurate realization in singing and in practical instrumental performance, together with their notation. 2 hours weekly

Harmony

A study of chord progression and harmonization of melodies, with particular attention to smooth voice leading and feeling for tonality. 2 hours weekly

English Fundamentals

Practical survey of reading, writing, and speaking English effectually. Correct writing and speech. Reading for thought and for pleasure. 2 hours weekly

Instrumental Class

Fundamentals of the technique of instruments through actual manipulation. Students are required to keep notes on and to demonstrate a clear insight into the mechanics of all instruments in each family. 1 hour weekly

Counterpoint

Emphasis upon the melodic treatment of dissonances, the use of suspensions, and general melodic and contrapuntal principles. 2 hours weekly

French and Spanish Diction; Italian

Study of the sounds of the language. Phonetic system applied to songs. Emphasis on intonation of the language. 1 hour weekly

Musical Form

Course in the structure of compositions in the larger forms in all types of music by various composers. The works are studied from many standpoints, both detailed and general, including phrase structure, tonal balance, etc. 2 hours weekly

Physics

Brief survey of the principles of mechanics. Harmonic motion and waves. Propagation of sound-waves and acoustics. 3 hours weekly

Contemporary Music

A study of recent tendencies in music, and their relationship to the music of the past. This course will deal with some of the melodic, rhythmic, and structural features of twentieth century music. 2 hours weekly



Vaughn Monroe with two of the students of the Department of Popular Music.

Tuition and Fees

The tuition fee for a diploma course, exclusive of applied music (major or supplementary) is \$325. per year, as listed on the outline of courses.

YEARLY RATES FOR PRIVATE LESSONS FOR ONE HOUR OR TWO HALF-HOUR LESSONS PER WEEK ARE AS LISTED BELOW

	Preparatory	Intermediate	Advanced
Instrumental or Vocal	200.00	250.00	300.00
Solfège	175.00	266.00	266.00
Arranging		250.00	300.00
Languages	220.00	220.00	220.00

One hour private lesson per week is required in the major subject.

Private lessons will be available in any subject taught at the Conservatory for shorter periods than one year to any student. Rates on application to Business Office.

Registration Fee per academic year, \$3.00, and for Summer School, \$3.00.

The fee for phonograph recordings is \$2.00 per ten inch recording.

Class instruction can be taken in any single subject which is listed in the regular courses at a fee of \$20.00 per semester hour of credit.

Book Deposit

A deposit of \$25.00 is required of all students taking academic subjects for credit. This deposit is held for purchases of text books at the book store. Unexpended balance will be returned at the end of the academic year.

Student Activity Fee

By a vote of the student body of the New England Conservatory of Music, a student activity fee of \$5.00 per academic year will be charged to all students taking twelve semester hours or more per semester.

The purpose of this fee is to provide adequate funds for class and student social activities during the year. Cards will be issued to each student, entitling him to admission to all student social activities.

The fee for each examination for advanced standing is \$3.00.

The fee for a special examination is \$3.00.

The fee for the Diploma in any course or for the Degree is \$12.00, payable on or before June 10 of the final year.

The fee for each transcript of student's record (after the first one) is \$1.00. There is no charge for the first copy.

Practice facilities in the Conservatory Building are provided for resident students at the following rates for the academic year, six days per week.

Room with upright pianoforte	2 hours per day	\$20.00
Room with grand pianoforte	1 hour per day	35.00
Room with upright pianoforte	Single hour	\$.10
Room with grand pianoforte	Single hour	.25

Grand pianofortes are available for practice only to advanced students in pianoforte.

Practice rooms will be assigned by the Registrar in the following order:

1. All resident full course students.
2. Non-resident full course students.
3. Special students.

Registration

Registration for new students for the academic year opens annually on the Tuesday after Labor Day, but may be arranged at any time prior thereto. All other students must register before Commencement for the next academic year. While the year is divided into two semesters, students may register at the beginning of the academic year for the entire year, no registration being necessary for the second semester except for course changes, etc.

Special students may register for private lessons at any time during the year.

Evening lessons are arranged for the benefit of those who cannot take advantage of courses during the day.

Scholarships

A limited number of scholarships of \$100 each will be awarded by competition to students who intend to pursue a full course in the Department of Popular Music. All high school graduates are eligible to compete for these scholarships. The competition will take place about September 13th. Those wishing to apply should write to the Dean of Students before September 1st.

NEW ENGLAND CONSERVATORY OF MUSIC

GENERAL REGULATIONS

All students of the Conservatory are required to conform to the student regulations, and are held responsible for a full knowledge of the general catalogue.

Students coming to the Conservatory from other institutions must be able to furnish a certificate of honorable dismissal.

Applications for admission to the Conservatory must be accompanied by a recent photograph, not smaller than two inches by three inches (2" x 3").

Each applicant will be notified in writing of his acceptance as a candidate at the Conservatory. The candidate's acceptance of this appointment must be accompanied by a check or money order for Fifty Dollars (\$50.00). This amount will be applied toward tuition.

Fees, to be paid in advance, include registration fee, student activity fee, book deposit, dormitory fees (women), tuition fees, practice room fees, and instrument rental fees. Partial payments in advance must be approved by the Assistant Treasurer.

A Book Deposit of Twenty-Five Dollars (\$25.00) is required of all students taking academic subjects for credit. This deposit is held for the purchase of textbooks at the bookstore. The unexpended balance will be returned at the end of the academic year on application by the student for a refund.

A Student Activity fee of Five Dollars (\$5.00) per academic year is charged to all students taking twelve semester hours or more per semester. The purpose of this fee is to provide adequate funds for class and student activities during the year. Cards will be issued to each student entitling him to admission to all students' social activities without further charge, except where refreshments are served.

The Conservatory reserves the right to cancel scholarships at any time after notice of such action has been given to the student.

No refunds or allowances will be made for late entrances, lost lessons, or withdrawals.

The use or possession of intoxicating liquors anywhere in the Conservatory buildings is prohibited.

Students are required to carry the student identification card at all times. This card must bear the student's own signature in ink on its face.

Students may place money deposit with the Cashier's office and can draw on same at any time during business hours. No charge is made for this service.

The Conservatory reserves the right at any time to refuse or withdraw temporarily or permanently the registration of any student whose presence may appear to be detrimental to its interest, without being required to give specific reasons for such action; also, to refuse to renew the registration of students who have been habitually delinquent in their studies.

All matters of business connected with the Conservatory must be attended to at the business offices and never with the faculty, except in cases of make-up lessons. Included under this ruling are matters pertaining to tuition and all other fees, private lessons, assignments of classes, change in hours, change from one class to another, and excuses for absences.

Prompt attendance is required at classes and private lessons.

Students may be excused from private lessons and classes on account of illness by notifying the Registrar before the hour of the lesson or class. Excuses after lessons or class hour will not be accepted and will be considered a cut.

Lessons lost by unexcused absences or by cutting will not be made up.

Make-up lessons must be arranged for by the student with the teacher.

Students are required to keep a complete record of their work in applied music. This record will be subject to the call of the Director or Dean and must be turned in to the Dean's office prior to promotional examinations.

During their period of study, students will be allowed to arrange for public appearance in recitals only with the consent of the Director or Dean.

It is not the custom of the Conservatory, except on request, to send to parents regular reports of students' standings. When requested to do so, the Dean's office will be glad to furnish such reports.

Students may register for single subjects if desired.

Students will not be accepted at the beginning of a semester for a shorter period than the full semester unless specific permission is given by the Dean.

Students entering classes late in the semester will be charged for the full semester and must take the necessary number of private lessons to make up the lost work.

The Conservatory reserves the right to discontinue any class which does not reach or maintain a required minimum in enrollment. The Conservatory will arrange to provide equivalent instruction in the same or in some other required subject at no extra cost to a full course student, provided the class discontinued is a required subject in his course. Special students may continue in private lessons or take the class another year if it is given.

The Conservatory reserves the right to make any changes in curriculum, tuition fees, room rates or any other fee it deems necessary.

Changes cannot be made from one course to another or from one teacher to another without the written consent of the Director or the Dean.

No subject may be added or discontinued after the end of the second week in any semester.

If a permanent change of class is desired, apply to the Registrar and not to the faculty members.

Registration for new students for the academic year opens annually on the Tuesday after Labor Day, but may be arranged at any time prior thereto. All other students must register before Commencement for the next academic year. While the year is divided into two semesters, students may register at the beginning of the academic year for the entire year, no registration being necessary for the second semester except for course changes, etc.

Special students may register for private lessons at any time during the year.

Evening lessons are arranged for the benefit of those who cannot take advantage of courses during the day.

Loud conversation, noise, laughter or singing in the corridors is forbidden.

Practice in studios or halls without permission is forbidden.

Practice rooms must not be occupied by more than one student at a time unless specific permission is secured from the Registrar.

Smoking is forbidden anywhere in the building except in rooms set aside for this purpose.

Excuses will not be accepted for ignorance of any rule, regulation, or policy of the Conservatory which pertains to the students.

Women students living in the Conservatory House must govern themselves by the rules promulgated to govern student housing.

Students wishing to organize any social activity must first get approval for the type of entertainment from the Dean and then submit a budget of expenses for approval of the Assistant Treasurer before permission will be given to use the hall.

Student required recitals take precedence over all other student activities in the halls. No two student social activities or required recitals may take place on the same day or evening.

Food cannot be served in any fraternity or sorority rooms without permission of the Assistant Treasurer. Permission being granted, no cost charge may be made for same.

The Conservatory has approved an official class ring bearing the Conservatory seal. This design is not subject to change and is available only to graduates on approval of the Dean.

Notices are placed on the bulletin board giving information to the students. The students are required to keep themselves informed as to the contents of these notices. Ignorance of same will not be accepted as an excuse for noncompliance.



The Cafeteria is an attractive meeting place for students and faculty.

SUMMER SESSION

The Summer Session offers students opportunity to pursue intensive work throughout a period of six weeks, beginning during the last week of June, and ending early in August. It is possible during this period to earn credit for a semester's work in three or four subjects. Credit for work thus accomplished is permanently recorded and is available for transfer to other institutions. It will be accepted toward requirements for the Diploma or Degree courses at the Conservatory, provided the student has fulfilled the entrance requirements or has already been admitted to the course.

LIVING ACCOMMODATIONS

The Conservatory maintains attractive accommodations for women students in the N.E.C. House, located within a five minute walk of the Conservatory. Recently completely renovated and redecorated, with improved appointments, it is under the direction of a supervisor and her assistant, with the usual regulations that apply to college dormitories. Large recreation rooms in the basement make an ideal social center under careful supervision. Ample reception rooms are provided on the first floor. All women students who are not living at home are required to live at the N.E.C. House. By writing to the Dean, men students will be assisted in finding rooms in approved private homes, located near the Conservatory Building.

NEW ENGLAND CONSERVATORY OF MUSIC
290 Huntington Avenue
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