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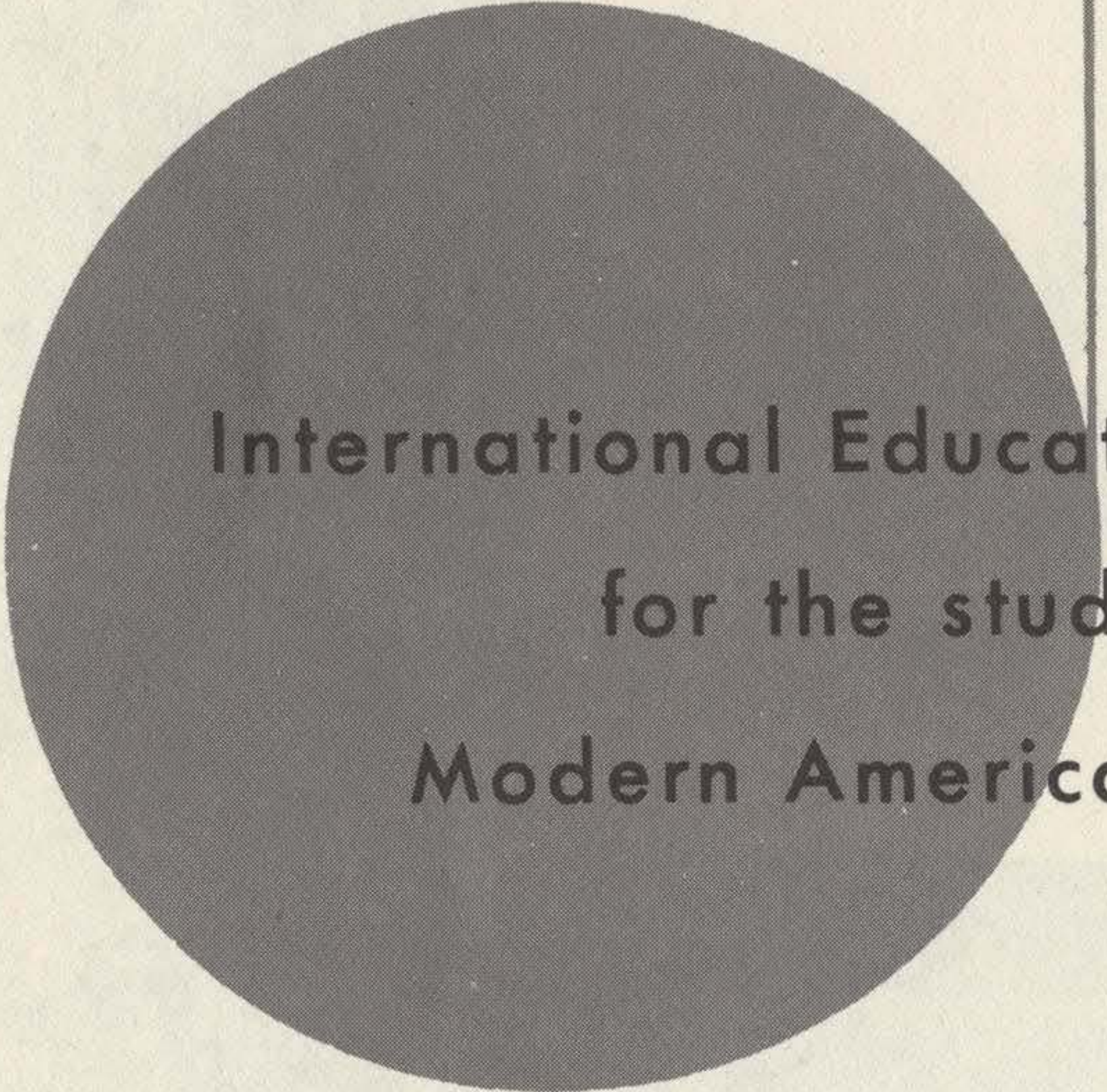
Berklee
school of music

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Applicants for admission to Berklee School of Music should direct all correspondence to the Office of Admissions, Berklee School of Music, 284 Newbury Street, Boston 16, Massachusetts.

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Berklee school of music official catalog



**International Educational Center
for the study of
Modern American Music**



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Crowds gather for jazz concert at Boston Arts Festival.



The academic calendar

	1960-61	1961-62	1962-63
Fall Term			
Registration, returning students	Aug. 22-26	Aug. 21-25	Aug. 20-24
Registration, new students	Sept. 6	Sept. 5	Sept. 4
Instruction begins, 9 a.m.	Sept. 7	Sept. 6	Sept. 5
Thanksgiving	Nov. 24	Nov. 23	Nov. 22
Instruction ends	Dec. 20	Dec. 19	Nov. 18
Examinations begin	Dec. 21	Dec. 20	Dec. 19
Examinations end, 12 a.m.	Dec. 23	Dec. 22	Dec. 21
Christmas & Midyear recess	Dec. 23	Dec. 22	Dec. 21
Spring Term			
Registration, returning students	Dec. 12-16	Dec. 11-15	Dec. 10-14
Registration, new students	Jan. 9	Jan. 8	Jan. 7
Instruction begins	Jan. 10	Jan. 9	Jan. 8
* Washington's Birthday	Feb. 22	Feb. 22	Feb. 22
Instruction ends	Apr. 21	Apr. 20	Apr. 19
Examinations begin	Apr. 24	Apr. 23	Apr. 22
Examinations end, 12 a.m.	Apr. 28	Apr. 27	Apr. 26
Spring recess	Apr. 28	Apr. 27	Apr. 26
Summer Term			
Registration, returning students	Apr. 17-21	Apr. 16-20	Apr. 15-19
Registration, new students	May 8	May 7	May 6
Instruction begins	May 9	May 8	May 7
* Memorial Day	May 30	May 30	May 30
* Independence Day	July 4	July 4	July 4
Instruction ends	Aug. 18	Aug. 17	Aug. 16
Examinations begin	Aug. 21	Aug. 20	Aug. 19
Examinations end, 12 a.m.	Aug. 25	Aug. 24	Aug. 23
Summer recess	Aug. 25	Aug. 24	Aug. 23

* Holidays



Lawrence Berk, founder and director of Berkeley School of Music

History of Berklee

Berklee School of Music was founded in 1945 by Lawrence Berk. Immediately upon its founding it initiated a pioneering program in music education which is commonly referred to as "The Berklee Approach." Both the school and the program have undergone considerable expansion since their origins but Berklee remains the most effective and practical education center for the training of career musicians.

The Berklee philosophy of music education is guided by two principles:

1. The techniques of jazz and modern music have become increasingly complicated, and competition has intensified greatly. It is not sufficient today to be endowed with natural talent. One must have a thorough and formal musical training under the tutelage of experienced, professional musicians.
2. Musical study should be integrated constantly with the creative forces at work in the musical world beyond the campus. Berklee's unique professional faculty makes this possible.

Today Berklee is one of the great centers of modern music education, serving this nation and many foreign countries. Students come to Berklee from all over the world.

Accreditation

Berklee School of Music is a coeducational institution for musical studies, offering the Professional Diploma. The curriculum is recognized and approved by the Massachusetts Board of Collegiate Authority.

Buildings and location

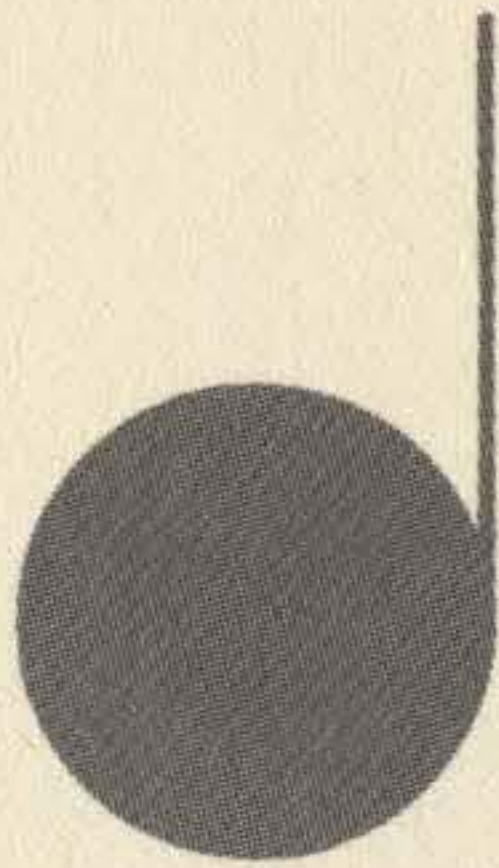
Berklee is located in the very heart of the cultural area of Boston, Massachusetts. It occupies its original building and adjacent buildings which are complete with classrooms, record library, orchestral rehearsal halls, student lounge, private teaching studios, recording studio, study and assembly hall, book shop, print shop, administrative offices. Within walking distance are the Boston Public Library, Symphony Hall, Storyville, the theatre district. Boston's main transportation system is within a few steps.



Herb Pomeroy accepts for the Berklee School of Music Down Beat special award "For outstanding achievement in furthering international understanding and interest in jazz," presented by Tahir Sur, Turkish desk, Voice of America



Lawrence Berk, director of Berklee - site of the Down Beat Hall of Fame - is presented with the Glenn Miller and Stan Kenton awards by Arthur Fiedler (left) and Storyville impresario, George Wein (right)



The foremost responsibility of the music educator is to create an effective and comprehensive curriculum for the student aspiring to a professional music career. This curriculum must develop the student's talent to the utmost in a comparatively short time. Upon completing this curriculum the student should qualify as:

- (1) proficient instrumentalist, capable of interpreting all musical styles.
- (2) creative arranger-composer, capable of contributing to the evolution and growth of our musical culture.

For the student whose professional objective is the playing and writing of contemporary music, a pertinent study program is vital. This program must concentrate upon practical musicianship; upon the actual production of effective music; upon methods of analysis and synthesis which give stylistic perspective and a positive approach to the evolution of rhythmic, melodic and harmonic principles.

Professional training is essential to the student striving for the professional career. This training must furnish the student with techniques that he may apply directly to the existing problems of the highly specialized world of music.

Richard Bobbitt

Dean

The Berklee approach

The present-day aspirant to a career in music is faced with the most intense competition yet known. In order to succeed, every facet of his talents must be thoroughly developed by specialists in the music education field. The primary purpose of Berklee School of Music is to prepare eligible students for careers as instrumentalists, vocalists, arrangers, composers and teachers.

Because contemporary education methods devote an average of only four years to college-level training, the founders of Berklee feel it essential to concentrate the entire curriculum on musical subjects: theoretical, practical, and applied. This concentration - projected by a scientific and unique method of instruction enables students to produce amazingly advanced work as early as the first semester of training.

Laboratory sessions

Basic in Berklee's curriculum are the laboratory sessions. In these sessions, the student hears, tests and judges his own arrangements with ACTUAL ENSEMBLES, varying in size from the section to the complete orchestra.

Another feature of the laboratory sessions is the projection room. Here, model and student scores are flashed on the screen, enabling the student to analyze his work and compare it to that of other students and professionals. Recordings of these scores are played simultaneously with their projection, allowing a first-hand appraisal of the student's progress in playing as well as in writing. At this time, the practical applications of various techniques discussed in the theory classes are illustrated visually and aurally.

Personalized student-teacher relationship

In addition to the laboratory sessions and modern instructional methods, the Berklee Approach is characterized by a personalized relationship between student and faculty in and out of the classroom. The side-by-side method of instruction rather than the dictatorial lecture system allows a constant and rewarding interchange of ideas between student and instructor.

With the Berklee Approach the student is always an individual. He is a personality with specific musical and educational problems which are carefully observed by each member of the teaching staff. Individual coaching sessions vitalize and strengthen further the contact between instructor and pupil.



Willis Conover of Voice of America interviews Dusnee Vasduhara, Thai student

Berklee's unique theory system

Underlying the composition instruction at Berklee is a comprehensive and universal method covering every phase of musical theory and practice. In a consistently practical manner, this system explores the materials of music, going far beyond the narrow confines of traditional pedagogy in its development of new rhythmic, melodic and harmonic devices.

This system, completely original with Berklee, includes application of methods conceived by Joseph Schillinger, projecting them into heretofore untried musical areas. The late Joseph Schillinger was the teacher of such luminaries as Oscar Levant, Marjorie Goetschius, the late George Gershwin, Benny Goodman, the late Glenn Miller, Paul Lavalle, and Berklee's own founder and director, Lawrence Berk.

Student band during appearance on WBGH-TV series, "Jazz with Father O'Connor"



Admission, registration, fees

Since the number of new students that can be admitted to Berklee in any one year is limited - Berklee accepts only those students whose qualities of character, ability, interest and personality indicate that they can pursue the course with profit. The Office of Admissions, Berklee School of Music, 284 Newbury Street, Boston 16, Massachusetts, is in charge of all matters concerning admission.

Admission status and requirements

The ordinary requirements for admission to Berklee School of Music are as follows:

- (1) a minimum of two years of music study and/or experience in some phase of music
- (2) graduation from or completion of at least 12 units in an approved secondary school

In addition, The Office of Admissions is authorized to admit a limited number of students who do not meet the ordinary requirements for admission but who show unusual promise of success in the field of music. (There is opportunity for those entering in this category to make up high school credits should they desire.)

Admission procedure

Each applicant for admission should obtain from The Office of Admissions, either in person or by mail, an application blank which he must fill out and return. He will be notified by mail regarding his status.

Admission to advanced standing

Students applying for admission to advanced standing in Berklee on the basis of work completed in another conservatory, music school or college must provide a complete transcript or records from the institution previously attended. Students applying for admission to advanced standing on the basis of extensive professional experience must submit a tape recording demonstrating their level of ability.

Registration

Registration of returning students for the fall term of the academic year will be held at least two weeks prior to the Final Examination Period of the spring term. And registration of returning students for the spring term will be held at least two weeks prior to the Final Examination Period of the fall term.

Registration of new students should be made as early as possible to assure admission.

Special part time students and students of pre-college age may register for private lessons at any time during the year.



Voice of America records student scores at Berklee for international broadcast on Music U.S.A.

Under the statutes of Berklee, payment of fees is part of registration; accordingly, no student's registration is complete until his fees have been paid. No student is permitted to attend any Berklee course for which he is not officially registered.

Students will not be accepted into the full time course later than fifteen class days after the start 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.

Withdrawal and refund

Students withdrawing from Berklee before the end of the fifth week of the semester are entitled to a refund of part of their fees. All students who withdraw from Berklee for any reason must notify the Registrar before any refunds will be made. Refunds are made on the basis of 20% of the semester fee per week of attendance. After the fifth week no refunds will be made.

Tuition and fees

The Berklee statutes provide that tuition fees are payable on or before the starting date of each semester. In special cases, Tuition Payment Plan may be arranged at time of registration. Checks should be drawn to the order of Berklee School of Music.

Berklee teacher - student group presents modern jazz interpretations of Malayan folk songs on TV broadcast Front 1. to r.: Father O'Connor; Ahmad Merican, producer of Musical Programmes for Radio Malaya; Charlie Mariano





General regulations

Conduct of students

Berklee is concerned not only with the scholastic standing but with the social habits and influence of the individual student. If any student makes himself an undesirable citizen of the Berklee community because of specific acts or general attitude he may be warned, placed on probation, suspended, or expelled, as the conditions warrant - in accordance with Collegiate Board of Authority and Veterans' Administration policies.

Prompt and regular attendance is required in each course. Berklee has no "cut" system. The only acceptable excuse for absence from either a class or a private lesson is illness. Whenever a student is absent, it is his responsibility to arrange with each of his instructors to make up the work lost. A student who is consistently absent from classes without permission of his instructors will be placed on probation or may be required to withdraw from Berklee.

Academic discipline

All undergraduate marking is done according to a letter system in which A represents excellent work; B, good; C, passing; D, probationary; F, failure; I, incomplete; S, satisfactory; U, unsatisfactory. The D grade indicates promotion with the condition that the quality of work in that subject improve in the following semester.

Incomplete work must be made up during a 30 day period following the opening of the new semester. Final grades will be issued only upon completion of makeup work.

Leaves of absence

If, because of financial, family, or health reasons, a student is required to absent himself for a period of time, but with the expectation of returning, he should apply for a leave of absence.

Professional diploma requirements

The Berklee School Professional Diploma is awarded by vote of the Board to students who have maintained a high standard of excellence during the entire four-year academic period in all required subjects.

By recommendation of the Dean or Director, the Professional 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 or concurrent basis.

Three semester plan

The regular academic year at Berklee consists of two sixteen-week semesters: Fall and Spring. It is possible, however, to pursue an accelerated schedule with a sixteen-week Summer semester. The Summer semester offers 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. Students may thus, if they prefer, graduate from the regulation four-year course in two and two-thirds years.

Administrative staff

Lawrence Berk, B.S., Director

Robert Share, B.A., A.S.C.A.P., Administrator

Richard B. Bobbitt, B.S., B.M., M.M., Dean

George Brambilla, B.M., M.A., Associate
Dean

William H. Curtis, B.M., Registrar

Louise Manning, Bursar

Russell A. Green, B.S., Student Advisor

Claudette Lemire, Assistant Registrar

(l. to r.) Robert Share,
Joe Viola, alumnus
Quincy Jones, and
Lawrence Berk, at stu-
dio during recording of
Berklee educational
LP - Manny Albam's
"Six Pieces for Eight
Reeds"





Duke Ellington illustrates unique voicings to instructors Everett Longstreth, Herb Pomerooy and student Percy Tate

Faculty

Every member of the Berklee School of Music faculty is a professional musician. Each, in addition to his teaching, has been or is actively engaged in his field of specialization. It is the belief at Berklee that only experienced professional musicians can adequately prepare students for a professional music career.

Self evident, too, is the fact that a "working" faculty must keep pace with ever-changing music techniques. Faculty members have been carefully selected for their skill in carrying out the Berklee plan of education, their creative imagination, their vital interest in effective teaching.

Staff

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, and Gardner Read. Arranger for top bands. Authorized teacher of the Schillinger System. Member of the Examining Board of the Schillinger Institute. Has lectured extensively at leading colleges and conservatories on Berklee instructional techniques.

Harry Smith, Supervisor of Piano Department; Theory, Analysis. Study with Heinrich Gebhard, Nicolas 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 Marshall, Authorized teacher of the Schillinger System.

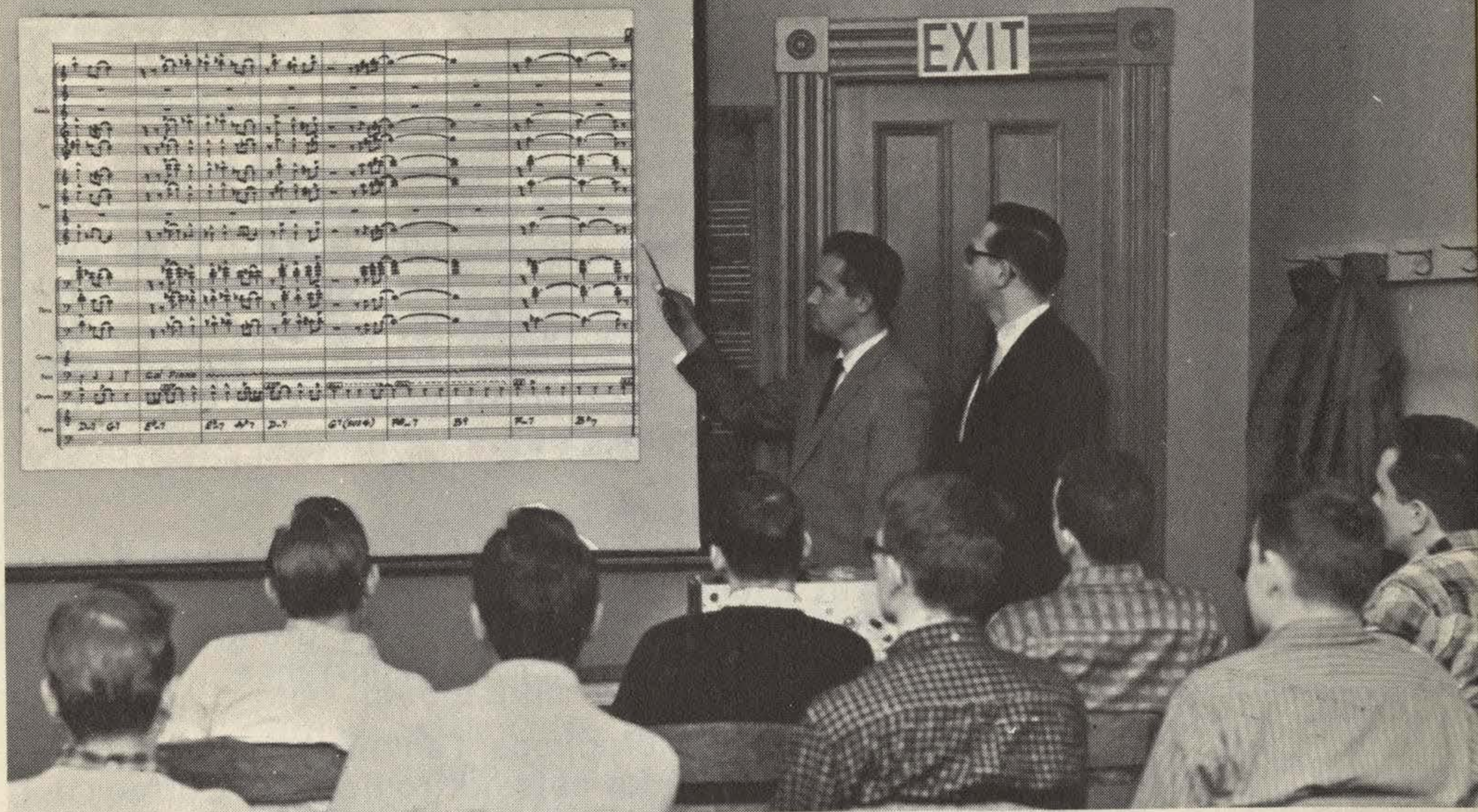
Joseph E. Viola, Supervisor of Reed Instruction; Ensemble. Solo instrumentalist in clarinet, saxophone, oboe, English horn. Resident study in Paris with Marcel Mule. Extensive professional performance experience: radio, television, musical shows. Transcriptions and recordings under Mark Warnow, Ray Block and Richard Himber, CBS and NBC, New York and California.

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

Marshall Accettullo, Violin. Study with M. Posselt, E. Ondricek, L. P. Scriven. Concert Master Giuseppe Verdi Opera Society, New England Philharmonic, State Symphony Orchestra. Dance and show orchestras at Colonial Theatre, Sheraton Plaza and Statler-Hilton Hotels.

Robert Ayasse, Theory, Scoring, Piano. Alumnus of Berklee School. Professional arranger, accompanist and coach. Recording and television experience with Four Aces and others. Authorized teacher of the Schillinger System.

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.



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

Herb Pomeroy, Theory, Arranging, Ensemble, Jazz Workshop. Harvard University. Featured jazz trumpet and arranger with Charlie Parker, Charlie Mariano, Lionel Hampton, Stan Kenton. Recordings: Capitol, Roulette, United Artists. Leader of Herb Pomeroy Orchestra. Berklee alumnus.

Raymond Santisi, Piano, Scoring, Jazz Workshop. Graduate, Berklee School. Featured jazz pianist on Prestige, Capitol, Roulette, United Artists Records. Pianist and arranger with Herb Pomeroy Orchestra, and the late Serge Chaloff's Sextet.

Harry Shapiro, Horn. B.M., New England Conservatory. Scholarship student, Juilliard Graduate School. Study with Joseph Franzl. Member of Boston Symphony Orchestra.

James Progis, Arranging, Composition, Piano. Special studies at Berklee, Boston University, and with Harland Bradford, Head of National Guild of Piano Teachers. Pianist-arranger with Billy Daniels, Bob Eberle, Guy Mitchell, Patti Page, Four Aces, McGuire Sisters.

William H. Curtis, Bass, Theory.

B.M., Boston University. Scholarship award, Tanglewood Advanced Orchestra under the late Serge Koussevitsky. Principal bassist under Emil Arcieri, Boston Civic Symphony; Richard Burgin, New England Philharmonic. Authorized teacher of the Schillinger System, author of "A Modern Method for String Bass."

Alan Dawson, Percussion.

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

Gene Jones, Voice, Microphone Technique, Ear Training. Bliss College. Five years network radio, CBS Coffee Club. Featured vocalist on WHDH Radio, WBZ-TV, TV films, transcriptions, recordings.

Raymond S. Kotwica, Trumpet.

B.M., Boston University. Private study under Georges Mager. Lead trumpet at Shubert Theatre. Public school instructional staff, Lynn and Needham. Recognized authority on breath control and embouchure problems.

Leonard Lane, Voice.

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

Charlie Mariano, Scoring, Ensemble, Jazz Workshop.

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

Sam Tully, Percussion.

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

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. Member of American Society of Composers, Authors and Publishers. Administrator, Berklee School of Music.

Charles Smith, Percussion.

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

Everett D. Longstreth, Brass Section Coach, Arranging, Composition, Ensemble.

Trumpeter-arranger with Sam Donahue, Billy May, Johnny Long, Herb Pomeroy, Woody Herman. Graduate of Berklee School. Authorized teacher of Schillinger Method.

Antonio Teixeira, Jr., String Bass, Guitar.

Staff guitarist, WMEX; guitarist with Mitzi Green Touring Group, Henry King and Ron Wilde orchestras. Bassist with Herb Pomeroy Orchestra; special studies at Berklee; disciple of the William Curtis Bass Method.

Alfred Lee, Solfege, Counterpoint, Piano.

M. Mus., New England Conservatory; Master Mus., Yale (major, piano); special studies with Paul Sander, Munchen Musik-Academie; Music Director for Seton Guild Show.

George A. Brambilla, Associate Dean, Theory, Scoring, Arranging, Piano.

B.M., M.A., Boston University. Graduate, Berklee School. Private study with Hugo Norden, Gardner Reed, Francis Findlay. Staff pianist, WVDA; pianist-arranger for the Leon Merion and Bobby Hackett orchestras.

Richard B. Johnson, Ensemble, Jazz Workshop.

Featured jazz sax soloist with Neal Hefti, Buddy Morrow, Herb Pomeroy and Charlie Spivack. Conducted for Emarcy and Riverside Recording Companies.

Curriculum

The scope

The instructional offerings of Berklee are designed to prepare the student for a successful career as a professional musician. Depending upon the student's specific area of interest, special emphasis is placed on Instrumental Performance, Arranging and Composition, Teaching - or any combination of these three majors. The entire curriculum is directly concerned with practical application of the most modern teaching methods in a stimulating and productive atmosphere.

Charlie Mariano and Ray Santisi instruct at Jazz Workshop session



Professional diploma course

The Professional Diploma Course is divided into four phases: harmony and composition, scoring and arranging, applied music and ensemble, musicianship.

1. harmony and composition. Here the student learns the fundamental aspects of musical structure: rhythm, scales, melody, harmony, counterpoint, direct application to various types of composition, extended jazz forms, background music for radio, TV, films, traditional and impressionistic music.
2. scoring and arranging. Student is taught modern chord structures, notation and interpretation of jazz rhythms, improvisation, harmonization and reharmonization, orchestration, arranging for combo and big band instrumentations, projection.
3. applied music and ensemble. The requirements of sectional performance are revealed to the student in these sessions. Scores, evolved in theory and scoring classes, as well as professional scores are played and discussed. Works are freely analyzed by instructors and fellow students. Intonation, sectional blend, precision in phrasing and artistic musical conception are all invaluable by-products of this phase.
4. musicianship. The taste and judgment intangibles so necessary to the professional advancement of any musical career are emphasized including subtleties of style, intricacies of performance and general background.

Major fields

Berklee offers three majors: Arranging and Composition, Performance, Teaching. Beginning with the fifth semester of study, the student chooses the major department in which he wishes to specialize.

If his gifts are in the field of arranging and composing he devotes the greatest portion of his time to subjects dealing with creative scoring. If he is an instrumentalist or vocalist, he receives concentrated instruction in his specific medium as related to solo, orchestra, radio or TV group performance. The prospective teacher devotes his attention to the study of teaching methods, preparatory to examination for certification as Authorized Teacher of the Schillinger System.

Since the curriculum for each of three majors is identical during the first two years of study, the final decision as to which to pursue is usually made during the latter part of the sophomore year. One of the functions of the faculty advisor is to assist the student in determining the field of specialization for which he is best suited.

John Coffey, Supervisor, conducts student brass choir



Courses of instruction

101. Theory and Composition I. Modern chord progression. Principles of progression applied to modern dance music and jazz. Includes harmonization and re-harmonization techniques as applied to scoring and original composition.
102. Theory Problems I. Supervised study of specific problems assigned in Theory and Composition I. Individual assistance.
111. Scoring I. Fundamentals of arranging and composition. Application of modern theory to harmonization of melody and background writing. Study of rhythmic, melodic and harmonic techniques as applied to brass and saxophone sections.
112. Arranging Problems I. Supervised study of specific problems assigned in Scoring I. Individual assistance.
113. Score Analysis I. Analysis of student and professional scores. Extensive use of the projector and microfilmed scores in conjunction with recorded excerpts, enables the student arranger to observe actual notation of scores as he hears the music.
121. Instrument or Voice I. Intensive private training in the techniques and repertoire of the student's primary instrument or voice. Problems of tone production, control and technical flexibility are studied in detail to develop qualities necessary for a professional career. Primary instruments include piano, voice, guitar, percussion, strings, woodwinds and brass.
122. Keyboard I. The study of fundamental piano technique for the non-pianist. The primary purpose of this study is to enable the student to execute those melodic and harmonic devices covered in courses 101 and 111. (Note: Piano majors, having attained the required level of proficiency, may elect an orchestral instrument or voice in place of keyboard.)
123. Ensemble I. Performance in the modern dance orchestra, small jazz group and concert band. Special attention is given to the performer as an individual, and every effort is made to place him in those ensembles most suited to his level of development and area of primary interest.
131. Ear Training I. A course in rhythmic and pitch solfege, ranging from simple basic patterns in various time-meters and scales to the reproduction of the rhythms of orchestral scores. Included are principles of conducting and the development of accurate pitch associations.

132. Music Appreciation I. History and origins of jazz. Survey and orientation course in basic jazz literature. Style analysis of outstanding performers, orchestras and small jazz groups.
201. Theory and Composition II. Continuation of Theory and Composition I. Extension of the principles of modern chord progression. Use of minor and modal scales in jazz writing. Students develop ability to correct and/or reharmonize standard and original chord progressions.
202. Theory Problems II. The supervised study of specific problems assigned in Theory and Composition II. Individual assistance.
211. Scoring II. Continuation and expansion of Scoring I. Additional techniques for harmonization of melody. Concerted voicings, constant and variable sectional couplings. Introductions, interludes, modulation, codas and the study of open harmony in soli and background combinations. Students produce complete dance band arrangements for four brass, four saxes and rhythm section.
213. Score Analysis II. Sight-sound analysis of student and professional scores with special emphasis on techniques employed in Scoring II. Continuation of Score Analysis I.
221. Instrument or Voice II. Continuation of 121. Additional emphasis on techniques applicable to professional performance.
222. Keyboard II. Continuation of Keyboard I. Develops student's keyboard facility sufficiently to enable him to perform his own scores prior to class or ensemble presentation. Study of harmonic continuity and altered jazz scales.
223. Ensemble II. Continuation of Ensemble I. Special attention is given to the problems of style, conception and interpretation of dance band scores.
231. Ear Training II. Continuation of Ear Training I. Concentration on the aural recognition of jazz sonorities. Continuation of standard solfege techniques. Polyphonic and polyrhythmic dictation.
232. Music Appreciation II. History of jazz continued. Expansion of concepts relative to the understanding of more advanced jazz developments. Extended style analysis techniques. Analysis and comparison of current solo and ensemble styles.

301. Theory and Composition III. Principles of modern theory with emphasis on practical application of techniques developed in the Schillinger System. Pitch scales, rhythm, harmony, modal analysis of jazz melodies, modal composition in predetermined forms. Melody-harmony relationships.
302. Theory Problems III. Supervised study of specific problems assigned in Theory and Composition III.
311. Scoring III. Arranging for sections of five voices, soli and concerted. Fundamentals of five-way writing and principles of spread voicing for standard ensemble combinations; reharmonization; application of pentatonic scales to harmony in 4ths; special effect combinations; three-part writing techniques.
312. Arranging Problems III. Supervised study of specific problems assigned in Scoring III. (During this period, instructors are also available for personal consultation on projects not directly related to class assignments.)
313. Score Analysis III. A study of both model and student scores using the projector and recorded examples, continuing the type of work begun in Score Analysis I and II.
321. Instrument or Voice III. A continuation of the study of techniques of the student's primary instrument or voice. Stress is on studies rather than repertoire (the latter is reserved for the specialized work of the last two years).
322. Keyboard III. The study of improvisation on chord progression, melody and chord relationships. Continued analysis of arranging problems and development of sight-reading ability.
323. Ensemble III. Continuation of Ensemble II. Students showing special ability become eligible for participation in special recording ensembles which perform on the "JAZZ IN THE CLASSROOM" LP series.
331. Ear Training III. Group singing with emphasis on more complex rhythmic and tonal problems. Material includes specially prepared vocal arrangements of standard material.
332. Music History I. A survey of standard music literature up to and including the present. Emphasis on style analysis and the important musical forms which have influenced modern music.

333. Sight-Singing I. Modern ear training. Scales and melodic patterns from typical jazz chord progressions. Class participation in the sight-singing of modern material in two and three parts.
401. Theory and Composition IV. Continuation and expansion of Theory and Composition III. Application of Schillinger techniques to composition in various nationalistic and modal styles. Original student compositions developed in this class are orchestrated and performed by special experimental ensembles.
402. Theory Problems IV. Supervised study of special problems assigned in Theory and Composition IV. Individual assistance.
411. Scoring IV. Continuation and expansion of Scoring III. Techniques of six, seven and eight part writing. Arranging for small jazz combinations of from two to eight instruments.
412. Arranging Problems IV. Supervised study of specific problems assigned in Scoring IV.
413. Score Analysis IV. Continuation and expansion of Score Analysis III. Audio-visual analysis of scores by Manny Albam, Marty Paich, Duke Ellington, Quincy Jones, Ernie Wilkins and others.
421. Instrument or Voice IV. Continuation of instrumental or vocal studies. Further technical development. Emphasis on versatility and development of repertoire for professional performance.
422. Keyboard IV. Continued keyboard analysis of arranging problems and development of sight-reading ability. Concentration on chord progression and score reading.
423. Ensemble IV. Continuation of Ensemble III.
431. Ear Training IV. Continuation of development of ear sensitivity. Emphasis on the 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.
432. Music History II. Specific form analysis of the musical styles discussed in Music History I. Detailed examination of each form in its relationship to the development of modern musical thought.

433. Sight Singing II. Continuation of Sight Singing I. Development of the facility to cope with intricate problems of pitch recognition without previous preparation. Ensemble singing of arrangements in the modern idiom.
501. Theory and Composition V. Counterpoint; fugue; canon; counterpoint with couplings; two-part contrapuntal melodization of harmony and harmonization of two-part counterpoint. Principles involved are adapted and applied to the jazz idiom.
502. Theory Problems V. Supervised study of special problems assigned in Theory and Composition V. Individual assistance.
503. Theory and Scoring Methods I. A survey of the personal and technical requirements for the teacher of theory and arranging. Development of specific lesson plans for the teaching of theory and arranging material covered in semesters I, II, III. Students participate in conducting the class.
511. Scoring V. Fundamentals of arranging for full orchestra. Soli strings, strings with woodwinds and orchestral tutti. The study of bowing and special effects for violin, viola, cello. Voicings for varied combinations including standard solo and background groupings.
512. Arranging Problems V. Supervised study of special problems assigned in Scoring V. Individual assistance.
513. Score Analysis V. Audio-visual analysis of professional string scores. Detailed examination of standard orchestral devices employed by studio arrangers and composers - John Lewis, Sid Ramin, Manny Albam, etc.
521. Instrument or Voice V. A widening of acquaintance with problems of instrumental or vocal technique. Technical problems of the instrument are explored from the point of view of ensemble and solo performance.
522. Instrumental Elective I. An elective allowing students to select an instrument related to their primary instrument as an orchestral double; to devote additional time to their primary instrument or to continue with keyboard studies.
523. Ensemble V. Advanced ensemble study. The opportunity for each student to develop his skills in ensemble performance with respect to his major field.

524. Ensemble V. Advanced ensemble study. Doubles the usual amount of time spent in ensemble in order to give performance majors maximum playing experience.
525. Ensemble V. See 523.
531. Conducting I. A study of the craft of directing ensemble performance with special emphasis on scores in the modern idiom. Basic principles of time-beating and baton technique.
532. Music History III. Continuation and expansion of Music History I and II. Continued analysis of program music, major orchestral works and instrumental literature.
601. Theory and Composition VI. Composition in the smaller forms. Application of Schillinger techniques to specific composition projects for both traditional and jazz instrumental combinations. Detailed study of thematic sequence, motivic development, strata harmony and the theory of instrumental forms.
602. Theory Problems VI. Supervised study of special problems assigned in Theory and Composition VI. Individual assistance.
603. Theory and Scoring Methods II. Continuation and expansion of Theory and Scoring Methods I. Development of specific lesson plans for the teaching of theory and arranging material covered in semesters IV, V, VI.
611. Scoring VI. Continuation and expansion of Scoring V. Application of compositional devices to instrumental problems for full orchestra. Study of the melodization of harmony and harmonization of melody in advanced orchestral situations. Study of theatrical arranging.
612. Arranging Problems VI. Supervised study of special problems assigned in Scoring VI. Individual assistance.
613. Score Analysis VI. Continued audio-visual analysis of professional string scores.
621. Instrument or Voice VI. Special attention to instrumental situations involving advanced technique. Analysis of standard jazz and classical works.
622. Instrumental Elective II. Continuation of Instrumental Elective I.

623. Ensemble VI. Advanced ensemble study. The opportunity for each student to develop his skills in ensemble performance with respect to his major field.
624. Ensemble VI. Continuation of Ensemble V.
625. Ensemble VI. Continuation of Ensemble V.
631. Conducting II. Continuation and expansion of Conducting I. Advanced baton technique. Hand positions, subdivision patterns, changing time signatures and shifting rhythms.
632. Music History IV. Continuation of Music History III.
701. Theory and Composition VII. Dramatic program music. The semantic basis of music as applied to specific dramatic situations. Analysis and timing of professional scripts, and the study of technical resources necessary to the development of program music.
702. Theory Problems VII. Supervised study of special problems assigned in Theory and Composition VII. Individual assistance.
703. Theory and Scoring Methods III. Practice teaching. Specific areas of theory and scoring are presented in class by student teachers. Participating class members offer constructive criticism and additional comments.
704. Composition Seminar I. Methods and materials for original research in composition. Seminar classes are adapted to the creative needs of individual students. Special attention is given to projects of an experimental nature.
711. Scoring VII. Linear writing and its application to the jazz idiom. Detailed analysis and synthesis of typical linear situations. Application of line writing to specific instrumental groups of from two to six instruments to the full dance orchestra.

Student and alumni LP's exhibited in Berklee lounge



712. Arranging Problems VII. Supervised study of special problems assigned in Scoring VII. Individual assistance.
713. Score Analysis VII. Analysis and criticism of scores developed according to the techniques of linear writing.
721. Instrument or Voice VII. Continuation of individual instrumental or vocal study.
722. Instrumental Elective III. Again the student may elect to study another instrument, devote additional effort to his own primary instrument or continue with keyboard studies.
723. Ensemble VII. Continuation of Ensemble VI. Available groups include concert band, wind and string ensembles, and the standard dance orchestra. Jazz workshop ensembles are offered in all semesters.
724. Ensemble VII. See 723.
725. Ensemble VII. See 723.
726. Orchestral Repertoire I. A course designed to routine the instrumentalist in the requirements of orchestral performance. Parts from standard orchestral literature are analyzed, assigned, studied and performed.

Student trio during professional engagement



Herb Pomeroy directs student band at jazz concert performance



727. Applied Teaching Methods I. Application of classroom techniques to actual teaching situations in private lessons. Student teachers are assigned beginning students needing extra assistance.
732. Contemporary Music I. A study of 20th Century composers including the analysis of their works by means of Schillinger System techniques. Required listening, score analysis, and term paper.
801. Theory and Composition VIII. Composition in the larger forms. Assignments include the completion of at least one work of 10 minutes duration scored for full symphony orchestra. Analysis and synthesis of extended compositional forms - i.e. suite, sonata, symphonic poem, overture.
802. Theory Problems VIII. Supervised study of special problems assigned in Theory and Composition VIII. Individual assistance.
803. Theory and Scoring Methods IV. Refinement of teaching techniques and development of teaching examples and applications relative to theory and scoring material contained in semesters VII and VIII.
804. Composition Seminar II. Continuation of Composition Seminar I. Extended research into problems of tone color, orchestral balance, and density. Assignments include a thesis which must be a contribution to the field of musical knowledge in the student's area of specialization.
811. Scoring VIII. Arranging for dramatic programs, including radio, television, and motion pictures. Assignments include completion of at least one half-hour radio drama for full studio orchestra.
812. Arranging Problems VIII. Supervised study of special problems assigned in Scoring VIII. Individual assistance.

813. Score Analysis VIII. Analysis of model scores using the projector and recorded excerpts. Comparison of script demands with both professional and student scores to meet specific situations and mood.
821. Instrument or Voice VIII. Continuation of individual instrumental and vocal study.
822. Instrumental Elective IV. Continuation of Instrumental Elective III.
823. Ensemble VIII. Continuation of Ensemble VII.
824. Ensemble VIII. Continuation of Ensemble VII.
825. Ensemble VIII. Continuation of Ensemble VII.
826. Orchestral Repertoire II. Continuation of Orchestral Repertoire I.
827. Applied Teaching Methods II. Continuation of the application of classroom techniques to actual teaching situations in private lessons. Student teachers are assigned more advanced students needing extra assistance.
832. Contemporary Music II. Continuation of Contemporary Music I.



Joe Viola and students
in concert presentation
"A History of the Sax-
ophone"

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 emphasis is placed on 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: Nanny Etudes, Curtis "Modern Method for String Bass," symphonic repertoire, orchestral studies, and selected solos. William H. Curtis' method book contains previously non-existent information regarding the application of pizzicato technique to all styles of professional work.

CLARINET

Theory of tone production, breathing and embouchure. Studies: Lazarus, Klose, Kroepach, Cavallini, Rose, and selected duets. SOLO WORKS: Brahms Sonatas; Mozart Concerto; Debussy Rhapsody; and pertinent orchestral repertoire. The study of clarinet is encouraged for its value as a doubling instrument in studio work. Analysis of recorded solos by Giuffre, Scott, Goodman, De Franco, etc.

FLUTE

Theory of tone production, breathing, and embouchure. Studies: Taffanel, Gambertas, Koehler, Boehm, and Soussman. Solos and sonatas as prescribed. Symphonic literature and orchestral repertoire. The flute, also, is a valuable doubling instrument for the contemporary professional performer.

GUITAR

Technique: scales and chords. Studies: Volpe studies for finger and wrist mechanisms; Carcassi studies; Pasquale Riach studies; extended chord positions. Transcriptions and solo material provide background for orchestra, danceband, and jazz group technique.

HORN

Theory of tone production, breathing and embouchure. Scales and arpeggios. Studies: clef reading and concert etudes. Solos: Mozart Concerto; Concerti by Saint-Saens, Strauss, Hindemith, Schumann, and Porter.

PERCUSSION

Technique: basic and advanced rudiments.

Studies: Pace, Chapin, Stone, Sternberg, Bower, Wilcoxen and Gardner. The Alan Dawson "Modern Method for Drums" provides supplementary material in modern jazz technique. Selected solos, orchestral literature, and repertoire.

SAXOPHONE

Theory of tone production, breathing and embouchure.

Studies: Loyon and Bozza, solos by Debussy, Ibert, and Ravel. Concentration on all phases of professional work: orchestral, dance band and small group. Analysis of recorded solos by Parker, Young, Getz, Mulligan.

TROMBONE

Theory of tone production, breathing and embouchure

Studies: Arban, Brandt, and Schlossberg. Bass and tenor clef transposition. Orchestral literature, repertoire, and solo material, both traditional and contemporary.

TRUMPET

Theory of tone production, breathing, and embouchure.

Studies: Arban, Berman, St. Jacome, and Schlossberg, Clarke and Schlossberg etudes. Concentration on all phases of professional work: orchestra, dance band and small group. Repertoire.



Joe Viola, Supervisor
of Reed Instruction

VOICE

Theory of tone production and breathing. Vocalizing exercises by Sieber, Steele, Jones, and Lane. Selected current and standard songs. Style, diction, phrasing, and presentation. Special material and repertoire.

ACCORDION

Technique: scales, arpeggios, and chords. Studies: Hanon-Herz, Czerny, Bach, Debussy, and Gershwin. Advanced harmony, modulation, transposition, and improvisation.

ARRANGING AND COMPOSITION

Private instruction in arranging, Schillinger and standard theory, and orchestration. Open to students unable to pursue the full time course. Begins at any time. Part time students, changing to full time status, may qualify, upon examination, for advanced standing in the full time course.

PIANO

Technique: scales, arpeggios, chords, and tone-control. Studies: Bartok "Mikrokosmos". Pischna, Czerny, Bach, Chopin. Traditional piano literature at all levels for development of facility at the keyboard. Sight-reading, improvisation, modulation, transposition, and stylization. Advanced study in chord progression and re-harmonization. Orchestral, dance band, and small group repertoire. Analysis of recorded solos by Tatum, Shearing, Powell, Taylor, Peterson.



Duke Ellington discusses student score with Robert Share

Professional diploma course

REQUIRED FOR ALL STUDENTS - FIRST TWO YEARS

first year, first semester

Course	Class Hours
101 Theory and Composition I	2
102 Theory Problems I	5
111 Scoring I	2
112 Arranging Problems I	3
113 Score Analysis I	2
121 Instrument or Voice I	1
122 Keyboard I	1
123 Ensemble I	6
131 Ear Training I	2
132 Music Appreciation I	1

first year, second semester

Course	Class Hours
201 Theory and Composition II	2
202 Theory Problems II	5
211 Scoring II	2
212 Arranging Problems II	3
213 Score Analysis II	2
221 Instrument or Voice II	1
222 Keyboard II	1
223 Ensemble II	6
231 Ear Training II	2
232 Music Appreciation II	1

second year, first semester

301 Theory and Composition III	2
302 Theory Problems III	5
311 Scoring III	2
312 Arranging Problems III	3
313 Score Analysis III	2
321 Instrument or Voice III	1
322 Keyboard III	1
323 Ensemble III	6
331 Ear Training III	1
332 Music History I	1
333 Sight Singing I	1

second year, second semester

401 Theory and Composition IV	2
402 Theory Problems IV	5
411 Scoring IV	2
412 Arranging Problems IV	3
413 Score Analysis IV	2
421 Instrument or Voice IV	1
422 Keyboard IV	1
423 Ensemble IV	6
431 Ear Training IV	1
432 Music History II	1
433 Sight Singing II	1

TEACHING MAJOR - THIRD AND FOURTH YEARS

third year, first semester

Course	Class Hours
501 Theory and Composition V	2
502 Theory Problems V	6
503 Theory & Scoring Methods I	2
511 Scoring V	2
512 Arranging Problems V	3
513 Score Analysis V	2
521 Instrument or Voice V	1
525 Ensemble V	4
531 Conducting I	2
532 Music History III	1

third year, second semester

Course	Class Hours
601 Theory and Composition VI	2
602 Theory Problems VI	6
603 Theory & Scoring Methods II	2
611 Scoring VI	2
612 Arranging Problems VI	3
613 Score Analysis VI	2
621 Instrument or Voice VI	1
625 Ensemble VI	4
631 Conducting II	2
632 Music History IV	1

fourth year, first semester

701 Theory and Composition VII	2
702 Theory Problems VII	6
703 Theory & Scoring Methods III	2
711 Scoring VII: Radio	2
712 Arranging Problems VII	3
713 Score Analysis VII	2
721 Instrument or Voice VII	1
725 Ensemble VII	4
727 Applied Teaching Methods I	2
732 Contemporary Music I	1

fourth year, second semester

801 Theory and Composition VIII	2
802 Theory Problems VIII	6
803 Theory & Scoring Methods IV	2
811 Scoring VIII	2
812 Arranging Problems VIII	3
813 Score Analysis VIII	2
821 Instrument or Voice VIII	1
825 Ensemble VIII	4
827 Applied Teaching Methods II	2
832 Contemporary Music II	1

Eight full semesters

ARRANGING & COMPOSITION MAJOR - THIRD AND FOURTH YEARS

third year, first semester

Course	Class Hours
501 Theory and Composition V	2
502 Theory Problems V	6
511 Scoring V	2
512 Arranging Problems V	3
513 Score Analysis V	2
521 Instrument or Voice V	1
523 Ensemble V	6
531 Conducting I	2
532 Music History III	1

third year, second semester

Course	Class Hours
601 Theory and Composition VI	2
602 Theory Problems VI	6
611 Scoring VI	2
612 Arranging Problems VI	3
613 Score Analysis VI	2
621 Instrument or Voice VI	1
623 Ensemble VI	6
631 Conducting II	2
632 Music History IV	1

fourth year, first semester

701 Theory and Composition VII	2
702 Theory Problems VII	6
704 Composition Seminar I	2
711 Scoring VII	2
712 Arranging Problems VII	3
713 Score Analysis VII	2
721 Instrument or Voice VII	1
723 Ensemble VII	6
732 Contemporary Music I	1

fourth year, second semester

801 Theory and Composition VIII	2
802 Theory Problems VIII	6
804 Composition Seminar II	2
811 Scoring VIII	2
812 Arranging Problems VIII	3
813 Score Analysis VIII	2
821 Instrument or Voice VIII	1
823 Ensemble VIII	6
832 Contemporary Music II	1

PERFORMANCE MAJOR - THIRD AND FOURTH YEARS

third year, first semester

Course	Class Hours
501 Theory and Composition V	2
502 Theory Problems V	6
521 Instrument or Voice V	1
522 Instrumental Elective I	1
524 Ensemble V	12
531 Conducting I	2
532 Music History III	1

third year, second semester

Course	Class Hours
601 Theory and Composition VI	2
602 Theory Problems VI	6
621 Instrument or Voice VI	1
622 Instrumental Elective II	1
624 Ensemble VI	12
631 Conducting II	2
632 Music History IV	1

fourth year, first semester

701 Theory and Composition VII	2
702 Theory Problems VII	6
721 Instrument or Voice VII	1
722 Instrumental Elective III	1
724 Ensemble VII	12
726 Orchestral Repertoire I	2
732 Contemporary Music I	1

fourth year, second semester

801 Theory and Composition VIII	2
802 Theory Problems VIII	6
821 Instrument or Voice VIII	1
822 Instrumental Elective IV	1
824 Ensemble VIII	12
826 Orchestral Repertoire II	2
832 Contemporary Music II	1

Special instruction

Summer clinic

The intensive seven-week summer session offered at Berklee is of special interest to high school and college teachers and supervisors; professional musicians; high school and college students. Courses in the summer clinic are identical, both in method and content, to those taught during the regular academic year, and complete use of Berklee's facilities is included.

Since Berklee is located in the center of Boston, students may enjoy the social and cultural pleasures which have made this one of America's most attractive vacation areas. Jazz concerts, arts festivals, beautiful beaches, boating, spectator sports are all within minutes of Berklee. The Summer Clinic has a limited enrollment, so it is important to make early inquiry.

Advanced instruction

Private advanced-level instruction to fill in specific gaps in background are offered at Berklee to graduates of other music schools. Thus, college graduates, teachers and specialists may concentrate on any phase of techniques of modern music which have been omitted in previous study.

Gerry Mulligan solos with the Herb Pomeroy orchestra at Boston Arts Festival jazz concert.



Visiting musicians
Yusoff Bin Ahmad of
Radio Singapore and
Ahmad Merican of Ra-
dio Malaya visit stu-
dent ensemble



Personal supervision plan

Advisors

Each entering student at Berklee is assigned to a member of the Berklee Advisory Board. The function of the advisor is to assist the student with his study problems, to aid him in his adjustment to academic life, to advise him regarding his work, and to give him friendly counsel on personal matters. With the experience and deep interest of the advisor to guide him, the Berklee student is never overwhelmed or alone with the pressures of his problems.

Personal conferences

Students are encouraged to ask for personal conferences with faculty members, thus learning to seek and accept suggestion, criticism, advice. They learn tolerance and recognize the validity of other points of view with Berklee teachers serving as guides rather than authorities.

Theory staff meetings

The constant evolution of jazz requires of its teachers a never-remitting vigilance regarding its changes. Flexibility of Berklee courses is zealously protected by weekly meetings of the Theory Staff. The content of courses is analyzed and changes are made to conform to new and significant developments. The work of each student is discussed and analyzed in detail, and individual and immediate recommendations are made. Thus, course content and student records are constantly current and vital.

Progress reports

The faculty of Berklee is deeply concerned with the progress and problems of every student. At the end of each four-week period each instructor submits to the Faculty Board a Progress Report on the work of all students with whom he is in contact. Findings are evaluated and specific recommendations are made (for special tutoring, withdrawal, etc.).

Private tutorial sessions

In the event of an unsatisfactory Progress Report students are encouraged to seek private tutorial assistance from the instructor involved. This assistance is offered at no extra charge to the student.

Members of Berklee's theory department discuss individual student problems



Japanese student Toshiko Akiyoshi and Director Lawrence Berk congratulate Duke Ellington on Down Beat Hall of Fame award



Special facilities

Record library

The Berklee record library comprehensively covers the evolution of modern American music from the earliest days of jazz to the present. Excellent representations of all types of modern music, each with a detailed chord analysis, are also in the collection. The thousands of LPs, albums, and rare collector's items are available for student reference.

Practice studios

For the convenience of its students, Berklee maintains a group of air-conditioned, sound-proof studios for group or solo rehearsal. These may be rented at a nominal fee. Each studio is equipped with a piano.

Tape recording equipment

Through the use of special tape recording equipment available to all Berklee undergraduates, students may:

- (1) record their own arrangements for study and analysis;
- (2) relate the techniques they have used in arranging and composition to the actual orchestral sound.

Library of arrangements

One of the country's most complete collections of arrangements, made famous by America's top name bands, as well as works of faculty members and outstanding students, offer Berklee undergraduates several outstanding advantages.

By performing material written by such greats as Ernie Wilkins, Neal Hefti, Manny Albam, Quincy Jones, Marty Paich, John Lewis and Duke Ellington, students of Berklee's ensemble classes are upon graduation ready to work with any type of big band or ensemble. Concentrated study and rehearsals of a great variety of material allows students to make a smooth, effortless and successful transition from the classroom to professional life.

Students learn to play with each other, in groups of varying size so that they can adapt readily to any work situation. Students are exposed to every creative style, developing familiarity with libraries of leading bands. This library of arrangements is unique and offers particular advantage to students of Berklee.

(Standing l. to r.) Turkish student, arranger Arif Mardin, Willis Conover, Herb Pomerooy at Berklee recording session for Voice of America



Records and publications

"Jazz in the Classroom" records

This dynamic series of educational LPs, composed and performed by Berklee students and faculty members, provides a professional outlet for outstanding students. Student composers whose work is represented in this series receive ASCAP contracts as well as the practical experience of actual participation in professional recording sessions.

Released periodically, each record serves as a virtual professional audition for student instrumentalists and composer-arrangers - a remarkably effective, job-producing showcase. Dozens of Berklee students, on the strength of their performance and creative work on the "Jazz in the Classroom" series, have been hired by top name bands, radio and TV studios.



"Jazz in the Classroom" scores

Accompanying the records is the simultaneous release of "Jazz in the Classroom" scores written by Berklee students and faculty. These scores illustrate in practical terms the techniques covered in classes such as combo and big band scoring, improvisation, polytonal voicings, thematic development and compositional form in jazz. A splendid incentive program for students, it offers them professional exposure on the highest level.

Method books

Another phase of Berklee's publication program is the periodic release of study books featuring instrumental methods and ear training texts. These books are based on teaching methods and principles devised at Berklee by faculty members.

The works of particularly gifted students are singled out for publication by Berklee Press from time to time.

Richard Bobbitt conducts student studio orchestra in concert at John Hancock Hall



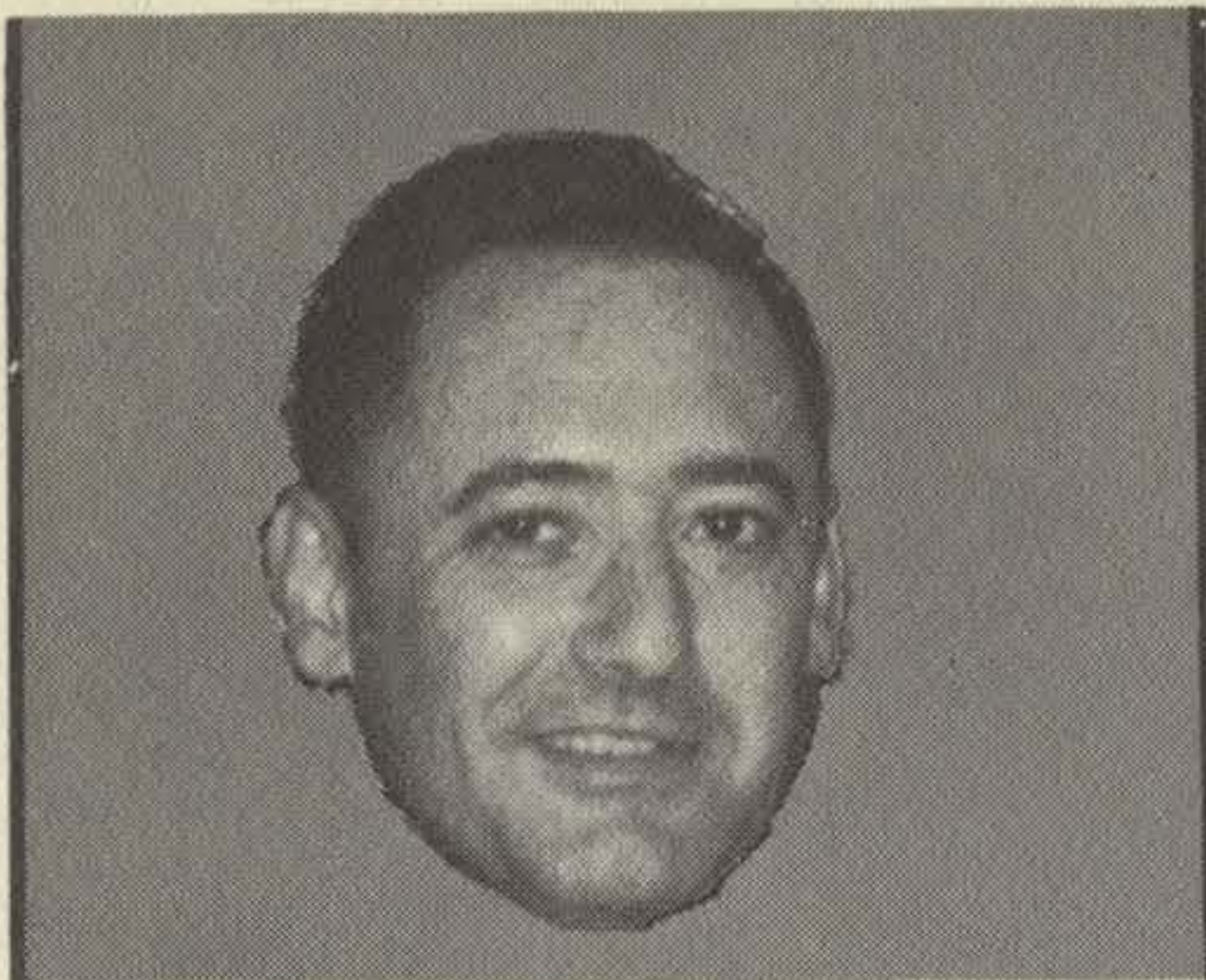


Berklee students, Toshiko Akiyoshi, Japan; Arif Mardin, Turkey; with Willis Conover of Voice of America

International jazz program

The tremendous impact of Berklee's international program has been felt in every corner of the world from Kumasi, Africa to Hong Kong and Malaya. In cooperation with the United States Information Agency and the Music Committee of the President's "People to People" Program, Berklee is in constant correspondence with jazz devotees from all over the world, supplying information and answering individual questions and problems about jazz. Tape recordings of original jazz compositions, scores and parts, educational materials have been sent by Berklee to 43 countries.

As the international educational center for the study of jazz, Berklee's distinguished roster of graduates includes representatives of the six continents, many of whom return to their native lands to fill the great need for teachers in this modern idiom.



"Berklee's contribution to the serious study of jazz, their distribution of music materials throughout the world and their efforts on behalf of the student and professional musician have been outstanding. It is with pride that we continue to provide yearly scholarships for deserving student musicians to study at the Berklee School of Music."

Charles Suber, Publisher
Down Beat Magazine

"With appreciation"



"Berklee School, my Alma Mater, where I learned the practical applications of musical theory. I worked at Berklee the way I work today as a professional musician."

Quincy Jones



"If you want to become a well trained musician, able to perform, arrange or teach, Berklee is your answer."

Leonard Feather



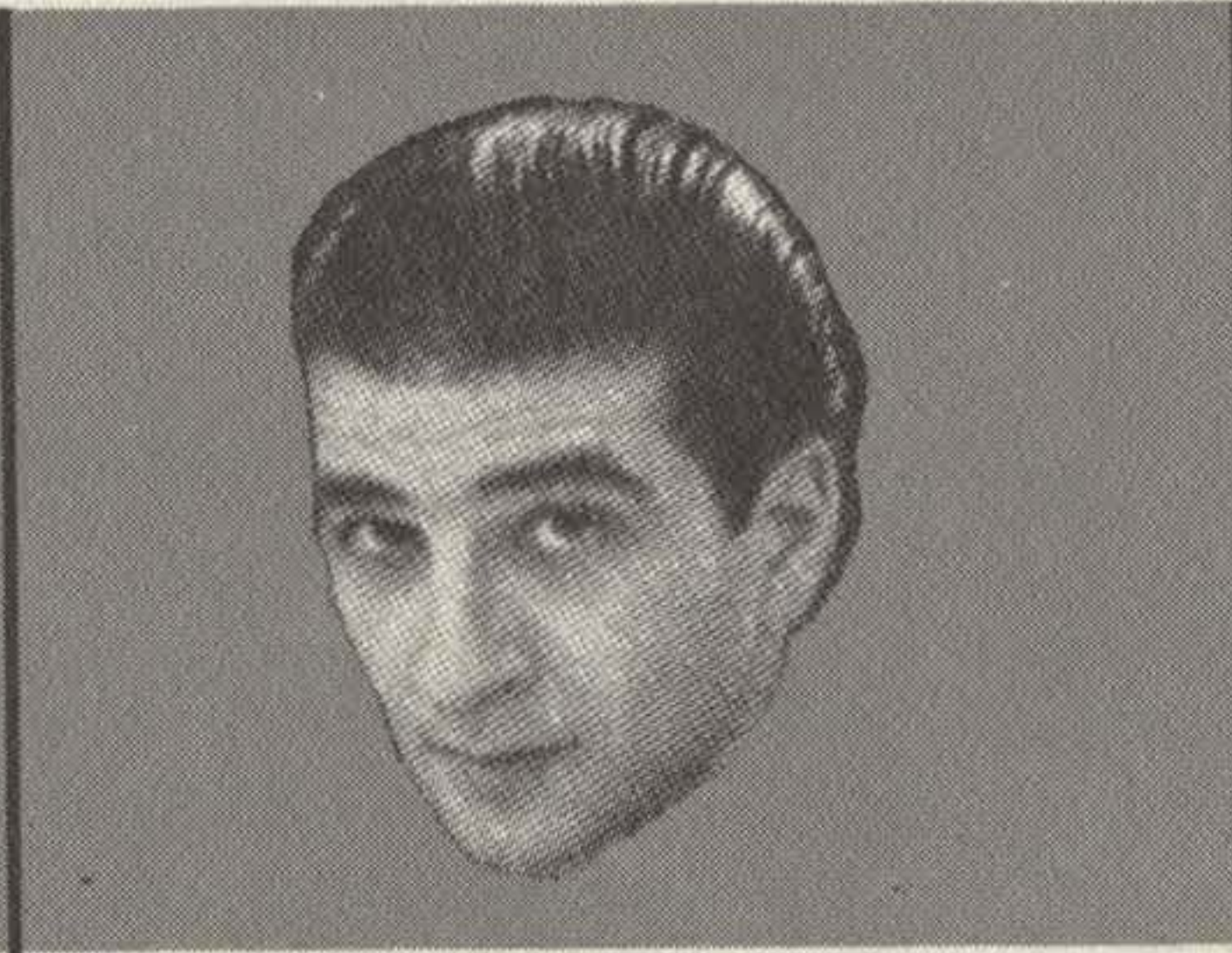
"...most important, the school helps bring people from other countries to America. They study the techniques of jazz in an organized educational center, the Berklee School of Music."

Willis Conover



"The student with talent and energy will graduate from Berklee directly into the world of professional music."

Marshall Brown



"I am glad to find a school like Berklee where a musician can be prepared to make a livelihood in the music field."

Tony Scott



"The Berklee School of Music has a dedicated staff of talented men. Naturally they do not claim to teach talent but the foundations they teach will make the potential infinitely greater."

Manny Albam



"What I learned at Berklee opened my eyes wide for jazz and I'm sure it helped my playing a great deal as well as my writing."

Toshiko Akiyoshi



"I'm proud to be one of the many Berklee alumni currently active in the professional field."

Charlie Mariano



"I highly recommend Berklee to any young man or woman who is anxious to embark on a musical career."

Marian McPartland

General information

Residence halls

It is recommended that all undergraduate students admitted to Berklee reside in approved residences unless they are commuting from their own homes. Berklee-approved residence halls offer comfortable accommodations in an environment conducive to academic work, and are located in the vicinity of the school affording easy access to classrooms, facilities and the Boston Public Library.

Residence for men

In addition to Berklee-approved housing, Berklee maintains a dormitory for men with a limited number of accommodations. Rates for the academic year (exclusive of meals) range from \$360 to \$430 and are subject to revision due to change in costs. Arrangements may be made for room and meals at a cost of approximately \$770 for the school year.

Residence for women

Boston's Pioneer hotel (YWCA) is recommended as a residence for women students of Berklee. This hotel with its various social rooms, attractive dining room, comfortable bedrooms offers pleasant conditions for academic life. In addition, Berklee maintains a registry of approved accommodations.

Berklee students greet Instructor Joe Viola on his return from conferences with Marcel Mule in Paris



Foreign students

The office of the Foreign Student Adviser has been established to assist foreign students in solving their academic problems and to offer guidance on non-academic problems regarding immigration regulations, social relationships, part time employment during undergraduate period and professional career placement.

Lawrence Berk, founder and director of Berkeley School of Music, visits with Herman Kosla, founder and director of First School of Modern Music and Jazz, in Israel



Student Jazz octet performs at concert





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

Veterans

Berklee School of Music is approved by the Massachusetts Collegiate Board of Authority to provide education in music to service men and women on a part or full time basis under the GI Bill of Rights.

The functions of Berklee's Veterans' Counseling Service are to provide information to veterans' programs, local and national; to interpret the policies and procedures of Berklee as related to veterans; and to advise and counsel veterans.

Refund policy for veterans studying under the Professional Diploma Course is in accordance with VA Policy 12204.1.

Drummer Ed Thigpen sits in on ensemble conducted by Drum Instructor Alan Dawson (extreme left)



Placement

Berklee undergraduates are encouraged to gain practical vocational experience and their schedules are arranged to permit them to fulfill professional engagements.

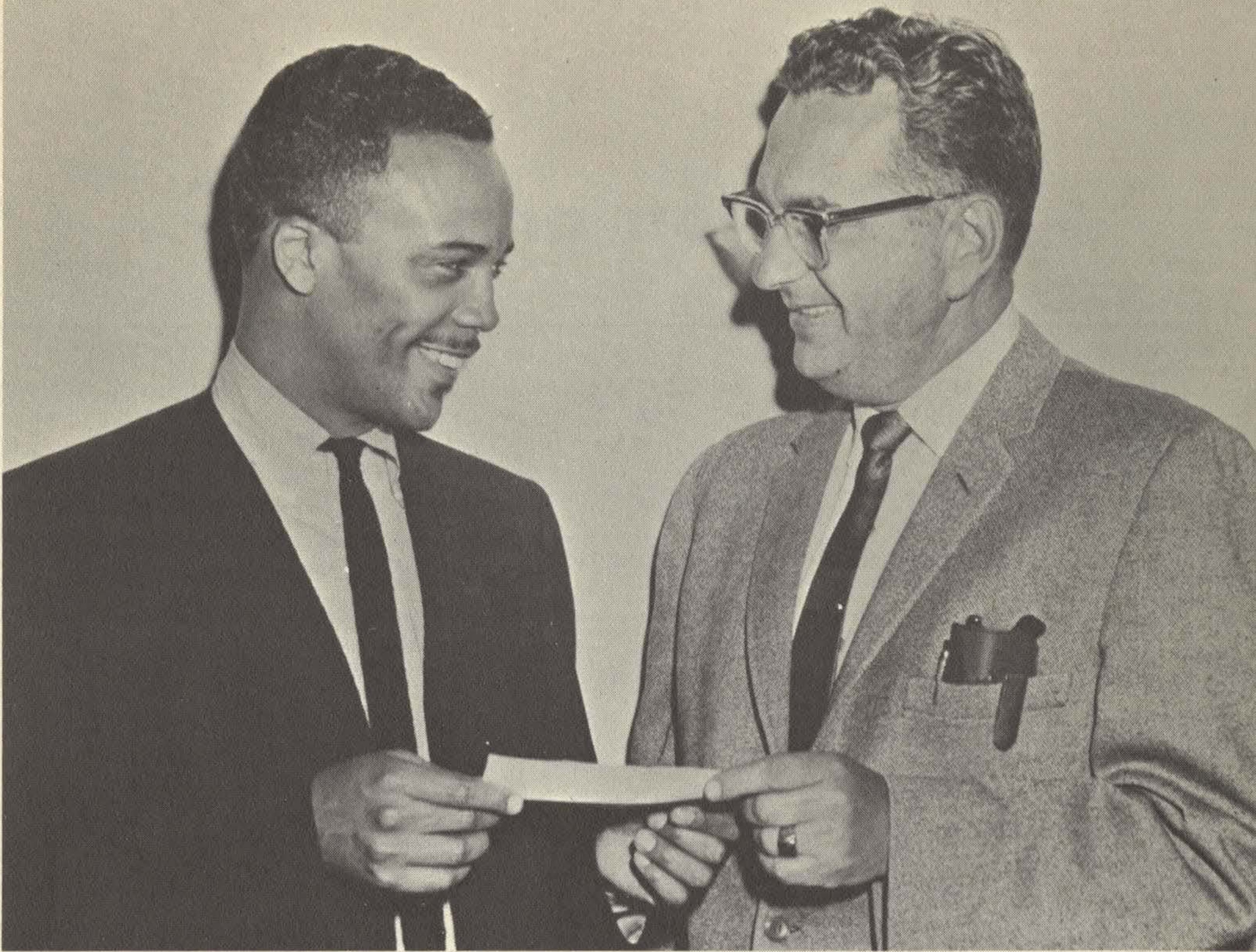
The overwhelming demand for Berklee graduates as instrumentalists, arranger-composers, and teachers has made it unnecessary to have a formal graduate placement service. The great majority of Berklee students make their professional contacts through faculty members, prominent visiting musicians and representatives of every phase of the music field.

Student loans

Berklee School of Music is approved by the Higher Education Loan Plan of Massachusetts through which Massachusetts residents may obtain loans.



Toshiko receives congratulations from Louis Armstrong upon signing with Joe Glaser (Associated Booking Corporation)



Lawrence Berk accepts annual, "Quincy Jones Scholarship Award" check from outstanding alumnus Quincy Jones

Financial assistance and awards

"Down Beat" magazine awards several annual scholarships to Berklee. Applicants for these grants come from all over the world. In "Down Beat's" own words, "Berklee was chosen for the scholarship program because of its high academic standards, advanced teaching methods, and of course, its position among the top music schools of the country."

Famous Berklee alumnus Quincy Jones has donated a yearly full-tuition scholarship to Berklee School of Music.

Partial scholarship assistance is also available to students of unusual merit who are already in attendance.

Scholarship applications may be obtained by writing to the Dean's Office.

Tuition and fees

FULL TUITION FEE for Professional Diploma Course. Each 16-week semester..	\$425.00
REGISTRATION FEE for Academic Year	10.00
REGISTRATION FEE for Summer Semester	5.00
SUMMER CLINIC - 7 weeks.....	245.00
REGISTRATION FEE for Summer Clinic.....	5.00
DIPLOMA FEE	10.00
STUDIO RENTAL FEE for 20 hours of practice	5.00

COURSE FEES for students pursuing the Professional Diploma Course on a part time basis. Each 16-week semester.

									CLASS HOURS	FEE
THEORY										
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
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
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
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	120.00



Berklee
school of music

284 NEWBURY STREET
BOSTON, MASSACHUSETTS