

1958

Berklee

school of music

C A T A L O G

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It is the duty of the responsible music educator to concentrate upon the development of an effective curriculum for the student whose primary aim is to enter the professional field. Such a student must be given the opportunity to develop his talent to the utmost during the comparatively short time allocated to concentrated study and training . . . he must become a proficient instrumentalist, capable of interpreting all musical styles . . . he must become a creative arranger-composer, capable of contributing to the evolution and growth of our musical culture.

Any student primarily concerned with the fulfillment of his aspirations through the playing and writing of contemporary music must decide upon the type of program that will best help him achieve his ultimate goal. Shall he concentrate upon theoretical or practical musicianship? Upon inadequate, hypothetical formats or the actual production of effective music? Upon outmoded theories or methods of analysis and synthesis which give stylistic perspective and a positive approach to the evolution of rhythmic, melodic, and harmonic principles?

To the student contemplating a career as a professional musician, professional training is vital . . . training which develops techniques that are directly applicable to existing problems in a highly specialized field. Let the career-minded student first determine his goal, and then pursue the type of program that will lead him most directly to it.

● *Richard Bobbitt*

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Dean



Berklee
School of Music

284

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Berklee

school of music

INTERNATIONAL EDUCATIONAL CENTER
for the study of
MODERN AMERICAN MUSIC

284 Newbury Street, Boston, Mass.

COpley 7-4452

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 GI Bill of Rights. It also participates in the rehabilitation program for disabled veterans. The services of Veterans' Center at Berklee are available to all prospective and enrolled students. It is recommended that eligible veterans 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

*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 intense competition yet known, must receive the ultimate in training in order to succeed. Based upon the conviction that the musician must develop his talents to the fullest during a comparatively short period of concentrated study, the entire curriculum is composed of musical subjects, theoretical, practical, and applied. This concentration in musical studies 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. Ensembles, varying in size from the section to the complete orchestra, 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, affords the student the opportunity to analyze his work and compare it with that of other students and professionals. Recordings of these scores are used simultaneously with their projection on the screen, allowing a first-hand appraisal of the student's progress in playing as well as writing. Here too are illustrated, visually and in sound, the practical applications of various techniques discussed in the theory classes.

Integrated with the laboratory approach and the scientific method is the easy and informal relationship between student and faculty in the classrooms at Berklee. 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.



Student concert band under direction of Richard Bobbitt, Dean.



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

*the
schillinger
system*

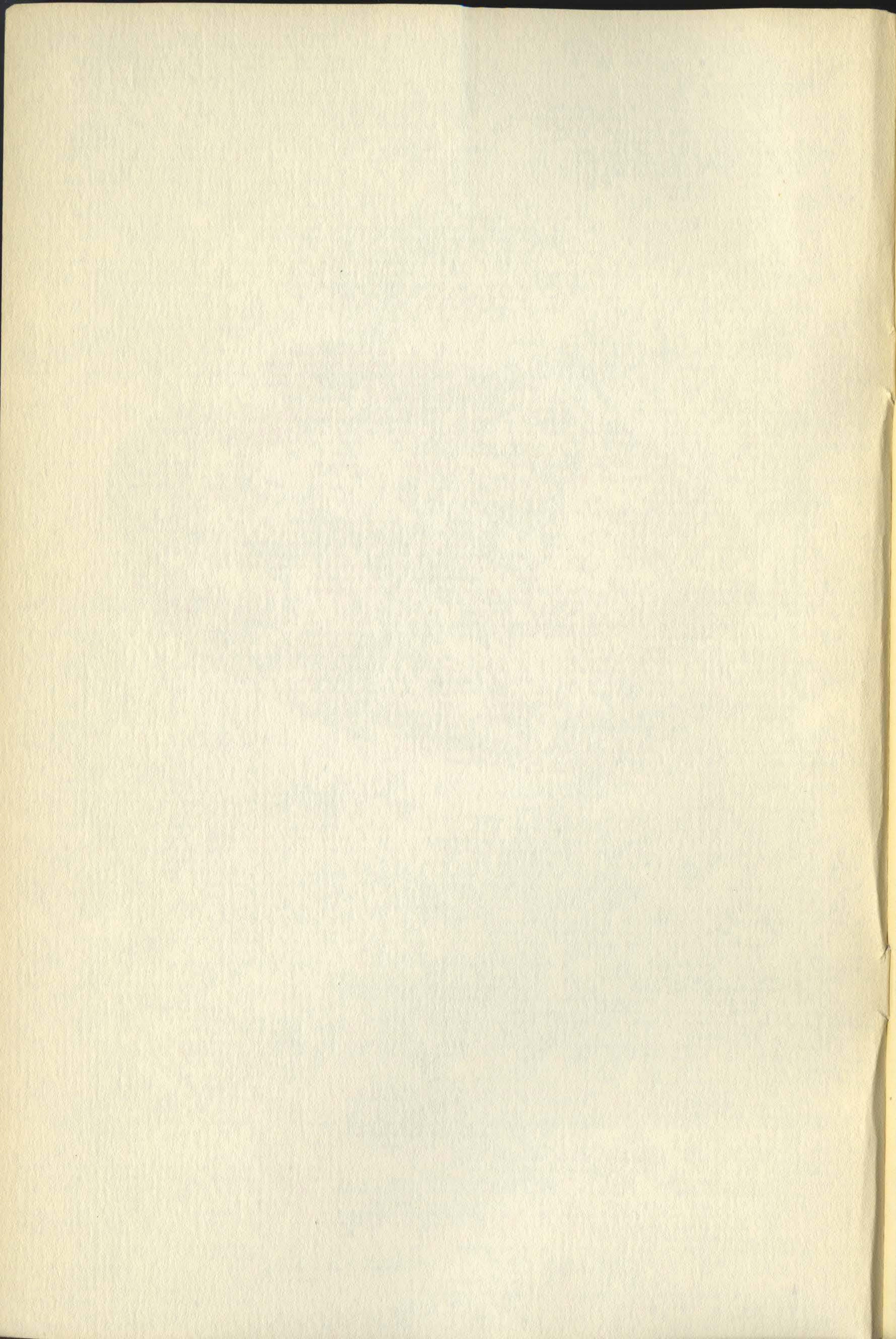
Underlying all of the theoretical instruction at Berklee is the Schillinger System of Musical Composition, a comprehensive and universal method covering every phase of musical theory and practice. The Schillinger System explores completely, and in a consistently practical manner, all the materials of music, and goes far beyond the narrow confines of traditional pedagogy in its development of new rhythmic, melodic, and harmonic devices.

Joseph Schillinger, composer, scientist, and teacher was born in Kharkov, Russia in 1894. He received his early musical training at the St. Petersburg Conservatory and held important teaching posts in Russia before he was invited to lecture in the United States in 1928. Schillinger was superbly competent in both musical composition and science, and his monumental System of Musical Composition represents a lifetime of work in research and creative discovery. After making his home in New York City, he occupied teaching posts at New York University, Columbia University, and the New School for Social Research.

During the years in New York, 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, Glen Miller, and Lennie Hayton; and such top-flight arrangers and conductors as Paul Lavalle, 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.

Subsequent to Schillinger's passing in 1943, a group of the nation's most prominent music leaders and educators established the Schillinger Institute, a non-profit organization dedicated to the dissemination of the theories and practices of the Schillinger System. Through annual examinations of candidates for the fully authorized Teaching Certificate, the Institute's influence has made itself felt throughout the entire world 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



*the
schillinger
system*

director of Radio City Music Hall writes: "I have found the application of Schillinger's theories of inestimable 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 PARADISE CASE as well as WAR OF THE WORLDS, THE HITCHHIKER, SCARED STIFF, etc., and his piano concerto is performed by Artur Rubinstein in the RKO release, NIGHT SONG.



Fr. Norman J. O'Connor, Berklee instructor Robert Freedman, and student ensemble demonstrate jazz compositional techniques on educational channel, WGBH-TV, Boston.

Duke Ellington illustrates his unique orchestral voicings to instructor Herb Pomeroy and Berklee students.



The Duke approves student arrangement presented by Robert Share and sits in with student ensemble.



Radio Ensemble makes recording.



Student group performs at Berklee jazz concert. Left to right: Frank Vivino (now with Ralph Marterie), Bill Legan (Tex Beneke), Charlie Mariano (Stan Kenton — Shelley Manne), Don Nelson (Ray Anthony), Joseph Viola (reed supervisor at Berklee), Art Pirie (Woody Herman), Wally Brodis (Sabby Lewis).



*preparation
for a
professional career*

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

To the 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 the ideal stimulus to his creative imagination. In contrast to his struggle with the inhibiting rules and hackneyed procedures found in traditional courses 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 offers a variety of instructional techniques which are used in the analysis of many diverse musical styles. Without peer as a method of composing and arranging, the Schillinger System equips the musician whose gifts lie in the pedagogic field with step-by-step lesson plans which will enable him to take advantage of the immense opportunities awaiting Authorized Teachers of the Schillinger System.

To the instrumentalist, study at Berklee 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 cope with the many pressures 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 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 scores which are so necessary to the attainment of success in this exacting profession.

*preparation
for a
professional career*

An outstanding illustration of the professional training available to the Berklee student is the current Berklee "Jazz in the Classroom" project. This program, designed to give the student practical experience in the actual production of professional recordings, provides an excellent opportunity for the talented student-arranger to display his ability. The "Jazz in the Classroom" record series features original student compositions and arrangements recorded by student instrumental ensembles on high fidelity equipment. In these sessions, students receive not only benefit of professional recording experience under the guidance of the seasoned Berklee faculty members but, at the same time, participate in a record program of international significance.



Arthur Fiedler (left), conductor of Boston "Pops" Orchestra, and George Wein (right), director of Newport Jazz Festival, present Downbeat "Hall of Fame" placques to Lawrence Berk, Director.

*berklee
international
jazz program*

The importance of American jazz in establishing and maintaining international good will has been conclusively demonstrated by the phenomenal success of State Department-sponsored jazz tours overseas and the enthusiastic pro-American response generated by jazz-slanted Voice of America broadcasts.

Specific requests are continually being received from foreign musicians for assistance in developing an understanding of the compositional and improvisational theories pertaining to jazz. In response, original scores, parts, and tape recordings prepared by the students are shipped to all parts of the world.

Jazz, in its continued evolution, must inevitably benefit from the rich musical culture which is the heritage of our foreign friends. This metamorphosis is even now taking place, as is evidenced by the work of individual students from South America, Japan, Canada, Turkey and South Africa who have attended Berklee.

Government and Civic agencies and organizations are continually being advised of developments in this musical medium in order to gain support in instituting a scholarship program which will enable talented musicians and students from nations throughout the world to come to America to study the highly specialized techniques of jazz . . . "America's greatest contribution to the arts".



Mr. Arif Mahmet Mardin of Istanbul, Turkey, winner of the Quincy Jones Scholarship and Miss Toshiko Akiyoshi, full-tuition scholarship student enjoy the infectious Armstrong humor during Louis' recent visit to Berklee.

classification of students

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 acknowledgment of this acceptance must be accompanied by a check or money order in the amount of eighty-eight dollars (\$88.00), eighty-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 G. I. 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.



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

JAZZ WORKSHOP

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, Shelley Manne, and Lionel Hampton bands, as well as being featured on Prestige, Imperial, Fantasy, Bethlehem, and Capitol records.

*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.

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



Toshiko Akiyoshi, Japanese student, discusses Schillinger devices employed in recent record album.

*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 Schillinger Theory I	2	201 Schillinger Theory II	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 Schillinger Theory III	2	401 Schillinger Theory IV	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 28.

*professional
diploma course
teaching major*

Refer to page 22 for first two
years of required course

THIRD YEAR

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

FOURTH YEAR

SEMESTER VII			SEMESTER VIII		
Theory			Theory		
701	2	Schillinger Theory VII	801	2	Schillinger Theory VIII
702	6	Schillinger Problems VII	802	6	Schillinger Problems VIII
703	2	Theory & Scoring Methods III	803	2	Theory & Scoring Methods IV
Scoring and Arranging			Scoring and Arranging		
711	2	Scoring VII: Radio	811	2	Scoring VIII
712	3	Arranging Probs. VII	812	3	Arranging Probs. VIII
713	2	Score Analysis VII	813	2	Score Analysis VIII
Applied Music			Applied Music		
721	1	Instrument or Voice VII	821	1	Instrument or Voice VIII
725	4	Ensemble VII	825	4	Ensemble VIII
727	2	Applied Teaching Methods I	827	2	Applied Teaching Methods II
Musicianship			Musicianship		
732	1	Contemporary Music I	832	1	Contemporary Music II

*professional
diploma course*

arranging and composition major

Refer to page 22 for first two
years of required course

THIRD YEAR

SEMESTER V

SEMESTER VI

Subject No.	Class Hours	Subject No.	Class Hours
Theory		Theory	
501 Schillinger Theory V	2	601 Schillinger Theory VI	2
502 Schillinger Problems V	6	602 Schillinger Problems VI	6
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
523 Ensemble V	6	623 Ensemble VI	6
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 Schillinger Theory VII	2	801 Schillinger Theory VIII	2
702 Schillinger Problems VII	6	802 Schillinger Problems VIII	6
704 Composition Seminar I	2	804 Composition Seminar II	2
Scoring and Arranging		Scoring and Arranging	
711 Scoring VII	2	811 Scoring VIII	2
712 Arranging Probs. VII	3	812 Arranging Probs. VIII	3
713 Score Analysis VII	2	813 Score Analysis VIII	2
Applied Music		Applied Music	
721 Instrument or Voice VII	1	821 Instrument or Voice VIII	1
723 Ensemble VII	6	823 Ensemble VIII	6
Musicianship		Musicianship	
732 Contemporary Music I	1	832 Contemporary Music II	1

*professional
diploma course
performance major*

*Refer to page 22 for first two
years of required course*

THIRD YEAR

SEMESTER V			SEMESTER VI		
Subject No.	Class Hours		Subject No.	Class Hours	
Theory			Theory		
501	2	Schillinger Theory V	601	2	Schillinger Theory VI
502	6	Schillinger Problems V	602	6	Schillinger Problems VI
Applied Music			Applied Music		
521	1	Instrument or Voice V	621	1	Instrument or Voice VI
522	1	Instrumental Elective I	622	1	Instrumental Elective II
524	12	Ensemble V	624	12	Ensemble VI
Musicianship			Musicianship		
531	2	Conducting I	631	2	Conducting II
532	1	Music History III	632	1	Music History IV

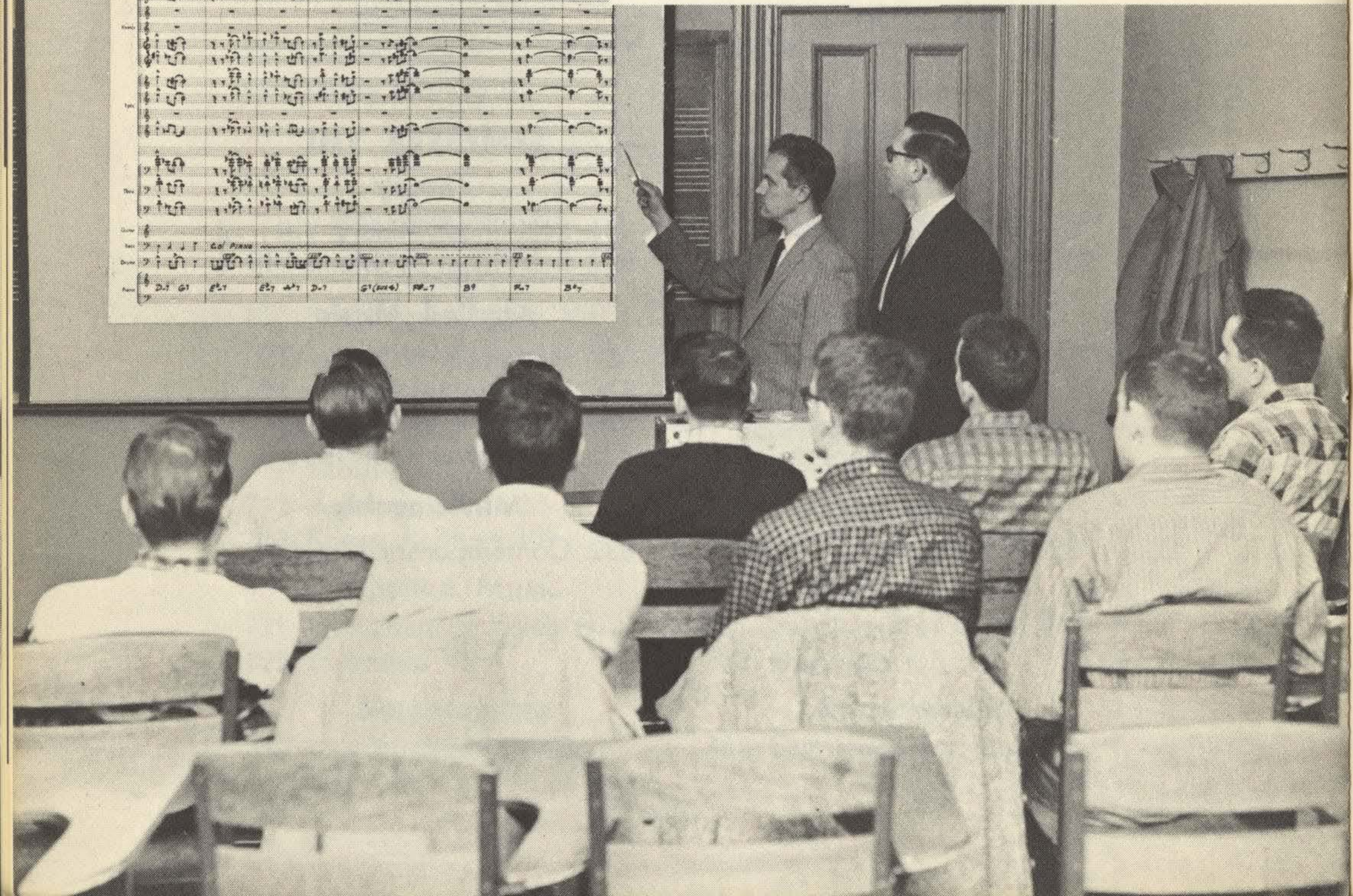
FOURTH YEAR

SEMESTER VII			SEMESTER VIII		
Theory			Theory		
701	2	Schillinger Theory VII	801	2	Schillinger Theory VIII
702	6	Schillinger Problems VII	802	6	Schillinger Problems VIII
Applied Music			Applied Music		
721	1	Instrument or Voice VII	821	1	Instrument or Voice VIII
722	1	Instrumental Elective III	822	1	Instrumental Elective IV
724	12	Ensemble VII	824	12	Ensemble VIII
726	2	Orchestral Repertoire I	826	2	Orchestral Repertoire II
Musicianship			Musicianship		
732	1	Contemporary Music I	832	1	Contemporary Music II

Individual sections
receive professional coaching



Willis Conover (right) producer of Voice of America's
"Music, U.S.A." visits audio-visual class conducted by Richard
Bobbitt, Dean.



*description
of
subjects*

FIRST YEAR

1. Subjects in Theory.

- 101 Theory I: A study of traditional harmony and the evolution of basic rhythmic design according to the principles of Schillinger theory. Introduction to the theory of melody.
- (a) Expansion as a source of harmonic structure.
 - (b) Voice leading by cycle transformation.
 - (c) Principles of root progression and general theory of cadence.
 - (d) Groups with passing chords and variable doublings.
 - (e) Evolution, interference, and superposition of basic rhythmic patterns.
 - (f) Theory of melodic figuration.
 - (g) Primary and secondary axes of melody, melodic resistance and climax.
 - (h) Modal harmony.
- 201 Theory II: Continuation and expansion of Theory I.
- (a) Graphing and notation of rhythmic resultants with fractioning.
 - (b) Expansion, contraction, balance, and application of resultants to instrumental forms.
 - (c) Use of three or more generators, variation techniques, and rhythms of variable velocity. Clock-time planning.
 - (d) Superimposition of rhythm on 2, 3, 4 unit scales.
 - (e) Composition from 7 unit scales, derivative scales, modes.
 - (f) Axial relationships between melodies.
 - (g) Modal analysis of jazz melodies.
 - (h) Standard modal cadences. Application of S_5 and S_7 in Type I modal harmony. Melodization of modal progressions.
 - (i) Modal composition in predetermined forms. Melodic modulation.
 - (j) Melody-harmony relationships.
- 102 Schillinger Problems I, II. The solving of specific problems assigned in
- 202 101, 201. Assistance in overcoming individual difficulties as encountered in these courses.

2. Subjects in Scoring and Arranging.

NOTE: All of the following first year techniques are applied to the actual production of student scores for ensemble performance. This principle of practical application is adhered to throughout the entire 4 year course.

- 111 Scoring I: Fundamentals of jazz arranging and improvisation. Application of Schillinger techniques to problems of rhythm, melody, harmonization, and tension.

description of subjects

- 111 Scoring I (con't)
 - (a) Chord blocks and chord notation.
 - (b) Principles of voice leading and background writing.
 - (c) Melodic analysis; its application to the harmonization of melody.
 - (d) Tension.
 - (e) Applied orchestration devices.
- 211 Scoring II: Continuation and expansion of Scoring I.
 - (a) Additional techniques for harmonization of melody.
 - (b) Concerted voicings; constant and variable sectional couplings.
 - (c) Introductions, interludes, modulations, and codas.
 - (d) Application of open harmony to soli and background combinations.
 - (e) Theory of key and its application to chord progression.
- 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 excerpts, enabling the student arranger to see the actual notation of student and professional scores as he hears the music.

3. Subjects in Applied Music.

- 121 Instrument or Voice I, II. A course of intensive training in the tech-
221 niques and repertoire of the student's primary instrument, or voice. The problems of tone production, control, and technical flexibility are studied in exhaustive detail so as to develop 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.
Keyboard analysis of arranging problems. 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. Included are finger exercises, scale, arpeggio, and chord playing, so ordered as to parallel the student's progress in Theory and Arranging subjects. Principles of harmonic continuity and the study of altered jazz scales are applied to specific keyboard situations. With approval of the Director or Dean, piano majors may elect an orchestral instrument or voice in place of Keyboard.

*description
of
subjects*

- 123 Ensemble I, II. Classes in ensemble techniques designed to acquaint
223 the student with 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
231 from 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. Special attention
is given to the aural recognition of jazz sonorities.
- 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, both classical and jazz.

SECOND YEAR

1. Subjects in Theory.

- 301 Theory III: Continuation and expansion of Theory II.
(a) Geometric inversion and expansion; application to melody and
harmony.
(b) Diatonic, diatonic-symmetric, and symmetric harmonization of melody
with S_5 and S_7 .
(c) Chords of the 9th, 11th, 13th. Hybrid four and five part harmony.
(d) Generalized symmetric harmony.
(e) Chromatic harmony.
(f) Harmonic analysis of selected jazz compositions.
- 401 Theory IV: Continuation and expansion of Theory III with special atten-
tion to the stylistic analysis of jazz and classical forms.
(a) Modulation by chromatic alteration. Indirect modulation.
(b) Automatic and hybrid harmonic continuities.
(c) Linking harmonic continuities.
(d) Pedal point.
(e) Homophonic melodization of harmony; theory of structural support.
(f) Harmonization of melody; survey of techniques.

*description
of
subjects*

- 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: Arranging for sections of five voices, soli, and concerted.
(a) Fundamentals of 5-way writing for standard jazz ensemble combinations.
(b) Principles of spread voicing.
(c) Reharmonization.
(d) Application of pentatonic scales to harmony in 4ths.
(e) 3-way writing.
(f) Special effect combinations and the analysis of musical styles.
- 411 Scoring IV: Continuation and expansion of Scoring III.
(a) Techniques of 6 and 7-way writing.
(b) Brass in 4ths.
(c) 3 part contrapuntal writing.
(d) Applications of pedal-point and ostinato.
(e) Arranging for small jazz combinations of from two to six instruments.
- 312 Arranging Problems III, IV. The working-out of projects assigned in 311,
412 411: 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.

3. Subjects in Applied Music.

- 321 Instrument or Voice III, IV. A continuation of the study of basic tech-
421 niques 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 on chord progressions,
422 melody and chord relationships, and the development of these basic techniques on the piano keyboard. Continued keyboard analysis of arranging problems.

*description
of
subjects*

- 323 Ensemble III, IV. A study of the requirements of ensemble performance
423 in the larger orchestral groups. Special attention is given to the prob-
lems of style, conception, and interpretation of more difficult dance
band scores.

4. Subjects in Musicianship.

- 331 Ear Training III, IV. A continuation of the work of Ear Training I, II, with
431 emphasis on more complex rhythmic and tonal textures, problems of pitch
perception and detection of the various orchestral timbres. Dictation
includes scales and melodic patterns from typical jazz progressions.
- 332 Music History I, II. The development of musical thought from antiquity
432 to the present. Required reading, score study, and the analysis of out-
standing stylistic phenomena of the most important periods.
- 333 Modern Chord Progressions I, II. Principles of chord progression applied
433 to modern dance music and jazz. Includes harmonization and reharmoniza-
tion techniques as applied to scoring and original composition.

THIRD YEAR

1. Subjects in Theory.

- 501 Theory V: Counterpoint.
(a) Intervals and their contrapuntal functions.
(b) Correlation of melodic axes; application to various attack patterns.
(c) Fugue.
(d) Canon.
(e) Application of canon and fugue to the jazz idiom. Counterpoint
with couplings.
(f) Two part contrapuntal melodization of harmony.
(g) Harmonization of two part counterpoint.
(h) Counterpoint from symmetric scales.
- 601 Theory VI: Composition in the Smaller Forms. The application of Schil-
linger techniques to specific composition projects for both traditional
and jazz instrumental combinations. Detailed study of musical form, in-
cluding the following:
(a) Patterns of thematic sequence and composition of thematic units.
(b) Repetition, extension, contraction, and fragmentation as basic aspects
of motivic development.

*description
of
subjects*

- (c) Strata harmony, with or without couplings, as a method of voice leading.
 - (d) Strata harmony as a source of melodic forms.
 - (e) Theory of instrumental forms.
 - (f) Scales other than 7 unit as a source of original style.
- 502 Schillinger Problems V, VI. The solving of problems encountered in
602 Theory V and VI. Assistance in overcoming individual difficulties.
- 503 Theory and Scoring Methods I, II. A survey of the personal and tech-
603 nical requirements of the successful teacher of theory and arranging.
Development of specific lesson plans for the teaching of each step in
scoring for section and ensemble and a review of the first seven books
in the Schillinger System.

2. Subjects in Scoring and Arranging.

- 511 Scoring V: Fundamentals of arranging for full orchestra. Soli strings,
strings with woodwinds, and orchestral tutti.
- (a) The study of bowing and special effects for violin, viola, and cello.
 - (b) Voicings for varied combinations of strings.
 - (c) Woodwind voicings and varied woodwind combinations.
 - (d) Voicings for woodwinds and strings, including standard solo and background combination.
 - (e) Tutti voicings for brass, woodwinds, and strings.
 - (f) Audio-visual analysis of professional string scores.
- 611 Scoring VI: Continuation and expansion of Scoring V.
- (a) Application of compositional devices to instrumental problems for full orchestra.
 - (b) Study of the techniques of orchestral background accompaniment for specific vocal styles.
 - (c) Application of major thematic components (melodization of harmony, harmonization of melody, etc.) to extended orchestral situations.
 - (d) Continued audio-visual analysis of professional scores.
- 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. Continuation and expansion of Score Analysis IV,
613 V, utilizing more advanced material.

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 tech-
nique, 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 in the jazz idiom and the technical problems of his in-
strument 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 in-
strument.
- 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, and
624 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 special emphasis on the reading of scores for dramatic programs.
Projects in directing both vocal and instrumental ensembles.
- 532 Music History III, IV. Continuation and expansion of Music History I
632 and II. The analysis of program music, major orchestral works, and
instrumental literature according to the principles of Schillinger Theory.
The study of jazz origins and the historical development of jazz styles.

FOURTH YEAR

1. Subjects in Theory.

- 701 Theory VII. Dramatic program composition according to principles in
the Schillinger Theory of composition by sonic symbols.
- (a) The semantic basis of music.
- (b) Semantic analysis and timing of dramatic scripts.
- (c) Spatio-temporal associations and the psychological dial.
- (d) Study of tension, harmonic-melodic forms, and other technical re-
sources necessary for the development of program music.
- (e) Techniques of scoring for studio groups.

*description
of
subjects*

- 801 Theory VIII: Composition in the larger forms. Intervallic composition. Assignments include the completion of at least one work of 10 minutes duration scored for full symphony orchestra.
- (a) Analysis and synthesis of extended compositional forms — i.e. suite, sonata, symphonic poem, overture.
 - (b) Concept of extended thematic development.
 - (c) Elements of orchestral texture.
 - (d) Application of advanced intervallic concepts to the development of style.
- 702 Schillinger Problems VII, VIII. The solving of problems assigned in 701.
- 802 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 Seminar I, II: Methods and materials for original re-
- 804 search in composition. Seminar classes are adapted to the creative needs of individual students, and special attention is given to projects of an experimental nature. Specific problems of tone color, orchestral balance, and density are discussed in an informal atmosphere where great stress is laid upon originality and inventiveness. Assignments include a thesis which must be a contribution to the field of musical knowledge in the student's area of specialization.

2. Subjects in Scoring and Arranging.

- 711 Scoring VII: Theory of linear writing and its application to the jazz idiom.
- (a) Principles of "polar attraction" as applied to points of melodic, rhythmic, and harmonic emphasis.
 - (b) The linear concept as opposed to vertical concepts.
 - (c) Detailed analysis and synthesis of typical linear situations.
 - (d) Application of the linear principle to specific instrumental groups of from two to six instruments.
 - (e) Application of linear principles to scoring problems for full dance orchestra.
- 811 Scoring VIII: Arranging for dramatic programs, including radio, television, and motion pictures. Assignments include the completion of at least one half-hour radio drama and one film sequence.
- (a) The study of arranging techniques available to the professional composer and orchestrator for dramatic programs.

*description
of
subjects*

- (b) Timing, psychological requirements, and technical resources.
 - (c) Application of Schillinger techniques to specific scoring problems in program music.
 - (d) The creation of orchestral devices suitable for particular dramatic situations.
 - (e) Principles of stylistic development.
- 712 Arranging Problems VII, VIII. The working-out of projects assigned in
812 711, 811: Scoring VII, VIII. Individual aid in the solving of specific problems.
- 713 Score Analysis VII: Analysis and criticism of scores developed according to techniques of linear writing.
- 813 Score Analysis VIII: Analysis of model and student dramatic program scores using the combination of projector and recorded excerpts. 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
821 or 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 I,
822 II: 522, 622: for performance majors only.
- 723-25 Ensemble VII, VIII. Performance at the professional level for students
823-25 in each of the three departments. Ensemble groups available to
724 fourth year students include concert band and dance orchestra, as well
824 as wind and string ensembles.
- 726 Orchestral Repertoire I, II. A course designed to routine the instrumentalist in the requirements of orchestral performance. Parts from
826 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 work by means of Schillinger System techniques. Required reading, score analysis, directed listening, and term paper.



Stan Kenton and crew are welcome visitors at Berklee. Front row (left to right): Lawrence Berk, Pete Rugolo, Buddy Childers, Conte Condoli, Stan Kenton.



John Coffey, Supervisor, conducts student brass choir.

*private
instruction*

In each of the following branches of applied music, problems of technique are analyzed by the instructor, and special material is composed during the lesson to fit the needs of individual students. Particular attention is given to the development of improvisation techniques as applied to the specific instrument being studied. Fundamental principles of performance are based upon standard jazz arrangements as well as "classical" orchestral repertoire.

Bass

Technique: the study of all positions, scales, arpeggios. Studies: Sinandl Etudes, Hruby, 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 Bartok, Pischna, Czerny, Kramer, Kullak, Phillip. Orchestral repertoire. Dance-band styling and improvisation. Selected sonatas; advanced theories of chord progression.

*private
instruction*

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.

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 instruction in Arranging, Schillinger Theory, Instrument and Voice is open to students unable to pursue the full time course, and may be commenced at any time during the year. Part time students changing to full time may qualify, upon examination, for advanced standing in the full time course.

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
NAOMI COX, Registrar

AUTHORIZED TEACHERS OF THE SCHILLINGER SYSTEM

Members of the faculty at Berklee

LAWRENCE BERK	WILLIAM CURTIS	ROBERT SHARE
RICHARD BOBBITT	ROBERT AYASSE	FRANK SMITH
	HARRY SMITH	

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. Authorized teacher of the Schillinger System. Member of the Examining Board of the Schillinger Institute. Has lectured extensively on Schillinger techniques in leading colleges and conservatories.

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. Resident study in Paris with Marcel Mule. Extensive professional performance experience: radio, television musical shows. Transcriptions and recordings under Mark Warnow, Ray Block and Richard Himber, CBS and NBC, New York and California.

JOHN COFFEY, *Supervisor of Brass Instruments.*

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

• • • the faculty • • •

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.

ROBERT AYASSE, *Theory, Scoring, Piano.*

Alumnus of Berklee School. Professional arranger, accompanist and coach. Four Aces; recording and television experience. Authorized teacher of the Schillinger System.

MARGARET CHALOFF, *Piano.*

Studied at Chicago Musical College, New England Conservatory of Music, Curtis Institute of Music. Instructor, New England Conservatory of Music 1944-49, Boston Conservatory 1950, and Boston University 1951.

LARRY COOPER, *Clarinet, Saxophone.*

Orchestra leader. Featured clarinet and saxophone soloist with Vaughn Monroe. Surf Ballroom. Recording artist.

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. Authorized teacher of the Schillinger System.

ALLAN DAWSON, *Percussion.*

Supervisor of percussion instruction: U. S. Armed Forces. Drummer with Lionel Hampton, Sabby Lewis, and various European jazz groups. Leader of own group. Extensive recording, television and teaching experience.

ROBERT FREEDMAN, *Arranging, Ensemble, Jazz Workshop.*

Featured baritone sax and arranger with Woody Herman. Jazz alto and arranger with Herb Pomeroy orchestra. Featured jazz pianist at George Wein's Storyville. Recordings: Verve, Savoy. Pianist-arranger for Serge Chaloff Sextet, Vido Musso Quintet.

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.

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RAYMOND S. KOTWICA, *Trumpet.*

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

CHESTER KRULEY, *Guitar.*

Featured guitarist with Fletcher Henderson, Nat Pierce. Specialist in all commercial and modern jazz styles. Recording artist.

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, *Scoring, Ensemble, Jazz Workshop.*

Featured alto saxophone soloist and arranger with Stan Kenton, Chubby Jackson, Nat Pierce, Shelley Manne. Recordings on Prestige, Fantasy, Imperial, Capitol; leader of his own group on Bethlehem records.

LEONARD GIUSTI, *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.

JOSEPH PULSIFER, *Piano.*

Honor graduate, Berklee School. Extensive teaching and professional experience as solo pianist. Specialist, cocktail lounge piano styles and techniques.

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

Graduate Berklee School of Music. Featured jazz pianist on Prestige and Transition Records. Pianist and arranger with the Herb Pomeroy Orchestra and Serge Chaloff Sextet.

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.

CHARLES SMITH, *Percussion.*

Member National Orchestra Association 1938-40. Scholarship Julliard School of Music 1939; New York Philharmonic-Symphony Scholarship 1940. Studied timpani and percussion with Alfred Friese and Saul Goodman; drumming with Gene Krupa. Numerous radio, recording and film appearances with orchestras of Morton Gould, Raymond Paige, D'Artega. Member of Boston Symphony Orchestra.

FRANK SMITH, *Theory, Scoring.*

B.M., M.M., Yale University. Special studies at Paris Conservatory with Nadia Boulanger (composition) and Marcel Moyse (flute). Composition with Paul Hindemith and Richard Donovan, and winner of John Day Jackson Prize at Yale for First String Quartet. Free-lance composer in Rome, Italy, film orchestrator in Hollywood, Calif., alto sax and arranger for Frank Comstock Orchestra, extensive free-lance composition for radio and television in New York.

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".

general information

SCHOLARSHIPS

Full tuition scholarships have been made available by Downbeat Hall of Fame and Berklee alumnus, Quincy Jones. Partial scholarship assistance is also available to deserving students already in attendance who display exceptional ability and aptitude. 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 Berklee School Professional Diploma. The candidate must have maintained a high standard of excellence during the entire period, both in his major and his supplementary subjects. By recommendation of the Dean or Director, the Diploma may be awarded after six semesters of full-time resident instruction; upon condition that all remaining departmental requirements be fulfilled on a part time basis.

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*

EFFECTIVE FALL 1960
SEMESTER TUITION \$425
*Tuition Payment Plan may be arranged
at time of Registration*

Tuition Fee for Professional Diploma Course — Full Time	\$385.00
Each Semester of 16 weeks	
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	\$ 60.00
Schillinger Problems:	102 202 302 402	5	25.00
Schillinger Problems:	502 602 702 802	6	30.00
Composition Seminar:	704 804	2	60.00

SUBJECTS IN SCORING AND ARRANGING

Scoring:	111 211 311 411 511 611 711 811	2	60.00
Arranging Problems:	112 212 312 412 512 612 712 812	3	15.00
Score Analysis:	113 213 313 413 513 613 713 813	2	60.00

SUBJECTS IN APPLIED MUSIC

Instrument or Voice:	121 221 321 421 521 621 721 821	1	80.00
Keyboard:	122 222 322 422	1	80.00
Instrumental Elective:	522 622 722 822	1	80.00
Ensemble:	123 223 323 423 523 623 723 823	6	90.00
Ensemble:	524 624 724 824	12	180.00
Ensemble:	525 625 725 825	4	60.00
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

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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.

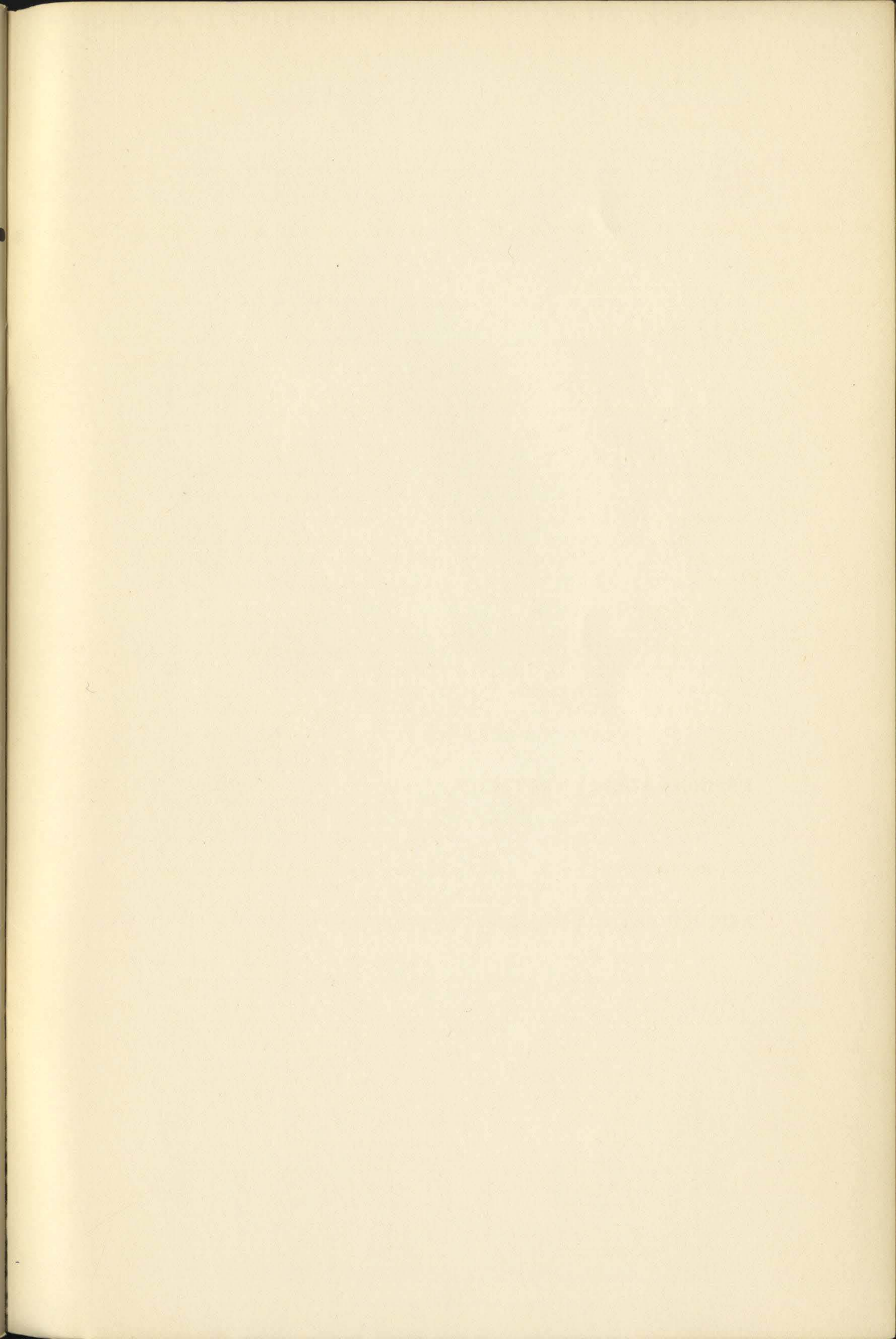
Private Lessons — tuition and fees are charged only for instruction given.

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	Patriot's 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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school of music

BOSTON, MASSACHUSETTS