

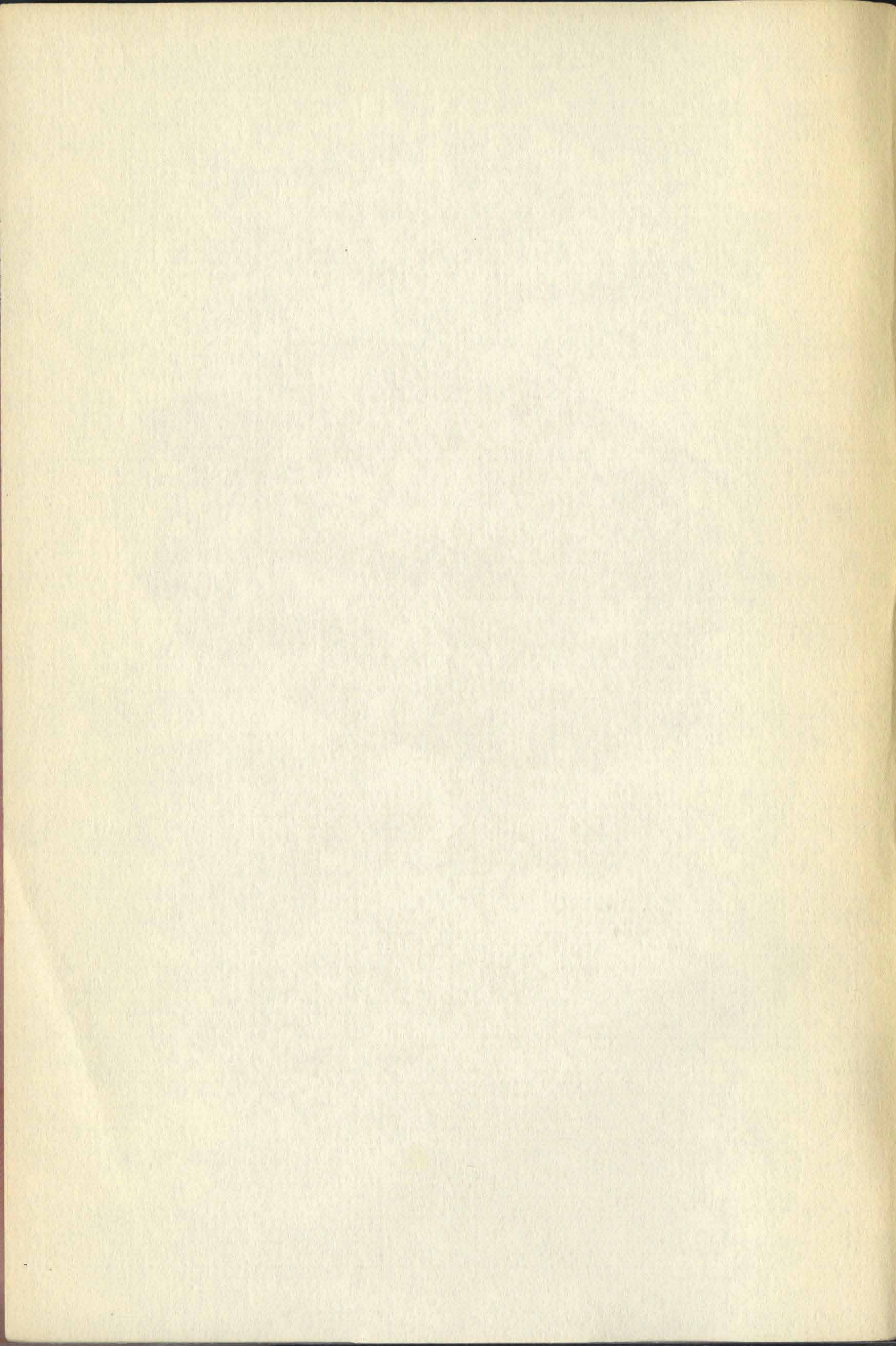
1955



Berklee

school of music

C A T A L O G



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To any musician . . . whether he be the high-school student taking his first steps toward a life-time career, or the seasoned professional who is seeking to make more secure a hard-won position in a highly competitive field . . . must inevitably occur the questions: What is it that enables one musician to become more successful than another? Is it talent . . . personality . . . effort?

It is obvious that talent, and personality, and effort, are very important factors in building a successful career. But the most vital factor in the professional equipment of the master musician is knowledge . . . expert, practical know-how. And knowledge, for the musician, means training . . . scientific and systematic training in all the specific phases of the art . . . so that he may pursue his chosen profession unhandicapped by faulty techniques . . . instrumental, theoretical, or interpretive.

In choosing a professional school for such training, a student's judgment can be assisted in several ways . . . by an investigation of the school's administration, faculty, and equipment; by the study of its methods, procedures, and attitudes; and finally, by a cold, factual analysis of the records and achievements of the school's students and graduates.

● *Richard Bobbitt*

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Dean

Berklee
School of Music

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LOCATION

Berklee School is located in the cultural area of Boston, a few minutes from the heart of the city. The Public Transportation facility is several steps from the School making it equally accessible to the metropolitan resident and the suburbanite. The Public Library, theatres, hotels, restaurants, Esplanade and Pops concerts are within a radius of a few blocks.

Suitable living quarters for out-of-town students may be found in the immediate vicinity of the School overlooking the beautiful Charles River Basin and Esplanade.

DAY AND EVENING INSTRUCTION

Private and class instruction is offered during the day; private instruction in the evening. This is an advantage to students who are partially or fully employed regardless of their hours of employment.

VETERANS' EDUCATION

Berklee School is approved by the Massachusetts Collegiate Board of Authority to provide education in music to service men and women on either a part-time or full-time basis under the "Korean Bill". It also participates in the rehabilitation program for disabled veterans. The services of the Veterans' Center at Berklee School are available to all prospective and enrolled students. It is recommended that veterans eligible under P. L. 550 or P. L. 894 contact our Director of Veterans' Affairs for advisement and guidance in VA problems.

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LAWRENCE BERK
Founder and Director
of Berklee School

*the
schillinger
system*

Shortly after Schillinger's death in 1943, a group of the nation's most prominent musical leaders and educators established the Schillinger Institute, a non-profit organization headed by Lyle Dowling, co-editor of the published text, and Music Editor of the Oxford University Press. Dedicated to the dissemination of the Schillinger system through annual examinations of candidates for the Teaching Authorization, the Institute's influence has made itself felt throughout the entire world of music. Among the charter twelve Authorized Teachers was Lawrence Berk, who in 1945 founded the institution now known as the Berklee School of Music.

It was during these years in New York that Schillinger opened his own studio where he taught as personal pupils virtually all the noted musicians of the period: composers Oscar Levant, Marjorie Goetschius, and George Gershwin, whose "Porgy and Bess" was written under Schillinger's supervision; band-leaders Benny Goodman, Glenn Miller, and Lennie Hayton; and such top-flight arrangers and conductors as Paul Lavalley, director of the Cities Service program on NBC, Jeff Alexander of CBS, Charles Previn of Radio City and Hollywood presentations, Nathan Van Cleave who is known for his Andre Kostelanetz arrangements and who is presently a musical director for Paramount Pictures, and Lawrence Berk, whose scores have been heard on the NBC, CBS, and Mutual networks, as well as in all the major New York theatres.

Serving as the basic text, and permeating the entire course of instruction in both theory and performance at Berklee School is the Schillinger System of Musical Composition. Its author, the late Joseph Schillinger, composer, scientist, and teacher, received his early musical training at the St. Petersburg Conservatory where he was influenced by the teachings of Taniev. In 1928, Schillinger was invited to lecture in the United States, and subsequently occupied teaching posts at New York University, Columbia University, and at the New School for Social Research.



Berklee faculty and students record soundtrack for the film "Cancer — A Research Story", Produced by Telegrams, N. B. C.

berklee school
of
music

The Berklee School of Music, specializing in the professional development of instrumentalists, vocalists, arrangers and composers, was founded upon the belief that the present-day aspirant to a career in music, faced with the most savage competition yet known, must receive the ultimate in training in order to succeed. Based upon a conviction that the musician's field is the study of music, the entire curriculum is composed of musical subjects, theoretical, practical, and applied. This concentration in musical studies, together with a unique blend of the practical laboratory approach and a scientific method of instruction, enables students to produce work of a very high calibre as early as the first semester of training.

Basic in the design of the school's curriculum are the laboratory sessions. Thirty odd ensembles, varying in size from the section to the complete orchestra, and in character from the reed, brass, or vocal group to the full radio or film choir, chorus, or instrumental assemblage, are available to the student, giving him the opportunity to hear and test his own arrangements and form first-hand opinions on the quality of his work in any of the subjects. The projection room, where model and student scores are flashed on the screen together with the recording of the arrangement, affords the student the opportunity to analyze his work and compare it with that of other students and professionals, or, in similar fashion, to hear and compare his performances. Here, too, are illustrated, visually and in sound, the practical applications of various techniques discussed in the theory classes.

Underlying all instruction in theory is the Schillinger System, a comprehensive and universal method covering every phase of musical theory and practice, coordinating each with exact mathematical principles. Firmly based on a logical foundation that leaves nothing to chance, the Schillinger System explores completely, and in a consistently practical manner, all the materials of music to their utmost boundaries, going far beyond all other theories in its development of technical resources . . . surpassingly so in the realm of new harmonic, contrapuntal, and compositional devices which are unavailable elsewhere in the entire scope of musical thought.

berklee school
of
music

It is not without significance that so many seasoned professionals have turned from their traditional schooling to Schillinger. George Gershwin, an early student, said of Schillinger: "It's the most rewarding music study I've ever engaged in." Charles Previn, musical director of Radio City Music Hall, writes: "I have found the application of Schillinger's theories of unestimable value . . ." Norman Cloutier, music director of NBC Radio Recording Division states: "The mind is stimulated to invent under the influence of the Schillinger System." Radio, films, and the theatre have already felt the Schillinger influence. BRIGADOON, which won the critics' award for the best musical of 1947, and FINIAN'S RAINBOW, another outstanding Broadway hit, featured music written by former Schillinger students, Ted Royal and Lynn Murray. Hollywood's Leith Stevens, another student, composed and conducted the score for the Selznick film THE PARADINE CASE, and his piano concerto is performed by Artur Schnabel in the RKO release NIGHT SONG.

Integrated with the laboratory approach and the scientific method is the easy and informal relationship between student and faculty found in both the classrooms and studios of Berklee School. In all cases the side-by-side method of instruction rather than the dictatorial lecture system allows a close meeting of the minds between student and instructor. The concept of the student as an individual, a personality with specific musical and educational problems of his own, is a cardinal principle, carefully observed by each member of the teaching staff. Thus, the personal approach, coupled with individual coaching sessions, forms a most vital part of the contact between instructor and pupil.

Fundamental also is the concept that such a revolutionary teaching technique requires for its successful administration a staff which is carefully balanced between the theoretical and practical, in order that no side of the complete musical training be neglected. A perusal of the faculty roster listed elsewhere in this catalog will show the practicing composer, the experienced arranger, the conductor, the performing artist, and the veteran administrative officer present in complete and effective measure.



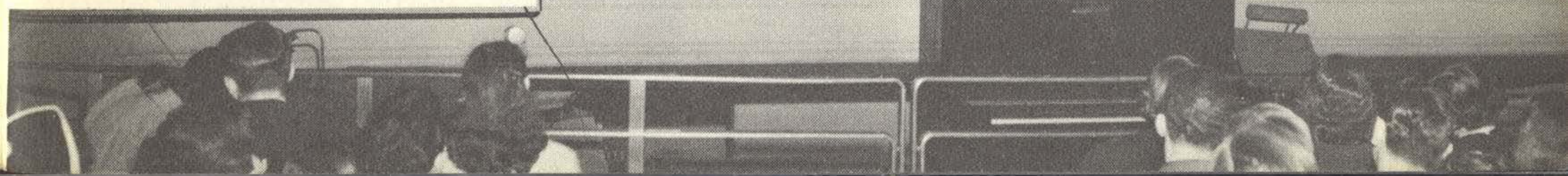
Saxophone ensemble performs work by student composer.



Accordion trio with rhythm section in concert spotlight.



Faculty and students produce sponsored TV show.





Radio Ensemble makes recording.



Department supervisor, Joseph Viola (center), inspires saxophone section at jazz concert.

*opportunities
at berklee
school*

From the writer of popular songs to the symphonist, from the arranger of tunes for dance band to the orchestrator of television and moving picture scores, from the composer of radio jingles to the creator of tone poems . . . all find at Berklee School a new source of materials and techniques.

To the dance-band arranger, studies at Berklee School offer an inexhaustible supply of new rhythmic patterns in endless variations, fresh treatments of harmonic progressions, rich and arresting groupings of chord clusters, polytonal effects, and a scientific method of voice-leading . . . each lending to his work the truly modern quality that stamps the Berklee-trained arranger.

The composer of serious works finds at Berklee School the ideal stimulus to his creative imagination. In contrast to his struggle with the inhibiting rules and hackneyed models of the traditional course of study, the Berklee-schooled composer experiences the true creative thrill of discovery . . . discovery of the complete gamut of musical sound from which his talents may select those forms which most satisfactorily give expression to his thoughts.

To the teacher this course of study brings an arsenal of instructional method unrivaled in the entire realm of music. Without peer as a technique of composing or arranging, the Schillinger System equips the musician whose gifts lie in the pedagogic field with the step-by-step lesson plans which will enable him to take advantage of the immense opportunity and reap the rich financial rewards awaiting Authorized Teachers of the Schillinger System.

To the instrumentalist or singer, study at Berklee School brings a complete vocabulary of articulations, rhythms, and melodic patterns, attacking in orderly sequence the many technical problems in both solo and ensemble sessions. In addition to these achievements in basic skills, the instrumentalist or singer who graduates from the Berklee School Professional Diploma Course is a qualified arranger, thus enabling him to offer two skills to prospective employers.

But it is to the composer-arranger of radio, television, and screen music . . . the musician who must meet the almost unendurable pressure of today's commercial deadlines . . . that Berklee School makes the strongest appeal. To these people, forced to work at a speed never known before, are now made available the techniques of composing or orchestrating according to psychological mood, of evolving melodic, rhythmic, harmonic, and contrapuntal continuities to order, of producing to meet demands of time duration and, finally, of generating consistently fresh and spontaneous sounding scores which are so necessary to the attainment of success in this exacting profession.

Veteran Counsellor, Russell A. Green, guides service man through Veterans' Administration procedure.



Blame band leader, Charlie Spivack chats with student brass section.

*professional
diploma
course*

Professional Diploma Students: All students qualified to enter the Professional Diploma Course.

Students desiring to pursue this course of study, either part or full time, must have reached a required degree of proficiency in a major field or instrument. The student is required to show evidence of ability to accomplish the required work during the four years of the course. Natural aptitudes and talents of the student, musical background and professional accomplishments are taken into consideration. Letters of recommendation from the candidates' High School Director of Music and private instructor may be submitted at the time of application. Students who fail to qualify may become Special Students and prepare for entrance into the Professional Diploma Course at a later date.

Special Students: All students not registered in the Professional Diploma Course are termed Special Students. Such students need not have an extensive musical background nor professional training, and may enroll at any time during the semester for private instruction. Professional musicians needing specialized instruction in any branch of music also qualify under this category and may similarly enroll at any time during the semester for private lessons.

THREE SEMESTER PLAN

The regular school year at Berklee School consists of a Fall and a Spring Semester, each of which is sixteen weeks in length. During the present period of accelerated education an additional Summer Semester of sixteen week duration is also offered, with complete privileges of entrance and full course of study. Under this plan students may enter at the beginning of any one of the three semesters and continue consecutively until the entire eight-semester curriculum has been completed. In this manner ambitious students are enabled to graduate from the regulation four-year course in a minimum of two and two-thirds years.

There is no requirement that the accelerated program be followed, however, and many students make use of the period between the Spring and Fall Semesters to fill professional engagements, resuming their studies in the Fall.

application for admission

Applicants are requested to complete the "Application For Admission" form enclosed. Additional copies may be secured from the Registrar. Early application is strongly urged as it is the policy of the Registrar to consider applications in the order of their receipt.

Each applicant will be notified in writing of his acceptance as a candidate. The candidate's acknowledgement of this acceptance must be accompanied by a check or money order in the amount of twenty-eight dollars (\$28.00), twenty-five dollars deposit against tuition fee and three dollars in payment of registration fee.

If a candidate is a veteran eligible for educational benefits under the "Korean Bill", the processing of all forms and papers may be expedited through the School Veteran Counsellor's Office. (Veterans are invited to direct inquiries as to application procedure to this office.)

A candidate's failure to acknowledge his acceptance promptly and properly may result in a semester's delay in entrance.

ADMISSION TO ADVANCED STANDING

BY TRANSFER OF CREDITS: Students transferring from other conservatories or music schools submit a transfer of credits from the school previously attended.

BY AUDITION: Determination of the candidate's degree of accomplishment in instrumental or voice study by audition before the Examining Committee. Recommendation of advanced courses in the field of applied music will be offered by the Committee in the case of outstanding achievement.

REGISTRATION

Registration of newly accepted candidates should occur as early as possible thus insuring favorable action in scheduling the student's program. Students in attendance must register for the next semester at least two weeks prior to Final Examination Period.

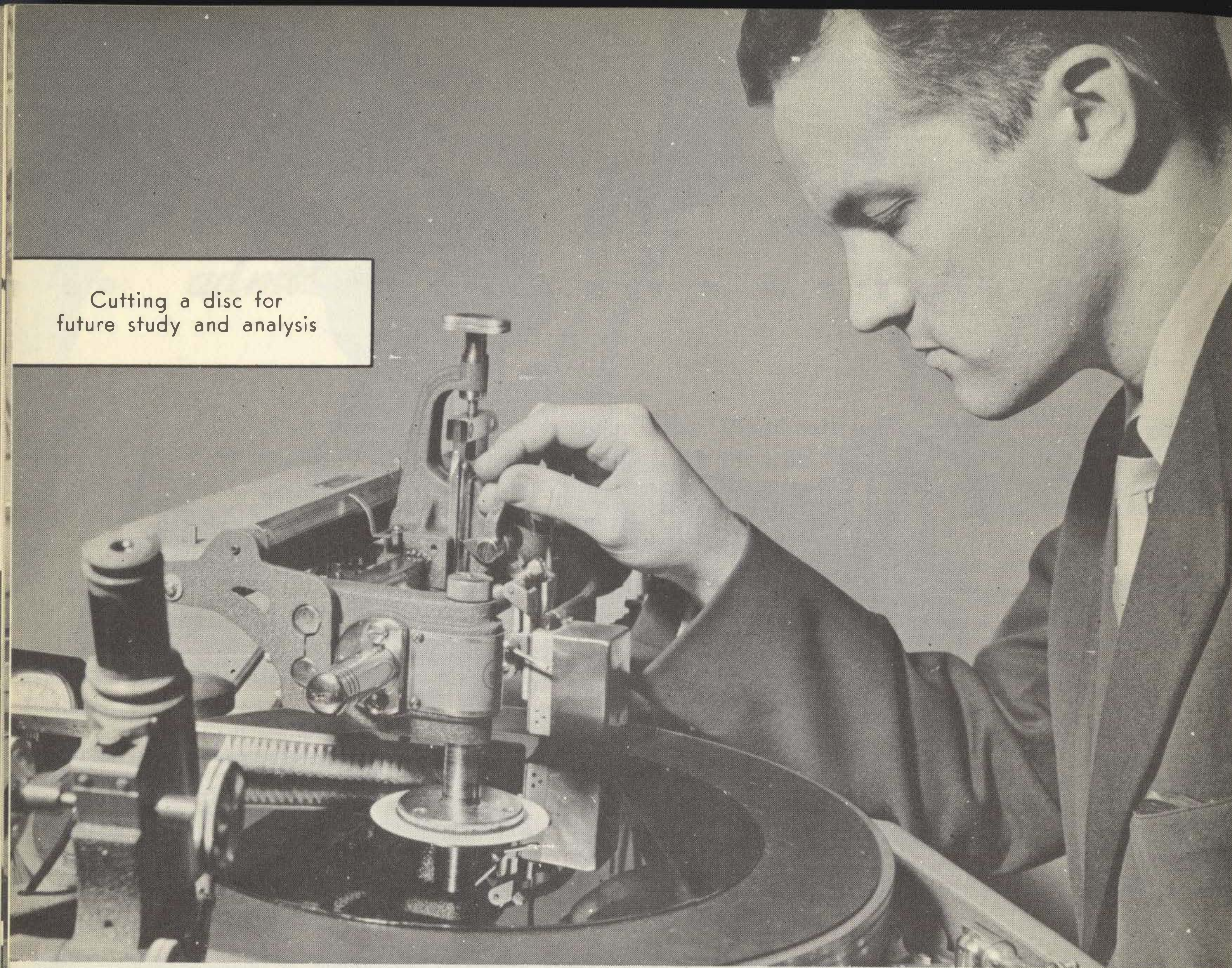
While the regular school year is divided into two semesters, Fall and Spring, students may register for the school year, no registration being necessary for the Spring semester except for program changes. Special Students and students of pre-college age may register for private lessons at any time during the year.



Instructor Lane coaches students for professional engagements.



Count Basie approves a student arrangement presented by Berkeley Dean.

A black and white photograph showing a young man in a dark suit and tie, focused on operating a lathe machine. He is adjusting a component of the machine with his right hand. The machine is mounted on a wooden workbench and is cutting a circular disc. The background is a plain, light-colored wall.

Cutting a disc for
future study and analysis

A black and white photograph of a large, crowded social event. In the background, a banner with the word "HARVARD" is visible. The crowd consists of many young men and women, some in formal attire like tuxedos and dresses. In the foreground, a man in a white shirt is playing a trumpet, and another man is playing a saxophone. The atmosphere appears to be a lively social gathering.

HARVARD

Student units are booked
at local functions

*professional
diploma
course*

The Professional Diploma Course is logically divided into four phases, each separated from the other in classification, yet each mutually dependent on the other to produce the completely trained musician. Basic to the entire curriculum are the courses in the Schillinger Theory of Composition and Arranging in which the student learns the fundamental aspects of musical structure. The basic components of rhythm, scales, melody, harmony, counterpoint, and composition are treated from both the theoretical viewpoint and their practical applications to the individual student's problems in scoring and arranging for the modern dance band, radio orchestra or symphonic group.

Allied closely to the department of theory is instruction in scoring and arranging. Starting with the simple four-part reed or brass section, the student learns the use of chords, melodic improvisation, rhythmic anticipation, and other basic devices from the early courses in Schillinger Theory. Analysis of illustrations of each point is made in a modern projection room, where examples of student scores, together with a recording of these scores made in ensemble sessions, are examined by the class.

The third division of the course is two-fold; the laboratory and applied music courses. In these sessions the student learns the requirements of sectional performance on his instrument. Scores, evolved in the theory and scoring classes are played and discussed in the laboratory sessions of the various ensemble groups. Each student receives the benefit of hearing his score performed, and of performing other student works and those of the established professional. Criticism and suggestion are made by both instructor and fellow students, affording the student-writer a practical perspective of his work, a point of view which can be gained in no other way. In a similar manner, the student is taught such essentials of professional performance as intonation, sectional blend, precision in phrasing, and artistic musical conception.

professional diploma course

Of prime importance to the student's thorough musical education, and one of the chief determinants of his eventual musical stature, is the training offered in the fourth department of the course of study at Berklee School: Courses in Musicianship. Herein is obtained the intangibles of taste and judgment so necessary to the professional advancement of any musical career: knowledge of style in its various subtleties, perspective as to the importance of every phase of the musical art, and the broad general background which is of such incalculable value to the type of student which Berklee School graduates: the leader in his field.

Beginning with the fifth semester of study, the student may elect to specialize in one of the three major departments: arranging and composition, performance, or teaching. At this time the student whose gift lies in the fields of dance band arranging, radio writing, or composing devotes the greater part of his time to subjects dealing with creative scoring. The instrumentalist or singer whose main interest is in performance receives concentrated instruction in the requirements of his specific instrument or voice as related to solo, dance orchestra, radio ensemble, or concert group performance. The prospective teacher, in similar fashion, devotes his attention to the study of teaching method, preparatory to the examination for certification as an Authorized Teacher of the Schillinger System.

Many students are interested in combining teaching with other phases of their professional activity. To these students Berklee School offers the largest staff of Authorized Schillinger Teachers in the nation. Attesting to superior preparation is the record of Berklee graduates in the Authorization Examinations sponsored by the Schillinger Institute of New York.

Throughout the entire course of study, ensemble classes point up the vocational practicality of the versatile musician, the performer who can play or sing with professional competence and, in addition, score for any instrumental or vocal group. Periodic visits to Berklee School by such band leaders as Stan Kenton and Woody Herman give students the opportunity to present their work to potential employers in this field, and faculty contacts with other areas of the professional scene often lead to student placement immediately upon graduation.

*professional
diploma course
first two years*

*Part time students follow the same sequence
but take fewer subjects each semester*

FIRST YEAR

SEMESTER I		SEMESTER II	
Subject No.	Class Hours	Subject No.	Class Hours
Theory		Theory	
101 Theory I: Rhythm	2	201 Theory II: Pitch Scales & Geometric Projection	2
102 Schillinger Problems I	5	202 Schillinger Problems II	5
Scoring and Arranging		Scoring and Arranging	
111 Scoring I	2	211 Scoring II	2
112 Arranging Problems I	3	212 Arranging Problems II	3
113 Score Analysis I	2	213 Score Analysis II	2
Applied Music		Applied Music	
121 Instrument or Voice I	1	221 Instrument or Voice II	1
122 Keyboard I*	1	222 Keyboard II*	1
123 Ensemble I	6	223 Ensemble II	6
Musicianship		Musicianship	
131 Ear Training I	2	231 Ear Training II	2
132 Music Appreciation I	1	232 Music Appreciation II	1

SECOND YEAR

SEMESTER III		SEMESTER IV	
Subject No.	Class Hours	Subject No.	Class Hours
Theory		Theory	
301 Theory III: Harmony I	2	401 Theory IV: Harmony II	2
302 Schillinger Problems III	5	402 Schillinger Problems IV	5
Scoring and Arranging		Scoring and Arranging	
311 Scoring III	2	411 Scoring IV	2
312 Arranging Problems III	3	412 Arranging Problems IV	3
313 Score Analysis III	2	413 Score Analysis IV	2
Applied Music		Applied Music	
321 Instrument or Voice III	1	421 Instrument or Voice IV	1
322 Keyboard III*	1	422 Keyboard IV*	1
323 Ensemble III	6	423 Ensemble IV	6
Musicianship		Musicianship	
331 Ear Training III	1	431 Ear Training IV	1
332 Music History I	1	432 Music History II	1
333 Sight Singing I	1	433 Sight Singing II	1

*Students electing Piano as a primary instrument see Keyboard, page 26.

*professional
diploma course
teaching major*

*Refer to page 21 for first two
years of required course*

THIRD YEAR

SEMESTER V		SEMESTER VI	
Subject No.	Class Hours	Subject No.	Class Hours
Theory		Theory	
501 Theory V: Counterpoint I	2	601 Theory VI: Counterpoint II	2
502 Schillinger Problems V	6	602 Schillinger Problems VI	6
503 Theory & Scoring Methods I	2	603 Theory & Scoring Methods II	2
Scoring and Arranging		Scoring and Arranging	
511 Scoring V	2	611 Scoring VI	2
512 Arranging Problems V	3	612 Arranging Problems VI	3
513 Score Analysis V	2	613 Score Analysis VI	2
Applied Music		Applied Music	
521 Instrument or Voice V	1	621 Instrument or Voice VI	1
525 Ensemble V	4	625 Ensemble VI	4
Musicianship		Musicianship	
531 Conducting I	2	631 Conducting II	2
532 Music History III	1	632 Music History IV	1

FOURTH YEAR

SEMESTER VII		SEMESTER VIII	
Subject No.	Class Hours	Subject No.	Class Hours
Theory		Theory	
701 Theory VII: Instrumental Forms & Strata Harmony	2	801 Theory VIII: Evolution of Style: Theory of Comp.	2
702 Schillinger Problems VII	6	802 Schillinger Problems VIII	6
703 Theory & Scoring Methods III	2	803 Theory & Scoring Methods IV	2
Scoring and Arranging		Scoring and Arranging	
711 Scoring VII: Radio	2	811 Scoring VIII: Radio	2
712 Arranging Probs. VII: Radio	3	812 Arranging Probs. VIII: Radio	3
713 Score Analysis VII: Radio	2	813 Score Analysis VIII: Radio	2
Applied Music		Applied Music	
721 Instrument or Voice VII	1	821 Instrument or Voice VIII	1
725 Ensemble VII	4	825 Ensemble VIII	4
727 Applied Teaching Methods I	2	827 Applied Teaching Methods II	2
Musicianship		Musicianship	
732 Contemporary Music I	1	832 Contemporary Music II	1

*professional
diploma course*

arranging and composition major

*Refer to page 21 for first two
years of required course*

THIRD YEAR

SEMESTER V

Subject No.		Class Hours
Theory		
501	Theory V: Counterpoint I	2
502	Schillinger Problems V	6
Scoring and Arranging		
511	Scoring V	2
512	Arranging Problems V	3
513	Score Analysis V	2
Applied Music		
521	Instrument or Voice V	1
523	Ensemble V	6
Musicianship		
531	Conducting I	2
532	Music History III	1

SEMESTER VI

Subject No.		Class Hours
Theory		
601	Theory VI: Counterpoint II	2
602	Schillinger Problems VI	6
Scoring and Arranging		
611	Scoring VI	2
612	Arranging Problems VI	3
613	Score Analysis VI	2
Applied Music		
621	Instrument or Voice VI	1
623	Ensemble VI	6
Musicianship		
631	Conducting II	2
632	Music History IV	1

FOURTH YEAR

SEMESTER VII

Theory		
701	Theory VII: Instrumental Forms & Strata Harmony	2
702	Schillinger Problems VII	6
704	Composition I: Composition in the smaller forms	2
Scoring and Arranging		
711	Scoring VII: Radio	2
712	Arranging Probs. VII: Radio	3
713	Score Analysis VII: Radio	2
Applied Music		
721	Instrument or Voice VII	1
723	Ensemble VII	6
Musicianship		
732	Contemporary Music I	1

SEMESTER VIII

Theory		
801	Theory VIII: Evolution of Style: Theory of Comp.	2
802	Schillinger Problems VIII	6
804	Composition II: Major Composition Project	2
Scoring and Arranging		
811	Scoring VIII: Radio	2
812	Arranging Probs. VIII: Radio	3
813	Score Analysis VIII: Radio	2
Applied Music		
821	Instrument or Voice VIII	1
823	Ensemble VIII	6
Musicianship		
832	Contemporary Music II	1

*professional
diploma course
performance major*

*Refer to page 21 for first two
years of required course*

THIRD YEAR

SEMESTER V

Subject No.	Class Hours
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Theory

501 Theory V: Counterpoint I	2
502 Schillinger Problems V	6

Applied Music

521 Instrument or Voice V	1
522 Instrumental Elective I	1
524 Ensemble V	12

Musicianship

531 Conducting I	2
532 Music History III	1

SEMESTER VI

Subject No.	Class Hours
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Theory

601 Theory VI: Counterpoint II	2
602 Schillinger Problems VI	6

Applied Music

621 Instrument or Voice VI	1
622 Instrumental Elective II	1
624 Ensemble VI	12

Musicianship

631 Conducting II	2
632 Music History IV	1

FOURTH YEAR

SEMESTER VII

Theory

701 Theory VII: Instrumental Forms & Strata Harmony	2
702 Schillinger Problems VII	6

Applied Music

721 Instrument or Voice VII	1
722 Instrumental Elective III	1
724 Ensemble VII	12
726 Orchestral Repertoire I	2

Musicianship

732 Contemporary Music I	1
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SEMESTER VIII

Theory

801 Theory VIII: Evolution of Style: Theory of Comp.	2
802 Schillinger Problems VIII	6

Applied Music

821 Instrument or Voice VIII	1
822 Instrumental Elective IV	1
824 Ensemble VIII	12
826 Orchestral Repertoire II	2

Musicianship

832 Contemporary Music II	1
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FIRST YEAR

1. Subjects in Theory.

101 Theory I: Rhythm. A study of the basic techniques of the Schillinger System as applied to the theory of Rhythm. All possible rhythm patterns are scientifically and logically evolved in the order of their complexity. These patterns are then superimposed on the other components of music: melody, harmony, and instrumental forms. The course includes such relatively modern concepts as characterization through rhythmic formulae, and mood development by means of rhythmic figuration.

201 Theory II: Pitch Scales, and Geometric Projection. A course in pitch relationships leading to the compilation of all available scales and melodic forms in all modes.

Selections from these fundamental components are made to produce music of varying intensity and length. The functions of geometric inversion and expansion in producing consistent variation of the original score are explored, and continuities based on these techniques are produced.

102 Schillinger Problems I, II. The solving of specific problems assigned
202 in 101, 201: Theory of Rhythm, Theory of Pitch Scales, and Theory of Geometric Projection. Assistance in overcoming individual difficulties as encountered in these courses.

2. Subjects in Scoring and Arranging.

111 Scoring I, II. Training in the fundamentals of arranging for the standard
211 four-voice instrumental section: reeds and brass. The study of chords and their functions, including structures of the 9th, 11th, and 13th. Principles of improvisation for solo instrument, counter-melody, and background.

112 Arranging Problems I, II. The solving of specific problems encountered
212 in 111, 211: Scoring I, II. These problems are worked out under the guidance of the instructor.

113 Score Analysis I, II. A laboratory section designed to acquaint the
213 student with examples of the techniques studied in Scoring classes: 111, 211. Extensive use is made of the projector and recorded excerpt, enabling the student to see the actual notation of model scores as he hears the tones.

Samples of each student's work are recorded in ensemble classes and analyzed by the instructor and students in the projection room in order to give him concrete suggestions to improve his work.

description of subjects

3. Subjects in Applied Music.

121 Instrument or Voice I, II. A course of intensive training in the techniques
221 and repertoire of the student's primary instrument, or voice. The problems of tone production, control, and technical flexibility are studied in exhaustive detail under artist teachers whose aim is to develop in each student the qualities leading to professional success. The student may elect to pursue a course of study in any one of the following: piano, voice, guitar, accordion; string, woodwind, brass or percussion instruments; each of which may be considered a primary instrument.

122 Keyboard I, II. A study of fundamental piano technique for the non-
222 pianist.

This course is designed to give the orchestral instrumentalist or the singer a degree of keyboard facility sufficient to the performance of his own scores prior to actual class or ensemble presentation. It includes finger exercises, scale-, arpeggio-, and chord-playing, and reading drills so ordered as to parallel the student's progress in the Theory and Arranging subjects. Keyboard 122, 222 and 322, 422 is required of all students who elect voice or any instrument other than piano as a primary instrument. With approval of the Director or Dean, piano students may elect an orchestral instrument or voice in place of the required keyboard subjects.

123 Ensemble I, II. Classes in ensemble techniques designed to acquaint the
223 student with the basic problems of sectional performance, and to lead him to a professional mastery of these problems. Throughout the entire course, each student, whether vocalist or instrumentalist, is treated as an individual, his schedule being arranged so as to permit his participation in those ensembles from which he will derive the greatest benefit.

4. Subjects in Musicianship.

131 Ear Training I, II. A course in rhythmic and pitch solfege, ranging from
231 the writing of simple basic patterns in various time-meters and scales to the reproduction of the rhythms of orchestral scores, pitch textures of varying density, and polyphonic dictation.

132 Music Appreciation I, II. A survey and orientation course in standard
232 musical literature. The lectures and projects in Music Appreciation are designed to present the peaks of musical progress as the foundation for the more detailed and chronological study pursued in Music History and Contemporary Music.

description of subjects

SECOND YEAR

1. Subjects In Theory.

- 301 Theory III: Harmony I. The study of the three fundamental systems of harmony and their relationship to melody.
- a. The axial projection of melodic patterns.
 - b. The use of tonal cycles in diatonic, diatonic-symmetric and symmetric harmony.
 - c. Variable doublings as a primary factor in voice-leading.
 - d. Groups with passing chords.
 - e. The chords of the seventh, ninth, and eleventh: their preparations and resolutions.
 - f. Analysis of the harmonic practices of composers of the classical period.
- 401 Theory IV: Harmony II. A continuation and expansion of Harmony I.
- a. The chromatic system of harmony.
 - b. Suspensions, anticipations, and passing tones.
 - c. Auxiliary tones.
 - d. Pedal point.
 - e. Neutral and thematic melodic figuration.
 - f. Contrapuntal variations of harmony.
 - g. Composition and linking of harmonic continuities.
 - h. Analysis of harmonic practice in the works of composers of the Romantic Period.
- 302 Schillinger problems III, IV. The solving of specific problems encountered
402 in 301, 401: Theory of Melody and Theory of Harmony. Assistance in individual cases.

2. Subjects in Scoring and Arranging.

- 311 Scoring III, IV. A study of professional practices in arranging for sections
411 of five voices, and for the ensemble of two and three sections: brass, reeds, and rhythm.
Sectional and ensemble voicing; introductions, modulations, and interludes; and the techniques of reharmonization are prominent features of the course.
- 312 Arranging Problems III, IV. The working-out of projects assigned in
412 311, 411: Scoring III, IV. Individual aid in the solving of specific problems encountered.
- 313 Score Analysis III, IV. A study of both model and student scores using
413 the projector and recorded example, continuing the type of work begun in 113, 213. Comparison of various solutions of identical assignments.

3. Subjects in Applied Music.

- 321 Instrument or Voice III, IV. A continuation of the study of basic techniques
421 of the orchestral instruments or voice. Stress is laid on studies rather than repertoire, reserving the latter for the specialized work of the last two years of study.
- 322 Keyboard III, IV. The study of improvisation of chord progression,
422 melody and chord relationships, and the development of these basic techniques on the piano keyboard.

description of subjects

- 323 Ensemble III, IV. A study of the requirements of ensemble performance
423 in the larger orchestral or vocal group. Especial attention is given to the problems of style, conception, and interpretation in preparation for the work in Advanced; Concert, and Radio Ensembles which is an important part of the third and fourth years.

4. Subjects in Musicianship.

- 331 Ear Training III, IV. A continuation of the work of Ear Training I, II
431 with emphasis on more complex rhythmic and tonal textures, problems of pitch perception, and detection of the various orchestral timbres.
- 332 Music History I, II. The development of musical thought from antiquity
432 to the time of Bach and the Baroque Period. Required reading, score study, directed listening, and the analysis of basic political and social phenomena of the period.
Similar study of the Classical Period.
- 333 Sight Singing I, II. A study of basic vocal literature and style in per-
433 formance. A major choral work is studied in its entirety during each semester, as well as smaller works of various periods and styles. Especial care is given to the fundamental techniques of tone-production, sight-reading, and diction.

THIRD YEAR

1. Subjects in Theory.

- 501 Theory V: Counterpoint I. A course in the theory and practice of:
a. Intervals and their contrapuntal functions.
b. Correlation of two or more melodic axes.
c. Composition of contrapuntal rhythm fabrics.
d. Composition of contrapuntal melodic forms.
e. Canon and canonic imitations.
f. Contrapuntalization of harmonic continuity.
g. Harmonization of contrapuntal continuity.
h. Analysis of the works of Bach, Hindemith.
- 601 Theory VI: Counterpoint II. A course in the writing of:
a. Fugue and fugal forms.
b. Instrumental counterpoint.
c. Contrapuntalized instrumental harmony.
d. Counterpoint with couplings.
- 502 Schillinger Problems V, VI. The solving of problems encountered in 501,
602 601: Counterpoint I, II. Assistance in overcoming individual difficulties.
- 503 Theory and Scoring Methods I, II.
- 603 I. A survey of the personal and technical requirements of the successful teacher of music arranging. Development of lesson plans for the teaching of each step in scoring for section and ensemble.

description of subjects

- II. A survey of the personal and technical requirements of the successful teacher of musical theory. A review of the first five books of the Schillinger System and the development of lesson plans for teaching each step of the theory contained in those five books.

2. Subjects in Scoring and Arranging.

- 511 Scoring V, VI. A study of the finer points of orchestral writing with the
611 application of compositional devices to instrumental problems, Soli strings, strings with woodwinds, and the orchestral tutti as used in professional arrangements.
- 512 Arranging Problems V, VI. The working-out of projects assigned in 511,
612 611: Scoring V, VI. Individual aid in the solving of specific problems.
- 513 Score Analysis V, VI. A study, using the combination of projector and
613 recorded excerpt, of the techniques of writing for strings, strings and woodwinds, and other orchestral combinations as illustrated in models and student examples.

3. Subjects in Applied Music.

- 521 Instrument or Voice V, VI. A continuation of instrumental or vocal study
621 which, beginning with the student's third year, may be considered as two-fold.
- (a) For the performance major: Intensification of the concentration on the primary instrument or voice, designed to develop virtuoso technique, and an artistic style and repertoire.
- (b) For the major in either composition and arranging, or teaching: A widening of the acquaintance with the problems of instrumental technique and the technical problems of his instrument from the compositional point of view.
- 522 Instrumental Elective I, II. An elective for performance majors only,
622 allowing them to select an instrument related to their primary instrument as an orchestral double, or to devote additional time to primary instrument.
- 523 Ensemble V, VI. Advanced ensemble study for the three major depart-
623 ments: Arranging & Composition, Performance, Teaching. The study varies
524 in its demands for technical excellence on the part of the individual,
624 and affords each student an opportunity to develop his skills in ensemble
525 performance with respect to his major field.
625

4. Subjects in Musicianship.

- 531 Conducting I, II. A study of the craft of directing ensemble performance,
631 with especial emphasis on the reading of clefs and orchestral transpositions. Projects in directing both vocal and instrumental ensembles.

description of subjects

- 532 Music History III, IV. A study of the main musical current from 632 Beethoven to 1900, including opera, oratorio, program music, major orchestral works, and a survey of solo instrumental literature. Required reading, directed listening, and term-paper assignments.

FOURTH YEAR

1. Subjects in Theory.

- 701 Theory VII: Instrumental Forms, Strata Harmony. A study of the general theory of harmony and harmonic functions as opposed to traditional harmonic study. Development of harmonic continuities of varying density for treatment using the techniques of instrumental form, melodization, contrapuntalization, and superimposition. Development of thematic units from strata harmony.
- 801 Theory VIII: Evolution of Style: Theory of Composition. A study of the following components of composition:
- a. Composition of thematic units.
 - b. Integration of related thematic units.
 - c. Instrumental combinations.
 - d. Composition of orchestral texture.
 - e. Analysis of style in both basic elements and musical architecture.
 - f. Semantic composition: analysis and synthesis of materials to create psychological mood.
- 702 Schillinger Problems VII, VIII. The solving of problems assigned in 701, 802
- 802 801: Theory of Instrumental Forms, Strata Harmony, Theory of Composition. Assistance in overcoming individual difficulties.
- 703 Theory and Scoring Methods III, IV. A continuation of Methods 503, 603.
- 803 Special emphasis on the solution of problems encountered in Applied Teaching Methods I, II. Refinement of teaching techniques, and development of teaching examples and applications.
- 704 Composition I: Composition in the Smaller Forms. The use of melodic, rhythmic, harmonic and contrapuntal elements in the construction of compositions in simple binary and ternary forms. Analysis of the usage of these components in small works of past and contemporary masters.
- 804 Composition II: Major Composition Project. A seminar in the composition of a work of considerable length to be used as a thesis for Composition and Arranging Majors. Under the guidance of the instructor the student selects both form and content of the work, using all or any techniques from the entire Schillinger System.

description of subjects

2. Subjects in Scoring and Arranging.

- 711 Scoring VII, VIII: Radio. The study of techniques required of the pro-
811 fessional composer and orchestrator of the radio dramatic program, and
the documentary motion picture. Timing, psychological requirements,
pace, and the creation of device suitable for each field are studied,
the projects ranging from the simple to the complex.
Assignments include the completion of at least one-half hour radio
drama, and at least one motion picture sequence.
- 712 Arranging Problems VII, VIII. The working-out of projects assigned
812 in 711, 811: Scoring VII, VIII. Individual aid in the solving of specific
problems.
- 713 Score Analysis VII, VIII: Radio. Analysis of model and student scores
813 using the combination of projector and recording as material. Comparison
of script demands with both professional and student scores to meet
specific situations and mood.

3. Subjects in Applied Music.

- 721 Instrument or Voice VII, VIII. A continuation of individual instrumental or
821 vocal study, stressing repertoire and virtuoso studies for the Performance
Major, and exploration of the field on the part of majors in either Arranging
and Composition, or Teaching.
- 722 Instrumental Elective III, IV. A continuation of Instrumental Elective
822 I, II: 522, 622; for performance majors only.
- 723 Ensemble VII, VIII. Performance at the professional level for students
823 in each of the three major departments. Ensemble groups available to
724 fourth year students include concert band, radio orchestra, smaller wind
824 and string ensembles and solo performance with accompanist.
725
825
- 726 Orchestral Repertoire I, II. A course designed to routine the instrumental-
826 ist in the requirements of orchestral performance. Parts from standard
orchestral literature are analyzed, assigned, studied, and performed.
- 727 Applied Teaching Methods I, II. A practical course in the application
827 of method to actual teaching situations, in both the private lesson and
in the classroom. Each student must complete a specified number of hours
in each type of work.

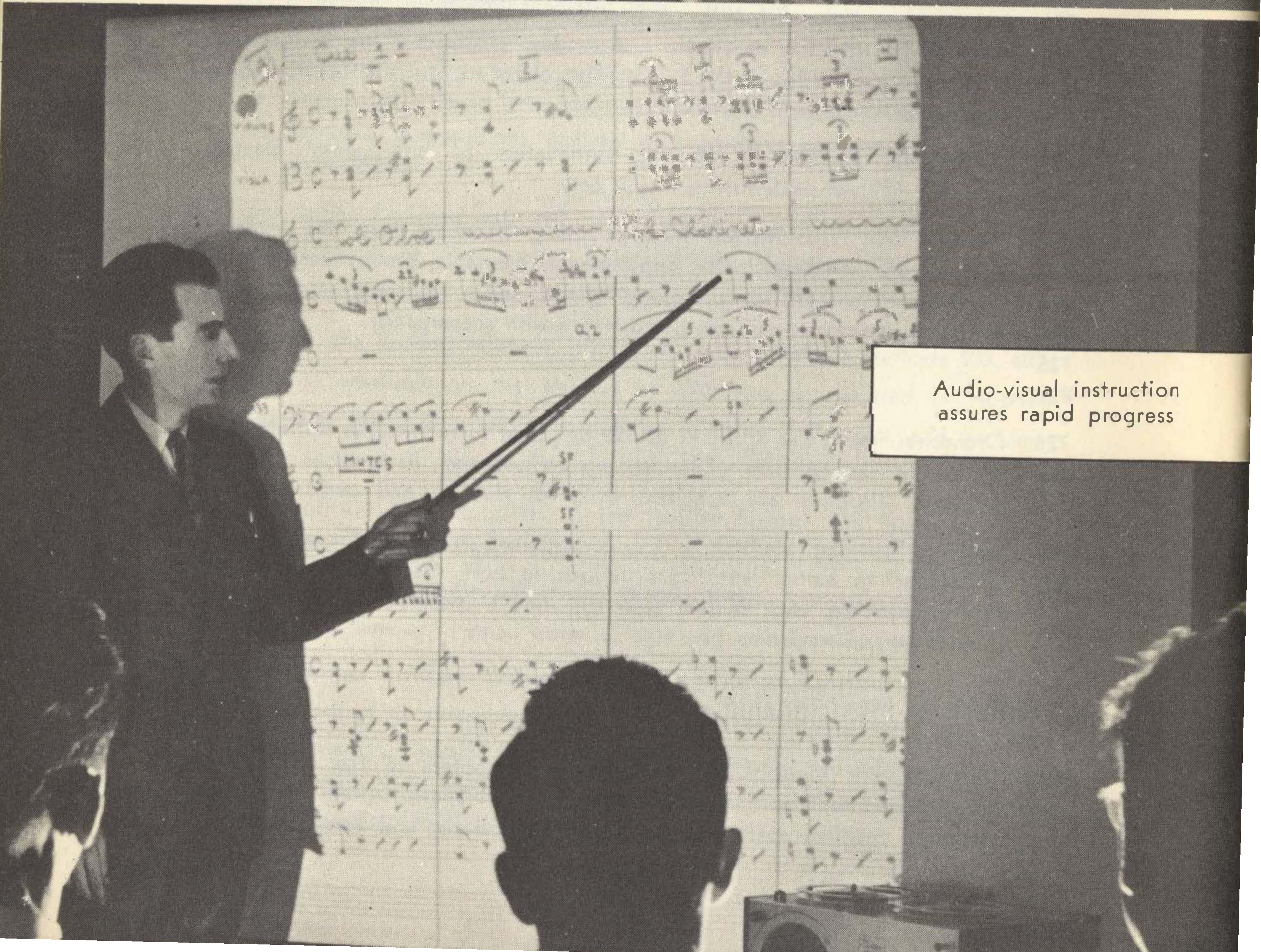
4. Subjects in Musicianship.

- 732 Contemporary Music I, II. A study of composers of the modern era
832 with analysis of their works by means of Schillinger System techniques.
Required reading, score analysis, directed listening, and term paper.

Individual sections
receive professional coaching



Audio-visual instruction
assures rapid progress



Accordion

Technique: major and minor scales, arpeggios, chords. Studies: Hanon-Herz, Czerny, Bach, Debussy, Gershwin. Advanced study of harmony and improvisation.

ARRANGING AND COMPOSITION (PRIVATE)

Based purely on the Schillinger Texts, Theory of scales and chords; Theory of common tensions and substitutions; basic orchestration for dance band; Ensemble orchestrations for dance band. Radio and dramatic scoring; composition in small and large forms.

Bass

Technique: the study of all positions, scales, arpeggios. Studies: Sinandl Etudes, Hrube, Storch. Symphonic repertoire, orchestral studies, selected solos.

Clarinet

Theory of tone production, breathing, embouchure. Studies: Lazarus, Klose, Kroepach, Cavallini, Rose. Selected duets. Solo works: Brahms, Sonatas; Mozart, Concerto; Debussy, Rhapsody. Orchestral repertoire.

Flute

Theory of tone production, breathing, embouchure. Studies: Taffanel, Gambertas, Koehler, Boehm, and Soussman. Solos and sonatas as prescribed. Symphonic literature and orchestral repertoire.

Guitar

Technique: scales and chords. Volpe studies for finger and wrist mechanisms. Carcassi studies, extended chord positions. Pasquale Riach studies. Transcriptions and solos.

Horn

Theory of tone production, breathing, embouchure. Selected scales and arpeggios; selected studies. Concert etudes and studies in all clefs. Solos; Mozart, Concerto; Concerti by Saint-Saens, Strauss, Hindemith, Schumann, Porter.

Piano

Technique: scales, arpeggios, chords. Studies by Aaron, Pischna, Czerny, Kramer, Kullak, Phillip. Orchestral repertoire. Dance-band styling and improvisation. Selected sonatas; Bach: Two and Three Part Inventions.

*major
departmental
studies*

Percussion

Technique: all rudiments, basic and advanced. Studies by Straight, Christian and Rullo, Bower, Wilcoxon, Cole, Gardner, Sietz. Orchestral literature and repertoire. Selected solos.

Saxophone

Theory of tone production, breathing, embouchure. Selected studies: Cragun, LeBanchi, Bianchi etudes. Solos by Debussy, Ibert, Ravel.

Trombone

Theory of tone production, breathing, embouchure. Studies by Arban; bass and tenor clef transposition. Advanced studies by Brandt and Schlossberg. Solos by both classical and contemporary composers. Orchestral literature and repertoire.

Trumpet

Theory of tone production, breathing, embouchure. Studies by Arban, Berman, St. Jacome. Advanced technique: Schlossberg, Berman. Solos: Clarke, Williams. Clarke and Schlossberg etudes. Orchestral literature and repertoire.

Voice

Theory of tone production, breathing. Vocalises by Sieber, Steele, Jones, Lane. Selected songs and choral works. Style, diction, phrasing, and presentation. Vocal literature, special material, and repertoire.

FULL AND PART TIME STUDY

The professional Diploma Course may be pursued by a full time student as outlined on pages 21 to 24 or by a part time student who elects to enroll for only one or several subjects. A detailed description of subjects appears on pages 25 to 34.

Private instruction in Schillinger Theory, Instrument, and Voice is also available to the part time student who may enroll for this instruction at any time during the year. In scheduling, every effort is made to meet the student's requirement as to choice of time.

Part time students changing to full time receive full credit for courses satisfactorily completed.



Charlie Mariano, with accom-
panist (Ray Santisi) instructs at
Jazz Workshop Session.

JAZZ WORKSHOP

Elective workshop sessions in modern jazz performance are open to both full time and special students, as well as to private pupils, and are under the direction of saxophonist Charles Mariano and trumpeter Herb Pomeroy. The course content and method is purposely flexible, built to fit the needs of the individual student. Special emphasis is placed on instrumental harmony, and counterpoint as applied to modern jazz, the instructors offering analytical and critical comment as to harmonic accuracy, melodic continuity, firmness of rhythm, and emotional content.

Distinguished alumni of Berklee School, Mr. Mariano and Mr. Pomeroy have in back of them engagements as jazz soloists with the Stan Kenton, Phil Harris, and Lionel Hampton bands, as well as being featured on Prestige, Imperial, Fantasy, and Capitol records.



Students and faculty member Jones produce, direct and perform "Musical Portraits" for Chevrolet Motors.

ADMINISTRATIVE STAFF

LAWRENCE BERK, B.S., Director
ROBERT SHARE, Administration
RICHARD B. BOBBITT, B.S., B.M., M.M., Dean
LOUISE MANNING, Bursar
RUSSELL A. GREEN, B.S., Student Advisor
NANCY I. GORDON, Registrar

AUTHORIZED TEACHERS OF THE SCHILLINGER SYSTEM

Members of the faculty at Schillinger House

LAWRENCE BERK	WILLIAM CURTIS	ROBERT SHARE
RICHARD BOBBITT	IRVING H. POMEROY	HARRY SMITH
GEORGE BRAMBILLA	RAYMOND SANTISI	BENEDICT WEST

THE FACULTY

RICHARD B. BOBBITT, *Supervisor of Instruction in Theory; Scoring, Composition, Orchestra.*

B.S., Davidson College. B.M., Boston Conservatory. M.M., Boston University. Professional study with Eddie Sauter, Stefan Wolpe, Alan Hovhaness, Nicolas Slonimsky and Gardner Read. Arranger for top flight bands. Seven years teaching experience. Authorized teacher of the Schillinger System.

HARRY SMITH, *Supervisor of Piano Dept., Theory, Analysis.*

Pupil of Heinrich Gebhard, Nicholas Slonimsky, Henry Levine. Staff pianist WEEI, WNAC, WBZ, concert and dance. Pianist and arranger for orchestras under direction of Joe Rines, Ruby Newman, Glen Gray, Jack Marshard, Bert Lowe, Peter Bodge, Avner Rakov. Metropolitan and RKO theatres in Boston. Rehearsal pianist for Major Bowes. Authorized teacher of the Schillinger System.

JOSEPH E. VIOLA, *Supervisor of Reed Instruments; Ensemble.*

Solo instrumentalist in clarinet, saxophone, oboe. Fourteen years professional performance experience: radio, musical shows. Transcriptions and recordings under Mark Warnow, Ray Block and Richard Himber, CBS and NBC, New York and California.

the faculty

ARMANDO A. GHITALLA, *Supervisor of Brass Instruments.*

B.S., Juilliard School of Music; Illinois Wesleyan University; New York University. Trumpet soloist; Band of America, Houston Symphony Orchestra, New York City Center Opera and Ballet Co., NBC, NBC-TV, Boston Pops Orchestra, Boston Symphony Orchestra. Instructional Staff; Juilliard, Columbia.

MARSHALL ACCETTULLO, *Violin.*

Pupil of M. Posselt, E. Ondricek, L. P. Scriven. Concert Master Giuseppe Verdi Opera Society, New England Philharmonic, State Symphony Orchestras. Dance and show orchestras at Colonial Theatre, Copley Plaza and Statler Hotels.

GEORGE BRAMBILLA, *Piano, Theory, Arranging, Coach.*

Graduate Berklee School of Music. Featured pianist at many of the top night-clubs throughout New England. Vocal stylist and arranger for leading night-club personalities. Five years teaching experience. Authorized teacher of the Schillinger System.

JOHN COFFEY, *Trombone.*

Graduate, Curtis Institute, Philadelphia, five-year scholarship. First trombonist: Radio City, NBC, WNEW, New York. Member of Cleveland Symphony Orchestra, Boston Symphony Orchestra.

PETER CUTLER, *Piano, Vocal Coach.*

New England Conservatory, Boston University. Extensive experience as pianist, leader of own orchestra, and vocal coach. Formerly leader at Totem Pole, Boston.

WILLIAM H. CURTIS, *Bass, Theory.*

B.M., Boston University. Scholarship award, Tanglewood advanced orchestra under Serge Koussevitsky. Principal bass under Emil Arcieri, Boston Civic Symphony, New England Philharmonic; Richard Burgin, Conductor.

LEE DANIELS, *Piano, Ensemble, Principles of Accompaniment.*

Concert pianist, Jordan Hall, Boston. Pianist for the Ruby Newman Hotel Statler Orchestra. Conducted his own orchestra at Hotel Preston, Swampscott, Steuben's Vienna Room and Hotel Somerset, Boston. Pianist with Ed Wynn, "Boys and Girls Together." Fifteen years experience teaching and coaching professional performers.

HARRY DEANGELIS, *Piano, Orchestra, Vocal Coach.*

Pianist, orchestra leader, and accompanist for Dick Haymes, Nat "King" Cole, Jimmy Durante and Rudy Vallee. Piano-conductor and show coach at Latin Quarter and Bradford Roof; WEEI, WNAC, WBZ. Twelve years experience teaching and coaching professional performers.

THEODORE IOSSA, *Saxophone, Clarinet, Bass Clarinet.*

Staff instrumentalist: WEEI, WNAC, and WBZ radio stations; WBZ-TV. Name band performer. Twelve years teaching experience; reed section coach.

GENE JONES, *Voice, Microphone Technique.*

Bliss College. Five years network radio star: CBS Coffee Club. Currently star vocalist-Master of Ceremonies Community Auditions, WBZ-TV; Baseball Tele-Quiz, WHDH.

• • • • • • • • • • *the faculty* • • •

RAYMOND S. KOTWICA, *Trumpet.*

B.M., Boston University. Private study under Georges Mager. Lead trumpet at Latin Quarter, Opera House and Shubert Theaters. Public school instructional staff, Lynn and Needham.

LUDWIG JUHT, *String Bass.*

Faculty member: Boston University, College of Music, and New England Conservatory. Member of Boston Symphony Orchestra.

LEONARD LANE, *Voice.*

Tufts College, B.S., magna cum laude. Formerly staff vocalist: WCDA, WMCA, New York; personal appearances at Leon and Eddie's, The Troica, and Five O'Clock Club, New York, Washington, D. C., Miami.

GEORGE MADSEN, *Flute.*

Pupil of Georges Laurent. Teacher in the Boston Public School system. Faculty member Boston University College of Music. Victor recording soloist. Member of Boston Symphony Orchestra.

CHARLES MARIANO, *Jazz Workshop.*

Featured alto saxophone soloist with Nat Pierce, Shorty Sherock, Larry Clinton, Chubby Jackson-Bill Harris, and Stan Kenton bands. Recordings: Prestige, Fantasy, Imperial, Capitol. Alumnus of Berklee School.

JOHN MARRAFFA, *Accordion.*

Exponent of the famous Gallarini method. Featured accordion soloist, NBC radio, New York, and with leading society orchestras. Fifteen years teaching experience.

IRVING H. POMEROY, *Theory, Arranging, Ensemble, Jazz Workshop.*

Harvard University. Featured jazz trumpet and arranger with Charlie Parker, Charlie Mariano, Lionel Hampton, and Stan Kenton. Recordings: Prestige, Imperial. Leader—founder of "Stable" jazz group. Alumnus of Berklee School. Authorized teacher of the Schillinger System.

BENEDICT J. PULLO, JR., *Piano.*

Mus.B., New England Conservatory. Graduate study, Harvard University. Ten years experience conducting his own orchestra throughout New England.

RAYMOND SANTISI, *Piano, Theory, Scoring, Jazz Workshop.*

Graduate Berklee School of Music. Featured jazz pianist on Prestige and Transition Records. Pianist and arranger with the Herb Pomeroy Stable Band. Authorized teacher of Schillinger System.

HARRY SHAPIRO, *Horn.*

B.M., New England Conservatory. Scholarship student, Julliard Graduate School. Pupil of Joseph Franzl. Member of Boston Symphony Orchestra.

• • • the faculty • • •

ROBERT SHARE, *Theory, Scoring.*

Special studies in musical composition at Boston University and New England Conservatory. Experienced instrumentalist and arranger: radio show and dance orchestras. Authorized teacher of the Schillinger System. Administrative Staff, Berklee School.

FRED STEELE, *Vocal Coach.*

B.A., Boston University. Pupil of Mme Shari De Lys. Record, radio transcription soloist: Brunswick, Victor, Liberty labels. Performances at St. Regis, Ambassador, Plaza Hotels; Stork Club, French Casino, El Morocco, N. Y. C. Former faculty member, New England Conservatory. Teacher and coach of: Julie Wilson, Mocambo, Hollywood; Norma Sheppard, MGM recording star; Robert Hartung, Irvin School for Drama; Tom Reddy, announcer NBC.

SAMUEL TANO, *Guitar.*

Leading exponent of the method devised by Irving Ashby, guitarist with the famous King Cole Trio. Engagements in some of the finest night-clubs and with many of the nations top dance bands and combos. Featured guitarist with Bobby Hackett. Twelve years teaching experience.

SAM TULLY, *Percussion.*

Orchestral Staff, Paramount Publix Theatres. Metropolitan Grand Orchestra under Fabian Seivitsky. RKO theatres under Henry Kalis. Staff, Radio Station WEEI. Associate instructor for Simon Sternberg, Boston Symphony Orchestra.

KAY TUTELA, *Vocal Coach.*

Special student, New England Conservatory and Berklee School. Performance experience: solo, trio and quartette on WHDH and WNAC. Commercial transcriptions and dance band. Specialist in voice stylization.



Inscription:

"To Lawrence Berk —
Your Berklee School is a wonderful inspiration to all of us."
Signed "Stan Kenton".

SCHOLARSHIPS

Berklee School offers several full and partial scholarships to talented students graduating from high and preparatory schools who qualify for enrollment in the full Professional Diploma Course. The amount of scholarship aid awarded a successful applicant is determined by his financial status. All scholarships are awarded for the period of one semester only. Scholarship aid to students in attendance, and renewal of existing scholarships, are based on financial need and scholastic achievement. Scholarship applications may be obtained by writing to the Dean's office.

GRADES

Students pursuing the Professional Diploma Course receive, for each subject completed, a grade on the following basis: A, excellent; B, good; C, passing; D, probationary; F, failure; I, incomplete; S, satisfactory; U, unsatisfactory.

The grade, D, is probationary and indicates promotion with the condition that the quality of the work in that subject improve in the following semester.

Incomplete work must be made up during a 30 day grace period following the opening of a new semester. The final grade will be issued upon completion of make-up work.

All students are expected to attend regularly and promptly the classes for which they are registered. Excessive absence or tardiness will result in the lowering of a student's grade or the loss of credit. Absences from private lessons may be made up at the discretion of the instructor.

DIPLOMA REQUIREMENTS

Upon satisfactory completion of all subjects as outlined in the Course of Study for his Major Department, a student is awarded the Schillinger House Professional Diploma. The candidate must have maintained a high standard of excellence during the entire period, both in his major and his supplementary subjects. Unless the Dean or Director otherwise recommends, the equivalent of six semesters of full time resident instruction is required.

*general
information*

PLACEMENT OF STUDENTS

Maintenance of a formal Placement Bureau as such has been found unnecessary. The wide professional acquaintance of faculty members serves to place Berklee School students in the best positions as soon as they are prepared, the problem often resolving itself into one of finding a suitable person for the job rather than locating a job for the person.

LIBRARY

An extensive library of concert and dance record albums, standard concert scores, and original orchestral scores developed through application of Schillinger Theory is available for student reference. The library includes a comprehensive collection of standard dance music, show music, rhumbas, tangos, boleros, and polkas, each selection equipped with a detailed chord analysis. In addition, Berklee School enjoys the advantage of proximity to the Boston Public Library where, by special arrangement, non-resident students are given circulation

PRACTICE STUDIOS

Practice privileges are available to all students of the School at a nominal fee when schedules and accommodations permit.

BUILDINGS AND EQUIPMENT

The buildings house private teaching studios, classrooms, orchestral rehearsal halls, recording studio, score projection room, student lounge, study and assembly hall, book shop, record and score library, print shop and administrative offices.

Studios and classrooms are well furnished and equipped with pianos and electric record players. Balanced no-glare lighting is obtained with modern fluorescent fixtures, and sound transmission is minimized through the use of acoustical tile ceilings and carpeted floors. Air-conditioning, thermostatic heat control, and mechanical ventilation provide a maximum of year-round comfort.

The buildings conform in every respect to the conditions prescribed by the Department of Public Safety, Commonwealth of Massachusetts.

SCHEDULES

A complete schedule of class appointments is issued to every student at the opening of each semester. Changes in these schedules may be made only during the first two weeks of the semester.

*tuition
and
fees*

*Tuition Payment Plan may be arranged
at time of Registration*

Tuition Fee for Professional Diploma Course — Full Time Each Semester of 16 weeks	\$350.00
Registration Fee for regular school year	3.00
Registration Fee for Summer Semester	3.00
Studio Rental Fee for Practice — 30 hours	5.00
Diploma Fee	10.00

SUBJECT FEES FOR PART TIME STUDENTS

In Professional Diploma Course — Each Semester of 16 weeks

SUBJECTS IN THEORY	SUBJECT NUMBERS	CLASS HOURS	FEE
Theory:	101 201 301 401 501 601 701 801	2	\$ 40.00
Schillinger Problems:	102 202 302 402	5	25.00
Schillinger Problems:	502 602 702 802	6	30.00
Composition:	704 804	2	40.00
SUBJECTS IN SCORING AND ARRANGING			
Scoring:	111 211 311 411 511 611 711 811	2	40.00
Arranging Problems:	112 212 312 412 512 612 712 812	3	15.00
Score Analysis:	113 213 313 413 513 613 713 813	2	40.00
SUBJECTS IN APPLIED MUSIC			
Instrument or Voice:	121 221 321 421 521 621 721 821	1	80.00
Keyboard:	122 222 322 422	1	60.00
Instrumental Elective:	522 622 722 822	1	60.00
Ensemble:	123 223 323 423 523 623 723 823	6	60.00
Ensemble:	524 624 724 824	12	120.00
Ensemble:	525 625 725 825	4	40.00
Orchestral Repertoire:	726 826	2	40.00
SUBJECTS IN MUSICIANSHIP			
Ear Training:	131 231	2	40.00
Ear Training:	331 431	1	20.00
Conducting:	531 631	2	40.00
Music Appreciation:	132 232	1	20.00
Music History:	332 432 532 632	1	20.00
Contemporary Music:	732 832	1	20.00
Sight Singing:	333 433	1	20.00

Private Professional Instruction

Instrument or voice 16 one-half hour lessons	80.00
Theory and Scoring 16 one hour lessons	100.00

berklee
school
policy

ATTENDANCE

In accordance with Collegiate Board of Authority and Veterans' Administration policies, students who display unsatisfactory personal conduct may be summarily dismissed at the discretion of an Instructor, the Dean, or the Director.

No class cuts are permitted, illness of the student being the only acceptable excuse for absence from either a class or a private lesson. Make-up work is left to a mutually satisfactory arrangement between the student and the Instructor concerned.

Tardiness is recorded at the discretion of the Instructor. Failure to conform to any of the above regulations can result in dismissal of the student.

LATE REGISTRATION

Students will not be accepted into the full time course later than fifteen class days after the commencement date of a semester. Students enrolling between the opening date of any semester and the fifteenth class day are classified as Late Registrants. Late Registrants are given special private tutoring to bring them up to class level.

REFUND POLICY (VETERAN)

Diploma Courses — in accordance with the provisions set forth in V. A. Policy 12204.1.

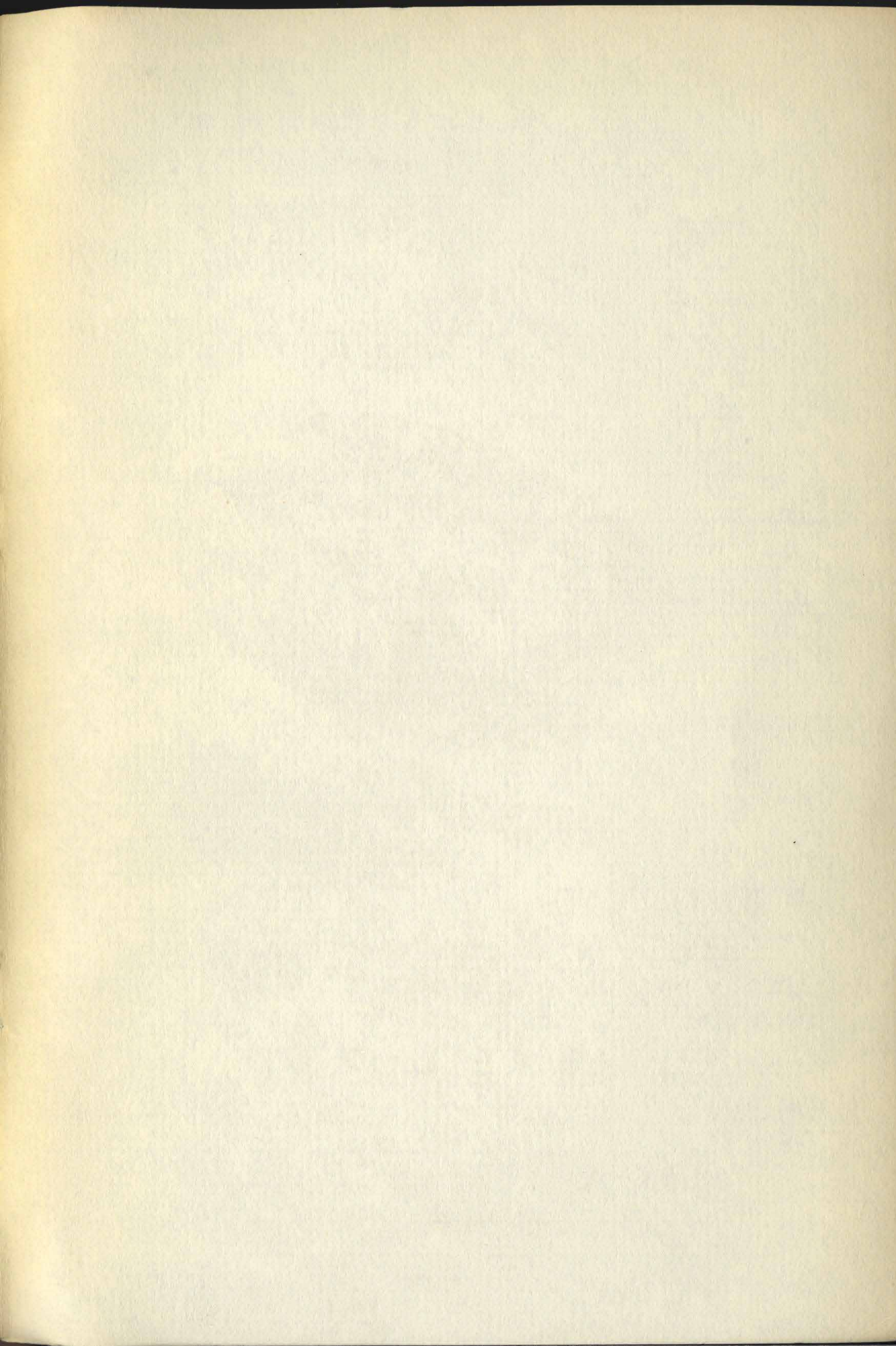
Private Lessons — tuition and fees are charged only for instruction given.

REFUND (NON-VETERAN STUDENTS)

In the event of dismissal or voluntary withdrawal charges are calculated on the basis of ten percent of the semester fee per week of attendance.

HOLIDAYS

January 1	New Year's Day
February 22	Washington's Birthday
April 19	Patriots Day
May 30	Memorial Day
July 4	Independence Day
September	Labor Day
October 12	Columbus Day
November 11	Armistice Day
November	Thanksgiving Day
December 25	Christmas Day



284 NEWBURY STREET

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BOSTON, MASSACHUSETTS