

# Berklee



CATALOG

*school of music*



Information in this catalog is accurate as of date of issuance. The right is reserved to make changes in detail as circumstances require.

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 15, Massachusetts.

*Copyright 1963*

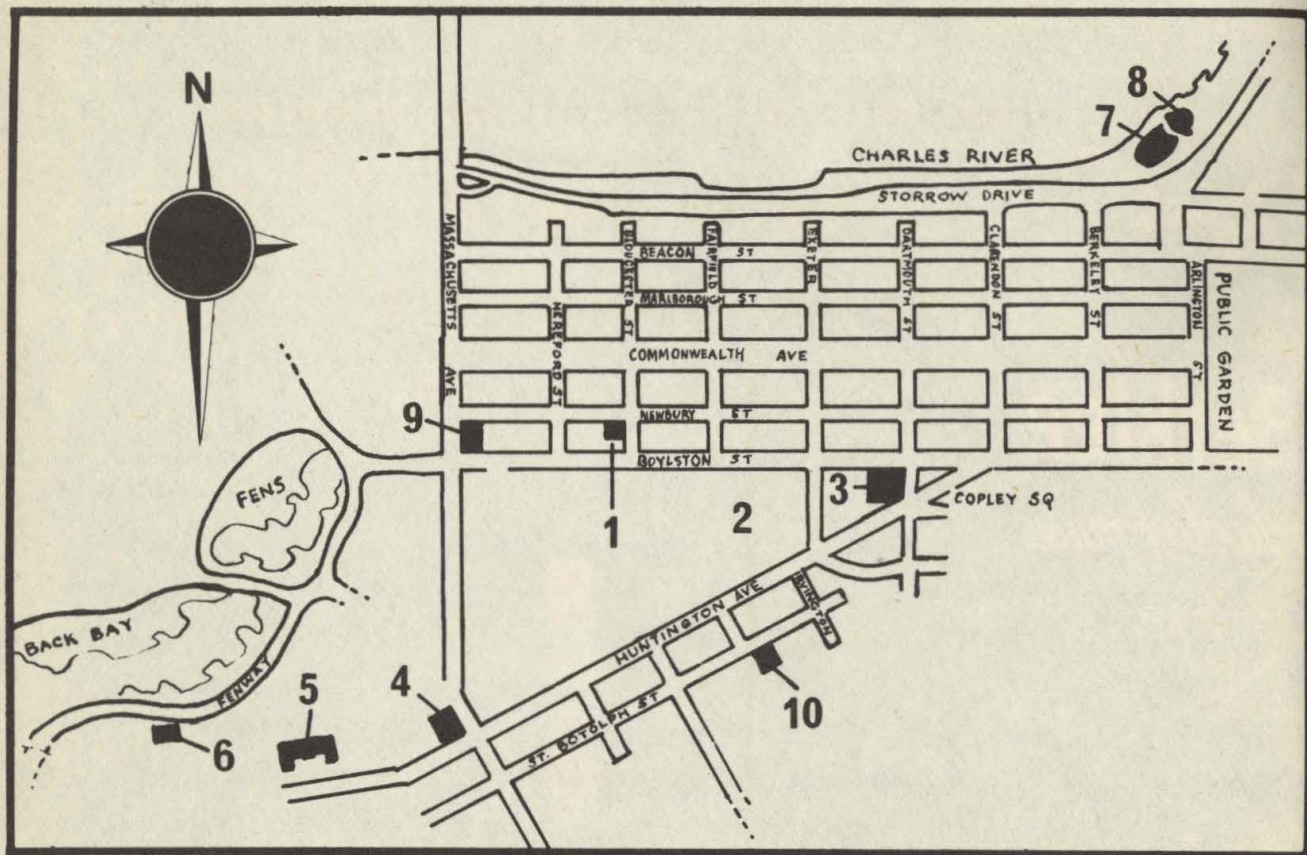
Berklee School of Music, Inc.  
A non-profit educational institution





1940-1941  
1941-1942  
1942-1943  
1943-1944  
1944-1945





## BOSTON'S BACK BAY & VICINITY

- 1 Berklee School
- 2 Prudential Center
- 3 Boston Public Library
- 4 Symphony Hall
- 5 Boston Museum of Fine Arts
- 6 Gardner Museum
- 7 Charles River Esplanade
- 8 The Music Shell (Esplanade Concerts)
- 9 M.T.A. Station
- 10 Musicians Union



# **Berklee** *school of music*

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

**LAWRENCE BERK, *Executive Director***

**ROBERT SHARE, *Administrator***

**RICHARD BOBBITT, *Dean***

**284 Newbury Street  
Boston 15, Massachusetts**





Lawrence Berk, founder and director of Berklee School of Music.



# calendar

	1964-65	1965-66
<b>FALL SESSION</b>		
Registration	Sept. 14	Sept. 20
Instruction begins	Sept. 15	Sept. 21
* Columbus Day	Oct. 12	Oct. 12
* Veterans Day	Nov. 11	Nov. 11
Thanksgiving Recess	Nov. 26-29	Nov. 25-28
Instruction Ends	Dec. 18	Dec. 17
Christmas Recess begins	Dec. 19	Dec. 18
Instruction resumes	Jan. 4	Jan. 3
Examinations begin	Jan. 11	Jan. 17
Examinations end	Jan. 15	Jan. 21
Mid-year recess begins	Jan. 16	Jan. 22
<b>SPRING SESSION</b>		
Registration	Jan. 25	Jan. 31
Instruction begins	Jan. 26	Feb. 1
* Washington's birthday	Feb. 22	Feb. 22
Spring Recess begins	April 10	April 2
Instruction resumes	April 19	April 11
Instruction ends	May 14	May 20
Examinations begin	May 17	May 23
Examinations end	May 21	May 27
<b>SUMMER SESSION</b>		
Registration	June 14	June 13
Instruction begins	June 15	June 14
* Independence Day	July 4	July 4
Instruction ends	Aug. 27	Aug. 26
Examinations begin	Aug. 30	Aug. 29
Examinations	Sept. 3	Sept. 2
<b>** SPECIAL 6-WEEK SUMMER SESSIONS</b>		
	First Session	
Registration	June 14	June 13
Instruction begins	June 15	June 14
* Independence Day	July 4	July 4
Instruction ends	July 23	July 22
	Second Session	
Registration	July 26	July 25
Instruction begins	July 27	July 26
Instruction ends	Sept. 3	Sept. 2

\* Holidays

\*\* First and second sessions may be taken consecutively to earn credit for one full semester.



# *table of contents*

---

CALENDAR .....	5
HISTORY OF BERKLEE.....	9
THE BERKLEE APPROACH.....	11
ADMISSION REQUIREMENTS.....	13
The Degree Program.....	14
The Professional Diploma Program.....	15
ADMINISTRATION .....	16
FACULTY.....	17
CURRICULUM.....	24
The Degree Program.....	26
Major in Composition.....	26
Major in Music Education.....	27
Major in Orchestral Instrument.....	27
The Professional Diploma Program.....	28
Major in Arranging and Composition.....	28
Major in Instrumental Performance.....	28
DESCRIPTION OF COURSES.....	30
Theory and Arranging.....	30
Instrumental and Laboratory Studies.....	35
Literature of Music.....	39
Academics .....	40
INSTRUMENTAL STUDIES.....	43
SPECIAL INSTRUCTION.....	46



PERSONAL SUPERVISION AND COUNSELING.....	47
FINANCIAL ASSISTANCE.....	48
GENERAL INFORMATION.....	49
Facilities .....	49
Residence for Men.....	49
Residence for Women.....	51
Placement.....	51
Veterans .....	51
RECORDS AND PUBLICATIONS.....	52
"Jazz in the Classroom" Records.....	52
"Jazz in the Classroom" Scores.....	52
Method Books.....	52
INTERNATIONAL JAZZ PROGRAM.....	53
GENERAL REGULATIONS.....	54
TUITION AND FEES.....	56





*Table of contents*

FINANCIAL ASSISTANCE ..... 10  
GENERAL INFORMATION ..... 11  
FACILITIES ..... 11  
RESIDENCE FOR MEN ..... 12  
RESIDENCE FOR WOMEN ..... 13  
PLACEMENT ..... 14  
VETERANS ..... 15  
RECORDS AND PUBLICATIONS ..... 16  
"Jazz in the Classroom" Records ..... 17  
"Jazz in the Classroom" Books ..... 18  
Method Books ..... 19  
Music in Community ..... 20

Berklee School of Music is a non-profit, coeducational institution incorporated under the laws of the Commonwealth of Massachusetts, and accredited by the Massachusetts Board of Collegiate Authority and the Massachusetts Board of Education. Berklee School is approved by the U.S. Government as an institution of learning for the attendance of non-immigrant students under the Immigration and Nationality Act, and for the training of Veterans under the G.I. Bill of Rights.



# *history of berklee school*

---

The Berklee School of Music was founded in 1945 by Lawrence Berk with the purpose of initiating a pioneering program in music education which emphasized the development of techniques for the composing, teaching, and better understanding of 20th century music.

The early years in the evolution of the Berklee curriculum were occupied with the formulation of fundamental theoretical principles which could be easily adapted to the teaching of music from all periods, but at the same time, could provide ready insight into the manifold problems arising from the rapidly expanding musical repertory of the modern idiom. The development of theoretical and analytical techniques flourished simultaneously with an intensive program of ensemble performance and composition-arranging workshops which provided the opportunity for students to play and hear their works in practical laboratory sessions. Both the School and the program of training have undergone considerable expansion since their inception, and Berklee is now well established as an international music center for the training and education of career musicians from this nation and many foreign countries.

## **Degree Programs**

In 1958 a plan of concurrent study was instituted in affiliation with the Boston Conservatory of Music which enabled students to earn the degree of Bachelor of Music while still receiving highly specialized training in the modern idiom at Berklee. In 1962 the School was incorporated under a Board of Trustees as a non-profit organization, and in 1963 Berklee School of Music obtained its own degree-granting charter which authorized the conferring of the degree of Bachelor of Music in Composition, Music Education, and Applied Music.

## **Location**

Berklee School is located in the very heart of Boston's cultural area. The school buildings are immediately adjacent to the new Prudential Center which provides numerous facilities for the performing arts, including a new civic auditorium, Symphony Hall, the Boston Public Library, the Museum of Fine Arts, Gardner Museum, and the Charles River Esplanade music shell are all within close walking distance. Public transportation facilities are within a few steps of the School.





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.



(l. to r.) Arthur Fiedler; Lawrence Berk; George Wein.



## *the berklee approach*

---

Music as a career today is alive with opportunities...interesting, varied, challenging, remunerative. The student who has received a sound and well-rounded musical education has a wide choice of secure, desirable positions that offer monetary as well as aesthetic rewards. However, the techniques of modern American music - especially those adaptable to jazz and program music for studio ensembles - 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, formal musical training under the tutelage of experienced, professional musicians.

The student with professional objectives in music must undertake a pertinent study program which concentrates 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.

The primary purpose of Berklee School of Music is to prepare eligible students for careers as instrumentalists, arrangers, composers and teachers. The curriculum is designed to qualify each student as

- (1) a proficient instrumentalist, capable of interpreting a variety of musical styles;
- (2) a creative arranger-composer, capable of contributing to the evolution and growth of our musical culture;
- (3) an inspiring teacher, capable of presenting an organized approach to the techniques of music .

### **Laboratory Sessions**

Basic to Berklee's curriculum are the laboratory sessions. In these sessions, utilizing ensembles varying in size from the section to the complete orchestra, the student hears, tests and evaluates his own work.



Another feature of the laboratory sessions is the audio-visual projection of model and student scores, which enables 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. In this manner the practical applications of various techniques discussed in the theory classes are illustrated visually and aurally.

### **Personalized student-teacher relationship**

In addition to the modern instructional techniques of the laboratory sessions, 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 a 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 further vitalize and strengthen the contact between instructor and pupil.

### **Berklee's Unique Theory System**

Underlying the composition instruction at Berklee is a comprehensive and universal method applicable to 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 method, completely original with Berklee School, includes the application of techniques conceived by the outstanding 20th century theorist, the late Joseph Schillinger. The Schillinger System has been an integral part of the Berklee curriculum since the founding of the School by Lawrence Berk, one of the original twelve authorized teachers of the system. Joseph Schillinger was also the teacher of such luminaries as George Gershwin, Nathan van Cleave, Franklyn Marks, Vernon Duke, Leith Stevens, Elmer Bernstein, and Oscar Levant.



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



# admission requirements

---

The Office of Admissions, Berklee School of Music, 284 Newbury St., Boston 15, Massachusetts is in charge of all matters concerning admission. Each applicant should obtain an application form from this office. Since the number of new students that can be admitted to Berklee each year is limited, students should complete the application procedure at their earliest convenience.

## **Advance Deposit**

Upon notification of acceptance, all applicants are required to make an advance deposit of \$60 which includes the Registration Fee of \$10 and a \$50 deposit against tuition costs for the first semester. This deposit is not refundable, and may not be applied to any other semester.

## **Payment of Tuition**

Tuition and fees are payable in full on or before the starting date of each semester. Checks should be drawn to the order of Berklee School of Music.

## **Registration**

Payment of tuition and fees is part of registration; accordingly, no student's registration is complete until all tuition and fees for the current semester 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.

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. 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.



## Foreign Students

Persons who are citizens of foreign countries may apply for admission in the normal manner, but all foreign applicants must consult their United States consular officer abroad regarding Immigration regulations, and present the proper documents to qualify for a student visa. The applicant must also give evidence of an adequate knowledge of English to the consular officer, and must present a FORM I-20 which confirms admission to the school.

## THE DEGREE PROGRAM

Graduation from an accredited high school or preparatory school is the normal prerequisite for admission to the Degree program. The secondary school record is expected to total a minimum of 16 units, as follows:

English .....	4
* Modern Language.....	2
Higher Mathematics.....	1
Laboratory Science.....	1
Social Studies.....	1
Approved Electives (language, mathematics, social or laboratory science, fine arts).....	4
Free Electives.....	<u>3</u>
	16

Other requirements, as specified on the official School application form, include letters of reference. Degree applicants are also required to submit scores of at least one national college entrance examination. These examinations are given by the applicant's secondary school or by direct arrangement with

The College Entrance Examination Board  
Box 592, Princeton, N.J. (Eastern Office)  
Box 27896, Los Angeles 27, Calif. (Western Office) or

The American College Testing Program  
Box 168  
Iowa City, Iowa

## Transfer Credits

Transfer credits may be accepted from an approved institution of higher education. However, credit will not be allowed for courses in which the applicant has received a grade lower than "C-", or its equivalent, and transfer placement in music courses will be determined by examination. In all cases, at least four semesters of full-time study must normally be spent at Berklee to qualify for the Degree.

## High School Equivalency

Applicants who are not high school graduates will be considered for admission to the Degree course on the basis of official documents certifying to equivalent preparation. In many states these documents may be obtained by satisfactory completion of high school equivalency examinations on the basis of which the State Board of Education will issue a State High School Equivalency Diploma. Residents of states in which such an arrangement is not in effect should consult their State Board of Education for information concerning the process by which they may establish officially the equivalent of a high school education.

\* Applicants with a deficiency in modern language may fulfill the 2 unit language requirement by taking a foreign language at Berklee. The deficiency must be eliminated before the Junior year.



### **The 5 Year Degree Program**

Applicants for the Degree program whose high school records are incomplete, or indicate the need for additional work in English and Reading Skills, may be accepted into the five year Degree program. The initial year of this program is preparatory in nature. It affords students the opportunity for removing high school deficiencies and acquiring requisite proficiency in basic English while, at the same time, providing each student with sufficient foundational work in music to ensure the successful pursuance of regular Degree studies which begin in the second year of the program.

## **THE PROFESSIONAL DIPLOMA PROGRAM**

Applicants for admission to the professional Diploma program should have

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

In addition, the Admissions Office may admit a limited number of students to the Diploma program 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 so desire.

### **Transfer to the Degree Program**

Students on the Diploma program who wish to transfer to the Degree program may do so provided that they are able to meet the requirements stated for admission to Degree work. Such students must notify the Dean of their intentions at least one full semester prior to the time of their formal application for change of status.

Freshmen seek assistance from Student Advisor, Lillian Lee.





# *administration*

---

## **Officers**

**LAWRENCE BERK, Executive Director**

**ROBERT SHARE, Administrator**

**RICHARD BOBBITT, Dean**

**WILLIAM CURTIS, Registrar**

## **Staff**

**Assistant Registrar: Claudette Lemire**

**Bursar: Miriam M. Pyke**

**Assistant Bursar: Jacqueline White**

**Student Advisor: Lillian Lee**

**Veterans Counselor: Russell A. Green**

**Librarian: Cabot A. Eaton**

## **ADVISORY BOARD**

John Corley  
Max Freedman  
Kalman Novak  
Daniel Silver  
Nicolas Slonimsky  
James G. Zafris

## **NATIONAL ADVISORY COMMITTEE**

Dave Brubeck  
Alan Hovhaness  
Quincy Jones  
Stan Kenton  
Norman Leyden  
Henry Mancini  
Marshall Stearn  
Charles Suber

## **INTERNATIONAL ADVISORY COMMITTEE**

Joachim Berendt, Germany  
Roy Carr, Great Britain  
Willis Conover, U.S.A.  
Miroslav Hermansky, Czechoslovakia  
Herman Kosla, Israel  
Arif Mardin, Turkey  
Ahmad Merican, Malaya  
Arrigo Polillo, Italy



Contemporary Music Woodwind Quintet  
In Residence.



**LAWRENCE BERK, Executive Director**

B.S., Massachusetts Institute of Technology. Composition, theory, and dramatic program music with Joseph Schillinger. Staff arranger for NBC and CBS radio; composer-arranger for various film series and Radio City Music Hall theatrical productions. One of first Authorized Teachers of the Schillinger System. Regional representative of the Schillinger Society. Advisory board of the Inter-collegiate Jazz Festival. Founding member, Board of Directors of the American Music Foundation; Member, Board of Directors, M.I.T. Stein Club; founded Berklee School of Music in 1945.

**RICHARD BOBBITT, Dean (*Theory, Composition, Scoring*)**

B.S., Davidson College; B.M. (Composition) Boston Conservatory; M.M. (Composition) Boston University; Ph.D. (Musicology, Theory emphasis) Boston University. Arranging with Eddie Sauter. Composition and Theory with Alan Hovhaness, Nicolas Slonimsky, Walter Piston, Stefan Wolpe. Musicology with Otto Kinkeldy and Karl Geiringer. Associate Dean, Boston Conservatory 1960-1961; Director, 1961-1963. Writer on music theory. Member, Advisory Committee Boston Civic Symphony; Examining Board of the Schillinger Institute; Pi Kappa Lambda National Honor Society. Authorized Teacher of the Schillinger System.

**JOHN COFFEY, Supervisor of Brass Instruction**

Graduate of the Curtis Institute. First trombonist: Radio City Music Hall, NBC orchestras. Member of the Cleveland Symphony and Boston Symphony Orchestra.

**WESLEY COPPLESTONE (*Voice Class*)**

A.B., Boston University. Soloist with Boston Symphony, Philadelphia Symphony and many other organizations. NBC Radio programs and numerous recital engagements throughout the East. Chairman, Voice Department, University of New Hampshire 1941-1945.





**WILLIAM H. CURTIS, Registrar** (*Bass, Theory*)

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

**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 and television experience.

**DEAN EARL** (*Piano, Theory*)

Wide professional experience including engagements with Sonny Stitt, Charlie Parker, Ben Webster. Active arranger and performer in theatrical and jazz idioms. Berklee alumnus.

**GERALD A. FAVERMAN** (*History*)

B.S., Boston College; M.A., Boston University; Ph.D. candidate (History), Boston University. Lecturer in Soviet History and Strategy for Department of Defense 1957-59. Assistant Professor of History, Calvin Coolidge College.



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



**RAYMOND S. KOTWICA** (*Trumpet*)

B.M., Boston University. Private study under Georges Mager. Lead trumpet, Schubert Theatre. Recognized authority on breath control and embouchure problems. Former brass instructor in Greater Boston public schools.

**LEONARD LANE** (*Voice*)

B.S., Tufts University. Former staff vocalist with WCDA and WMCA; New York. Personal appearances at Leon and Eddie's, New York; the Troica, Washington, D.C.; and the Five O'Clock Club, Miami.

**JOHN LAPORTA** (*Improvisation, Arranging, Ensemble*)

B.M., M.Mus.Ed., Manhattan School of Music. Private studies with Herman Pade, William Dietrich, Joseph Gigliotti, Leon Russianoff, Robert Morriss, Ernst Toch, Alexiis Haieff. Performances under Igor Stravinsky, David Broekman, Gunther Schuller, Leonard Bernstein. Saxophonist-arranger with Woody Herman. Instructor, Stan Kenton Stage Band Clinics.

**ALFRED LEE** (*Piano, Solfege*)

M.M., New England Conservatory; Mus.M., Yale University. Special studies with Paul Sander, Munich Musik-Academie. Extensive experience as Music Director, including the Seton Guild Show.

**LILLIAN LEE** (*Student Advisor*)

B.M., New England Conservatory of Music. Special language studies, Boston University; graduate study at Longy School of Music in Voice. Professional singing experience in N.E. Opera Theatre, Boston Lyric Theatre, and Boston Opera Guild Tour. Extensive concert experience. Solfege with Gaston Dufresne.

**JOHN LINDSEY** (*Fine Arts*)

B.A., Ohio State University; M.A., Columbia Teachers College. Teaching Fellow in Comparative Arts, Columbia Teachers College. Instructor in Fine Arts, Ohio State University. Conducted own lecture series for numerous college groups throughout the Mid-west.

**EVERETT LONGSTRETH** (*Arranging, Composition, Ensemble*)

Trumpet-arranger with Sam Donahue, Billy May, Johnny Long, Herb Pomeroy, Woody Herman. Berklee alumnus. Authorized Teacher of the Schillinger System.



**GEORGE MADSEN** (*Flute*)

Study with Georges Laurent. Numerous recordings as soloist, including RCA Victor. Instructor in Flute in Boston Public School System. Member, Boston Symphony Orchestra.

**WILLIAM J. MALOOF** (*Theory, Arranging, Composition, Ensemble*)

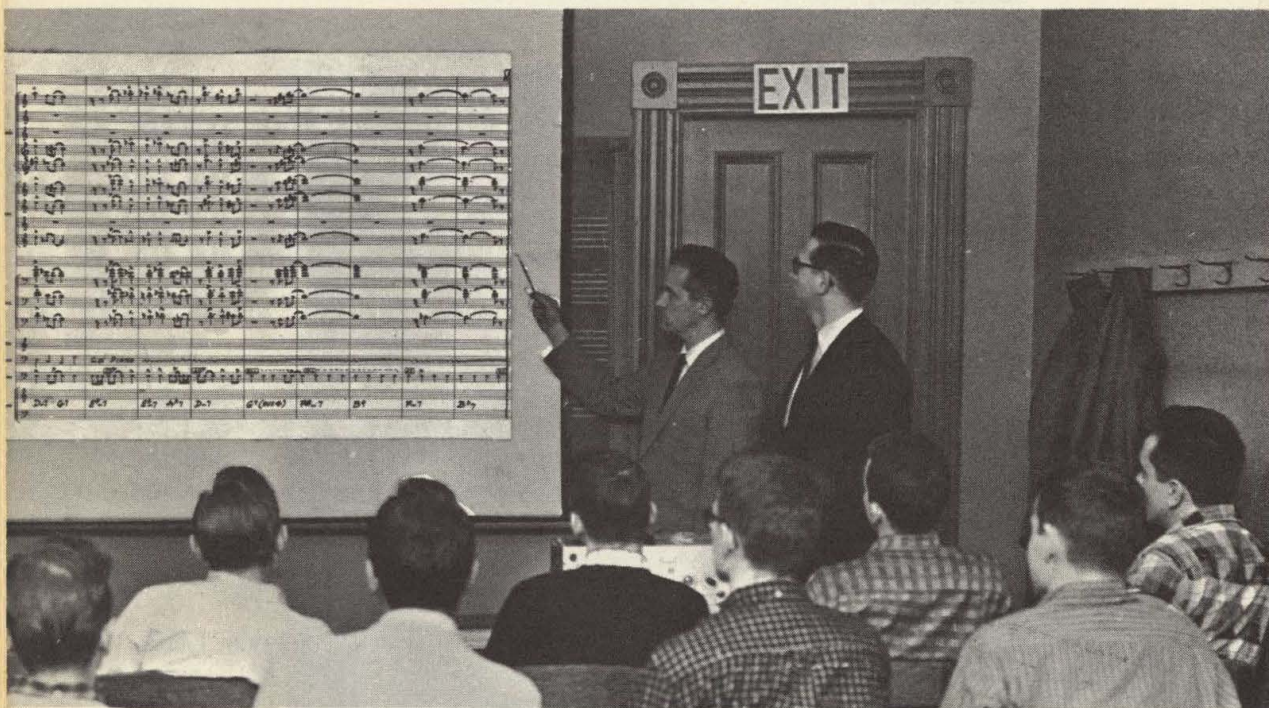
B.M., M.M., Boston University. Conductor Boston Public School Symphonic Band and Symphony Orchestra; U.S. Naval Training Dance Band and Concert Orchestra. Compositions performed throughout New England area, including Kresge Auditorium(M.I.T.) and Jordan Hall.

**GEORGE MARSHALL** (*Violin*)

Study with M. Posselt, E. Ondricek, L.P. Scriven. Concert master with Verdi Opera Society, New England Philharmonic, State Symphony Orchestra, and numerous theatre orchestras.

**MURPHY, MICHAEL** (*English*)

A.B. , Ed.M., University of Illinois; Ed.D. candidate, Harvard University. Instructor in English, University of Illinois. Teaching Fellow, Harvard University. Director, Remedial Reading Clinic, U. of Illinois. Member, Phi Beta Kappa and Phi Kappa Phi national honor societies.



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





Student band during appearance on WGBH-TV series, "Jazz With Father O'Connor!"

**JACK PETERSEN** (*Guitar, Improvisation*)

Undergraduate studies, North Texas State Teachers College. Guitarist with Hal McIntyre, Ralph Marterie. Extensive teaching and professional experience. Author of "A Modern Method for Guitar."

**HERB POMEROY** (*Arranging, Theory, Ensemble, Jazz Workshop*)

Undergraduate studies, Harvard University. Featured jazz trumpet and arranger with Charlie Parker, Stan Kenton, Lionel Hampton, Charlie Mariano. Recordings include Capitol, Roulette, and United Artists. Leader of Herb Pomeroy Orchestra. Berklee alumnus.

**CAROL LOUISE PORTER** (*French, German*)

B.A., Florida State University. Extended residence abroad in both France and Germany. Graduate study in Modern Languages, Sorbonne University, Paris, France. Instructor in Modern Languages, Trinity College.

**MORGAN POWELL** (*Composition, Arranging, Ensemble*)

B.M., M.M., North Texas State University. Teaching Fellow in Arranging, Composition, Ensemble at North Texas State 1959-1961; Instructor, 1961-1963. Instructor at Kenton Band Clinics 1962, 1963 in trombone and Arranging.



PASQUALE L. PRENCIPE (*Woodwinds, Theory, Music Education, Ensemble*)

B.Mus.Ed., Boston Conservatory; M.M. and Artist's Diploma, New England Conservatory. Clarinet-saxophone with Baltimore Symphony, North Carolina Symphony, Boston Pops Orchestra, Al Donahue Orchestra; extra clarinet with Boston Symphony Orchestra. Woodwind instructor in State schools.

JAMES A. PROGRIS (*Theory, Composition, Arranging, Ensemble*)

B.M., M.M., Boston Conservatory of Music. Special studies, Boston University. Counterpoint with Hugo Norden. Composer of dramatic program music for radio and television ensembles. Extensive experience as professional arranger and pianist. Instructor in instrumental classes for public schools in the Boston area. Berklee alumnus.

JOSEPH REPOSO (*Piano, Theory, Composition*)

B.A., Harvard University. Composition Diploma, American Conservatory at Fontainebleau. Private studies at Ecole Normale de Musique with Nadia Boulanger. Experienced jazz pianist, theatrical composer and conductor.

RAYMOND SANTISI (*Piano, Scoring, Jazz Workshop*)

Undergraduate studies, Boston Conservatory of Music. Featured jazz pianist on Capitol, Prestige, Roulette, United Artists Records. Pianist and arranger with Herb Pomeroy Orchestra and Serge Chaloff Sextet. Berklee alumnus.

PAUL SCHMELING (*Piano*)

B. M., Boston Conservatory of Music. Special studies, University of Pittsburgh. Extensive professional experience in wide variety of piano styles and musical idioms. Berklee alumnus.

HARRY SHAPIRO (*French Horn*)

B. M., New England Conservatory of Music. Scholarship student, Juilliard Graduate School. Study with Joseph Fronzl. Member, Boston Symphony Orchestra.

ROBERT SHARE, Administrator (*Theory, Scoring*)

Undergraduate studies in Composition, Boston University. Many years experience as instrumentalist and arranger for television, theatre, and dance orchestras. Authorized Teacher of the Schillinger System. Adjudicator, Intercollegiate Jazz Festivals at Notre Dame, Villanova, Georgetown University. Guest lecturer, School of Jazz, Lenox, Mass. Member, American Society of Composers, Authors and Publishers. Special consultant to the Music Committee of the President's People to People program and to the Music Division of "Voice of America," United States Information Agency.



**GERALD SIDDON** (*Theory, Arranging, Composition*)

B. M., Boston Conservatory of Music; graduate studies, Brandeis University. Special studies with Harold Shapiro, and Gustav Reese. Active composer; works performed by M.I.T. Symphony and Brandeis String Quartet. Experienced composer - arranger and instrumentalist in a variety of musical idioms. Berklee alumnus.

**JOSEPH E. VIOLA**, Supervisor of Reed Instruction

Solo instrumentalist on clarinet, saxophone, oboe, English horn. Resident study in Paris with Marcel Mule. Extensive professional performance in radio, television, and musical theatre orchestras. Transcriptions and recordings under Ray Block, Mark Warnow, and Richard Himber at CBS and NBC, New York and California.

**MALCOLM WETHERBEE** (*Psychology, Philosophy, Sociology*)

B.S., Gordon College; B.D. (Social Relations), Harvard University; M.A. (Psychology), Boston University. Doctoral candidate, Boston University. Clinical field work in institutions of the Boston area. Instructor in Social Science, New Bedford Schools; Psychology and Guidance, Boston University (C.I.T.). Visiting lecturer, Burdette College.

**RICHARD WRIGHT** (*Theory, Arranging, Ensemble*)

Undergraduate studies, University of Washington. Director and Staff Arranger, Third A.F. Band, London, England, 1955-58. Staff Arranger for leading recording studios in Boston; leader of own jazz group. Composer of numerous published works. Instrumental instructor in Brass in public schools of the Boston area.



Instructor Morgan Powell coaches brass section.



## *curriculum*

---

The Berklee curriculum is designed to prepare the student for a successful career as a professional musician. The immediate concern is with the practical application of up-to-date teaching methods in a stimulating and productive atmosphere.

Two principal programs are available:

- (1) The Degree Program - for students desiring to pursue the Bachelor of Music Degree in Composition, Music Education (primarily for persons who intend to teach in public secondary schools), and Applied Music
- (2) The Professional Diploma Program - for students planning a performance or arranging career in the various current fields of professional music.



John Coffey conducts student brass choir.



Two Year Certificate Course: The Certificate is awarded to students who successfully complete the first two years of the Professional Diploma Course.

## THE DEGREE PROGRAM

Candidates for the Bachelor of Music Degree must complete all prescribed courses of study, and demonstrate an instrumental proficiency satisfactory to the Faculty. At least four-fifths of all earned credit must average a grade of "C" or higher.



Instructor Jack Petersen works with guitar student.



# OUTLINE OF COURSES LEADING TO THE DEGREE OF BACHELOR OF MUSIC

Students majoring in Composition and Music Education will receive six full semesters of Arranging. This important addition to the usual traditional program in these areas provides an invaluable awareness of the many mixed ensemble problems encountered in professional music.

## Major in Composition

All compositions done for credit must be submitted to the Dean on or before May 15th of the Senior year. Manuscripts must be bound and in ink (photocopies of pencil scores are also acceptable).

The minimum requirements for the Degree include:

- (1) at least 6 works in smaller forms - pieces for piano, songs, or solos for orchestral instruments with appropriate accompaniment.
- (2) two a cappella choral works which demonstrate, respectively, the ability to handle 16th century and 20th century styles.
- (3) a composition for string quartet or wind ensemble which evidences thorough knowledge of two, three and four-part fugal writing.
- (4) a sonata for piano, or solo instrument with piano.
- (5) an extended work (Senior project) for full contemporary orchestra.

FIRST YEAR	CREDIT*	SECOND YEAR	CREDIT
1-201 (A) Harmony 1-2.....	4	3-401 (A) Harmony 3-4.....	4
1-203 Counterpoint 1-2.....	4	3-403 Counterpoint 3-4.....	4
1-211 (A) Arranging.....	4	3-404 Composition 1-2.....	4
1-213 (A) Melody & Improvisation.....	2	3-411 (A) Arranging.....	4
1-221 Instrument**.....	6	3-412 (A) Score Analysis.....	2
1-225 Ensemble.....	2	3-421 Instrument**.....	6
1-232 Solfege 1-2.....	2	3-425 Ensemble.....	2
1-262 English 1-2.....	6	3-432 Solfege 3-4.....	2
1-264 History of Western Civilization 1-2.....	6	3-451 History and Literature of Music 1-2.....	4
	36	3-463 English 3-4.....	6
			36
THIRD YEAR	CREDIT	FOURTH YEAR	CREDIT
5-601 Harmony 5-6.....	4	7-804 Composition 5-6.....	8
5-603 Counterpoint 5-6.....	4	7-816 Advanced Instrumentation.....	4
5-604 Composition 3-4.....	4	7-821 Instrument.....	4
5-611 Arranging.....	4	7-825 Ensemble.....	2
5-621 Instrument.....	4	773 Psychology of Music (1st semester).....	3
5-625 Ensemble.....	2	874 Acoustics (2nd semester).....	3
5-629 Conducting 1-2.....	2	7-875 Fine Arts 1-2.....	2
5-651 History and Literature of Music 3-4.....	4	7-883 (4) Language: French (German).....	6
5-683 (4) Language: French (German).....	6		32
	34		

\* A semester credit is equivalent to one hour class meeting per week for one semester of sixteen weeks.

\*\* Composition majors must elect piano, along with their principal instrument, for at least the first 4 semesters. The remaining 4 semesters of applied music must be such as to acquire a demonstrably functional knowledge of a string instrument (2 semesters minimum) and a woodwind or brass instrument.



## Major in Music Education

FIRST YEAR	CREDIT	SECOND YEAR	CREDIT
1-201 (A) Harmony 1-2.....	4	3-401 (A) Harmony 3-4.....	4
1-203 Counterpoint 1-2.....	4	3-404 Composition 1-2.....	4
1-211 Arranging.....	4	3-411 (A) Arranging.....	4
1-213 (A) Melody and Improvisation.....	2	3-412 (A) Score Analysis.....	2
1-221 Instrument (principal).....	4	3-421 Instrument (principal).....	4
1-222 Piano (functional)*.....	2	3-422 Piano (functional)*.....	2
1-225 Ensemble.....	2	3-425 Ensemble.....	2
1-232 Solfege 1-2.....	2	3-432 Solfege 3-4.....	2
235 Woodwind Class (2nd semester).....	2	3-433 Voice Class 1-2.....	2
1-262 English 1-2.....	6	3-434 String Class 1-2.....	2
1-264 History of Western Civilization 1-2.....	6	3-451 History and Literature of Music 1-2.....	4
	<u>38</u>	3-463 English 3-4.....	6
			<u>38</u>

THIRD YEAR	CREDIT	FOURTH YEAR	CREDIT
5-611 Arranging.....	4	7-815 Instrumentation 1-2.....	4
5-621 Instrument (principal).....	4	7-821 Instrument (principal).....	4
5-624 Keyboard Improvisation.....	2	7-825 Ensemble.....	2
5-625 Ensemble.....	2	7-828 Vocal & Instrumental Workshop..	2
5-629 Conducting 1-2.....	2	7-839 Practice Teaching.....	6
536 Brass Class (1st sem.).....	1	7-854 Instrumental Literature and Materials.....	2
637 Percussion Class (2nd sem.)....	1	771 Introduction to Philosophy (1st sem.).....	3
5-638 Mus. Ed. Observation.....	2	871 Philosophy of Education (2nd sem.).....	3
5-651 History and Literature of Music 3-4.....	4	773 Psychology of Music.....	3
556 Music in Elementary Education... 3		874 Acoustics.....	3
656 Music in Secondary Education... 3		7-875 Fine Arts 1-2.....	2
5-672 Psychology 1-2.....	6		<u>34</u>
	<u>34</u>		

## Major in Piano or Orchestral Instrument\*\*

FIRST YEAR	CREDIT	SECOND YEAR	CREDIT
1-201 (A) Harmony 1-2.....	4	3-401 (A) Harmony 3-4.....	4
1-203 Counterpoint 1-2.....	4	3-404 Composition 1-2.....	4
1-211 (A) Arranging.....	4	3-411 (A) Arranging.....	4
1-213 (A) Melody & Improvisation.....	2	3-412 (A) Score Analysis.....	2
1-221 Instrument (principal).....	6	3-421 Instrumental (principal).....	6
1-222 Piano (functional)***.....	2	3-422 Piano (functional)***.....	2
1-225 Ensemble.....	2	3-425 Ensemble.....	2
1-232 Solfege 1-2.....	2	3-432 Solfege 3-4.....	2
1-262 English 1-2.....	6	3-451 History and Literature of Music 1-2.....	4
1-264 History of Western Civilization 1-2.....	6	3-463 English 3-4.....	6
	<u>38</u>		<u>36</u>

THIRD YEAR	CREDIT	FOURTH YEAR	CREDIT
5-621 Instrument (principal).....	10	7-806 Form and Analysis 1-2.....	4
5-625 Ensemble (chamber).....	2	7-815 Instrumentation 1-2.....	4
Orchestra and/or Band.....	2	7-821 Instrument (principal).....	10
5-629 Conducting 1-2.....	2	7-825 Ensemble (chamber).....	2
5-651 History and Literature of Music 3-4.....	4	Orchestra and/or Band.....	2
5-654 Literature and Materials.....	2	7-855 Pedagogy of Applied Music.....	4
5-672 Psychology 1-2.....	6	7-875 Fine Arts 1-2.....	2
Academic Elective.....	6	Academic Elective.....	6
	<u>34</u>	Senior Recital.....	0
			<u>34</u>

\* Not required for students whose principal instrument is piano, but all Music Education candidates must satisfactorily demonstrate adequate sight reading and improvisational ability.

\*\* Includes Applied Music major in saxophone and guitar.

\*\*\* Not required for Piano majors.



# THE PROFESSIONAL DIPLOMA PROGRAM

The Professional Diploma is awarded to students who complete all prescribed courses in their chosen area of study and demonstrate satisfactory technical proficiency in arranging-composition or instrumental performance. The Diploma program is devoted entirely to the study of music and does not include the academic courses required of degree-course students.

The intensive concentration of musical subjects provided in this program provides the student with the necessary techniques for developing his arranging and/or performing talents to the utmost in order that he may be thoroughly prepared to meet the highly specialized demands of a career in professional music.

## Major in Arranging and Composition

FIRST YEAR	CREDIT	SECOND YEAR	CREDIT
1-201 (A)Harmony 1-2.....	4	3-401 (A)Harmony 3-4.....	4
1-203 Counterpoint 1-2.....	4	3-403 Counterpoint 3-4.....	4
1-211 (A)Arranging.....	4	3-404 Composition 1-2.....	4
1-212 (A)Score Analysis.....	2	3-411(A)Arranging.....	4
1-213 (A)Melody & Improvisation.....	2	3-412 (A)Score Analysis.....	2
214 Basic Instrumentation.....	1	3-421 Instrument (principal).....	4
1-221 Instrument (principal).....	4	3-422 Piano (functional).....	2
1-222 Piano (functional).....	2	3-425 Ensemble.....	2
1-225 Ensemble.....	2	3-431 Ear Training.....	2
1-231 Ear Training.....	2		<u>28</u>
152 History of Jazz.....	1		
	<u>28</u>		
THIRD YEAR	CREDIT	FOURTH YEAR	CREDIT
5-602 Harmonic Analysis.....	2	7-802 Harmonic Analysis.....	2
5-604 Composition 3-4.....	4	7-804 Composition 5-6.....	4
5-605 Composition Seminar.....	4	7-805 Composition Seminar.....	4
5-611 (A)Arranging.....	4	7-811 (A)Arranging.....	4
5-612 (A)Score Analysis.....	4	7-812 (A)Score Analysis.....	4
5-621 Instrument (principal).....	4	7-821 Instrument (principal).....	4
5-623 Secondary Instrument (elective).....	4	7-823 Secondary Instrument (elective).....	4
5-625 Ensemble.....	2	7-829 Conducting.....	2
	<u>28</u>	7-851 History of Music 1-2.....	4
			<u>32</u>

## Major in Instrumental Performance

FIRST YEAR	CREDIT	SECOND YEAR	CREDIT
1-201 (I) Harmony Workshop.....	4	3-401 (I) Harmony Workshop.....	4
1-211 (I) Arranging.....	4	3-411 (I) Arranging.....	4
1-213 (I) Melody & Improvisation.....	4	3-412 (I) Score Analysis.....	2
214 Basic Instrumentation.....	1	3-413 (I) Melody & Improvisation.....	4
1-221 Instrument (principal).....	4	3-421 Instrument (principal).....	4
1-222 Piano (functional).....	2	3-423 Secondary Instrument (elective).....	4
1-225 Ensemble.....	2	3-425 Ensemble.....	4
1-226 Ensemble Workshop.....	2	3-431 Ear Training.....	2
1-227 Repertory Workshop.....	2		<u>28</u>
1-231 Ear Training.....	2		
152 History of Jazz.....	1		
	<u>28</u>		
THIRD YEAR	CREDIT	FOURTH YEAR	CREDIT
5-602 Harmonic Analysis.....	2	7-802 Harmonic Analysis.....	2
5-611 (I) Arranging.....	4	7-811 (I) Arranging.....	4
5-612 (I) Score Analysis.....	4	7-812 (I) Score Analysis.....	4
5-621 Instrument (principal).....	4	7-821 Instrument (principal).....	4
5-623 Secondary Instrument (elective).....	4	7-823 Secondary Instrument (elective).....	4
5-625 Ensemble.....	4	7-825 Ensemble.....	6
5-653 Literature & Materials.....	4	7-829 Conducting 1-2.....	2
	<u>28</u>		<u>28</u>



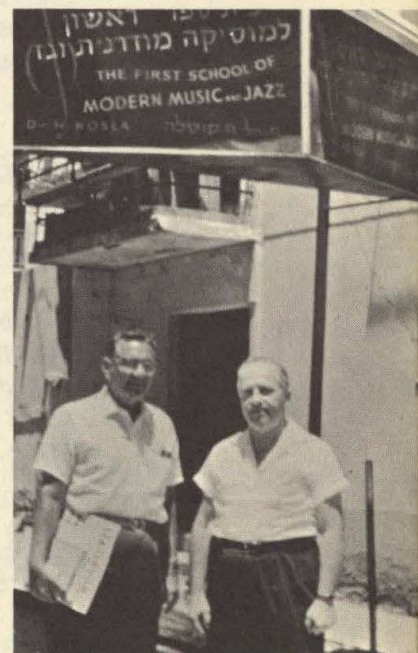


Lawrence Berk and Robert Share with student members of the Berklee International Jazz Septet. (Photograph by William Claxton)



Berklee students from Canada, Southern Rhodesia, India, Yugoslavia, Turkey prepare special program for Voice of America broadcast.

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





## *description of courses*

---

### **THEORY AND ARRANGING**

- 1-201 A HARMONY 1-2. Principles of chord progression, harmonic motion, and rhythmic pacing of harmonies. Extension and generalization of standard cadential formulas. Modulations, introductions, endings.  
*2 credits, each semester*
- 3-401 A HARMONY 3-4. Extension of principles of modern chord progression. Analysis of minor key progressions. Correction and/or reharmonization of standard progressions. Application of reharmonization techniques to small group arranging. Progression as a style-control factor.  
*2 credit, each semester*
- 5-601 HARMONY 5-6. An advanced course intended for majors in Composition. Survey of modern harmonic techniques, including polyharmony, pandiatonicism, controlled intervallic textures, and other related devices pertinent to 20th century idioms.  
*2 credits, each semester*
- 1-201 I HARMONY WORKSHOP. Similar course material to HARMONY 1-201 A, but with primary emphasis on the application of harmonic relationships to instrumental performance. An aural awareness of the principles of chord progression is developed through the medium of individual instrumental experience.  
*2 credits, each semester*
- 3-401 I HARMONY WORKSHOP. Continuation and expansion of course 1-201 I.  
*2 credits, each semester*
- 5-602 HARMONIC ANALYSIS. Application of the techniques of chord progression through the medium of specialized (quintet through octet) small group arranging. A concentrated study of advanced reharmonization problems.  
*1 credit, each semester*
- 7-802 HARMONIC ANALYSIS. Continuation and expansion of Course 5-602.  
*1 credit, each semester*



Instructor Herb Pomeroy rehearses student ensemble, (Photograph by William Claxton)



- 1-203 COUNTERPOINT 1-2. Two-part counterpoint. Species and free-style studies. Contrapuntalization of harmony, modal counterpoint, modulating counterpoint. Canon and fugue in unimodal and polymodal relationships.  
*2 credits, each semester*
- 3-403 COUNTERPOINT 3-4. Three-part and four-part counterpoint. Motets, canons and fugues. Contrapuntalization of harmony. Application of contrapuntal techniques to modern chord progression.  
*2 credits, each semester*
- 5-603 COUNTERPOINT 5-6. An advanced course intended for majors in Composition. Higher contrapuntal forms. Study in orchestral fugue, passacaglia, and other variation forms.  
*2 credits, each semester*
- 3-404 COMPOSITION 1-2. Basic principles of composition applied to short forms. Works are composed for piano, solo instruments with or without accompaniment, and small ensemble groups. A synopsis of traditional forms is followed by concentration in the adaptation of fundamental Schillinger techniques to 20th century stylizations.  
*2 credits, each semester*
- 5-604 COMPOSITION 3-4. Composition in larger forms. Sonata, song cycles, tone poem, and miscellaneous a cappella forms. Emphasis on chamber orchestra and choral-instrumental combinations.  
*2 credits, each semester*
- 7-804 COMPOSITION 5-6. Senior project for majors in Composition. An extended work for full contemporary orchestra, with or without choral accompaniment. Intended to demonstrate the student's ability to handle large orchestral groups in a coherent, logical manner.  
*4 credits, each semester*
- 5-605 COMPOSITION SEMINAR. Methods and materials for organized research in style analysis of all periods from the Middle Ages to the present. Emphasis on the analytical techniques developed by the major theorists from Rameau through Schenker and Schillinger.  
*2 credits, each semester*



7-805 COMPOSITION SEMINAR. Principles of dramatic program music. Adaptation of these principles to radio-TV scripts and actual film situations. Study of the Schillinger theory of the psychological bases of music.

*2 credits, each semester*

7-806 FORM AND ANALYSIS 1-2. Intended for majors in Piano or Orchestral Instrument. Formative principles underlying major works in the literature are synthesized in coordination with Pedagogy 7-855. Emphasis on the effect of harmonic rhythm, texture, thematic development, instrumentation, etc. upon musical content.

*2 credits, each semester*

1-211 A ARRANGING. 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. The second semester includes an expansion of the techniques of harmonization of melody, and students produce complete arrangements for four brass, four saxes, and rhythm section. Concerted voicings, constant and variable sectional couplings. Introductions, interludes, modulations, codas, and the study of open harmony in soli and background combinations.

*2 credits, each semester*

3-411 A ARRANGING. Scoring for sections of five voices, soli and concerted. Principles of spread voicing for standard ensemble combinations; reharmonizations, application of pentatonic scales to harmony in fourths, and three-part writing techniques. The second semester includes the techniques of six, seven, and eight-part writing. Arranging for small jazz combinations of two to eight instruments.

*2 credits, each semester*

Sax section works out with instructor, John LaPorta.





511 A ARRANGING. Linear writing and its application to the jazz idiom. Detailed analysis and synthesis of typical linear situations. Application of linear writing to a variety of instrumental groups up to the full band.

*2 credits*

611 A ARRANGING. Fundamentals of arranging for full orchestra. Scoring for strings, strings with woodwinds, and other sectional combinations used in orchestral tutti.

*2 credits*

7-811 A ARRANGING. Scoring for miscellaneous combinations in coordination with Composition Seminar 7-805. Concert sketches for dramatic program music, evolved in the Seminar course, are orchestrated and arranged for a variety of instrumental groups.

*2 credits, each semester*

1-211 I FUNDAMENTALS OF ARRANGING. Basic theory; melodic and rhythmic notation; scale and chord construction; transposition. Techniques for the harmonization of melody. The second semester includes scoring for brass and saxophone sections. Student ensemble performance of class assignments.

*2 credits, each semester*

3-411 I ARRANGING. Complete arrangements for four brass, four saxes, and rhythm section. Concerted voicings, constant and variable sectional couplings. Introductions, interludes, modulations, codas, and the study of open harmony in soli and background combinations.

*2 credits, each semester*

5-611 I ARRANGING. Soli and concerted writing for five brass, five saxes and rhythm. Open voicings, spread voicings, and three-way writing. Application of reharmonization principles, and of pentatonic scales to harmony in fourths. The second semester explores a variety of devices, including the techniques of six, seven, and eight-part writing.

*2 credits, each semester*

7-811 I ARRANGING. Application of linear writing to the jazz idiom, including a variety of instrumental combinations up to the full band. Analysis and synthesis of typical linear textures. The second semester concentrates on scoring for strings, strings with woodwinds, and other sectional combinations used in writing for full orchestra.

*2 credits, each semester*



1-212 A SCORE ANALYSIS. Analysis of student and professional scores. Use of projector and microfilmed scores in conjunction with recorded excerpts enables the student arranger to observe the notation of a score while hearing the music.

*1 credit, each semester*

3-412 A SCORE ANALYSIS. Continued study of professional student scores using the projector and recorded examples.

*1 credit, each semester*

5-612 A SCORE ANALYSIS. Continuation and expansion of Course 3-412 A. Audio-visual materials are coordinated with Arranging 511 A and 611 A.

*2 credits, each semester*

7-812 A SCORE ANALYSIS. Continuation and expansion of Course 5-612 A. Audio-visual materials are coordinated with Arranging 711 A and 811 A.

*2 credits, each semester*

3-412 I Score Analysis. See Course 3-412 A.

5-612 I Score Analysis. See Course 5-612 A.

7-812 I Score Analysis. See Course 7-812 A.

1-213 A MELODY AND IMPROVISATION: A study of the functions of melody in terms of tonal and chord-scale relationships. Techniques for the composition and improvisation of original melodies are developed in conjunction with principles covered in Course 1-201 A. Principles of voice leading applied to melody-writing.

*1 credit, each semester*

1-213 I MELODY AND IMPROVISATION. Similar course material to MELODY 1-213 A, but with primary emphasis on the application of melody-harmony relationships to instrumental performance. A sensitivity for the directional tendencies of melody is developed through the applied melodic analysis of numerous standard tunes.

*2 credits, each semester*

3-413 I MELODY AND IMPROVISATION. Continuation and expansion of Course 1-213 I.

*2 credits, each semester*



214 BASIC INSTRUMENTATION. The study of woodwind, brass, and percussion instruments. The acoustical principles underlying instrumental construction, fingering, tone quality. Discussion of technical problems relating to performance, range limits, melodic flexibility, etc. Demonstrations by students and faculty members.

*1 credit*

7-815 INSTRUMENTATION 1-2. The orchestration of traditional works for concert band, marching band, orchestra, woodwind and brass ensembles. Principles of score layout, articulative notation, and professional part-extraction. Audio-visual study of representative scores.

*2 credits, each semester*

7-816 ADVANCED INSTRUMENTATION. Intended for majors in Composition. Orchestration of outstanding piano works (e.g. Ravel's Gaspard de la Nuit) for full contemporary orchestra. Audio-visual study of representative scores.

*2 credits, each semester*

## **INSTRUMENTAL AND LABORATORY STUDIES**

1-221 PRINCIPAL INSTRUMENT. Intensive private study of  
3-421 the technique and repertory of the student's principal  
5-621 instrument. Problems of tone production, phrasing,  
7-821 control, and technical flexibility are examined in detail for the purpose of developing the skills necessary for a professional career.

*2 credits,\* each semester*

1-222 FUNCTIONAL PIANO. Keyboard fundamentals for stu-  
3-422 dents whose principal instrument is not piano. Training in the execution of melodic and harmonic patterns covered in Harmony, Melody, and Arranging courses. Development of adequate sight-reading ability and other keyboard skills relative to the effective use of the instrument. (one private half-hour weekly)

*1 credit, each semester*

3-423 SECONDARY INSTRUMENT (Elective). Study of the  
5-623 technique and repertory of an elective instrument.  
7-823 Secondary instruments for students on the Degree Program are prescribed in the Outline of Courses. Students on the Professional Diploma Program may elect any secondary instrument approved by the Faculty Chairmen of their major field.

*2 credits, each semester*

\* Students whose principal instrument is piano, or who are majoring in an Orchestral Instrument, will receive 2,3, or 5 credits each semester, depending upon their major field of study (see the Outline of Courses)



5-624 KEYBOARD IMPROVISATION. Intended for majors in Music Education. Development of techniques necessary for functional piano in public school teaching. Emphasis on accompaniment patterns, transposition, and improvisation. Course material based on standard school music from recognized series publications.

*1 credit, each semester*

1-225 ENSEMBLE. Performance in a variety of groups,  
3-425 including stage band, concert band, and small group  
5-625 combinations of woodwind, brass, saxophones, and  
7-825 strings. Jazz workshop groups meet in all semesters. Special attention is given to the placement of individuals in ensembles most suited to their level of proficiency and area of primary interest. (2 to 6 class hours weekly)

*1 credit, each semester*

1-226 ENSEMBLE WORKSHOP. Intended for majors in Instrumental Performance. Basic principles of group performance. Concentration on balance, phrasing, dynamics, interpretation, and other factors important to the development of fundamental performance techniques.

*1 credit, each semester*

1-227 REPERTORY WORKSHOP. For Instrumental Performance majors. Memorization and performance of standard tunes in the jazz and popular idiom. Preparations for professional small group engagements.

*1 credit, each semester*

7-828 VOCAL AND INSTRUMENTAL WORKSHOP. For majors in Music Education. Performance of vocal and instrumental music suitable for the secondary school level. Students participate in the conducting of selected works. Development of evaluative criteria for selection of compositions.

*1 credit, each semester*

5-629 CONDUCTING 1-2. Techniques of conducting vocal  
7-829 and instrumental music. Fundamental beat patterns. Discussion and study of terminology, problems of tempo, phrasing, and articulation. (2 class hours weekly)

*1 credit, each semester*



- 1-231 EAR TRAINING. The development of relative pitch associations. An awareness of typical scale patterns and chord structure is developed through intensive dictation and aural analysis. Rhythmical articulation, basic time - beating patterns, and transcription of rhythms from orchestral scores. (2 class hours weekly)
- 1 credit, each semester*
- 3-431 EAR TRAINING. Continuation and expansion of Course 1-231. Emphasis upon the recognition of jazz sonorities, scales and melodic patterns from typical contemporary progressions. Group participation in sight-singing of modern material in two, three and four parts. (2 class hours weekly)
- 1 credit, each semester*
- 1-232 SOLFEGE 1-2. Rhythmic and pitch solfeggio, using the fixed "Do" method. Correlated rhythmic, melodic, and harmonic drills in the traditional idiom. Sight-singing in G, F and C (alto and tenor) clefs. (2 class hours weekly)
- 1 credit, each semester*
- 3-432 SOLFEGE 3-4. Continuation and expansion of Course 1-232. Sight-singing in the seven clef positions; transposition; dictation in two, three and four parts. (2 class hours weekly)
- 1 credit, each semester*
- 3-433 VOICE CLASS. Basic principles of singing; physiology, breathing, tone production, resonance and diction. Fundamentals of articulation, intonation and pronunciation.
- 1 credit, each semester*
- 3-434 STRING CLASS. Fundamental instruction in violin, violoncello and contrabass. Basic technique pertaining to each instrument. Application in selected elementary ensemble music.
- 1 credit, each semester*
- 235 WOODWIND CLASS. Functional study of flute, clarinet, and the double-reed instruments. Fundamentals of embouchure formation, fingering, breathing. Use of typical elementary school materials.
- 2 credits*



536 BRASS CLASS. Functional study of trumpet, trombone, French horn, and baritone horn. Embouchure, breathing, fingering. Solo and ensemble repertory and practice. Use of typical elementary school materials.

*1 credit*

637 PERCUSSION CLASS. Fundamentals of snare drum technique. Acquisition of a functional knowledge of all the basic rudiments. Principles of pedagogy relating to the various percussion instruments. Methods and materials.

*1 credit*

5-638 MUSIC EDUCATION OBSERVATION. Assigned observation experience in the elementary and secondary schools of the Boston area. Preparation and classroom presentation of representative class lessons.

*1 credit, each semester*

7-839 PRACTICE TEACHING. Teaching experience in the elementary and secondary schools of the Boston area. A minimum of 180 clock hours in assigned schools is required. Weekly discussion periods and individual conferences.

*3 credits, each semester*



Benny Golson visits with Berklee students.



## LITERATURE OF MUSIC

- 3-451 HISTORY AND LITERATURE OF MUSIC 1-2. A survey of the main periods in Western music from the Middle Ages to the present. Chronological examination of works by principal composers. Outstanding style characteristics of each period are correlated with activities in the other arts against the background of historical developments.
- 2 credits, each semester*
- 5-651 HISTORY AND LITERATURE OF MUSIC 3-4. An historical examination of the principal musical forms which have largely determined the nature of Western music. Specific forms such as the motet, madrigal, sonata, suite, symphony are traced, individually, from their earliest beginnings to their high-point and/or decline. Extensive audio-visual analysis of representative works.
- 2 credits, each semester*
- 152 HISTORY OF JAZZ. Origins and history of the jazz idiom. Survey and orientation course in basic jazz literature. Style analysis of outstanding performers, bands, and small jazz groups.
- 1 credit*
- 5-653 LITERATURE AND MATERIALS (Orchestral Repertory) A course designed to routine the instrumentalist in the performance of orchestral literature. Parts from standard orchestral works are assigned, analyzed, studied and performed.
- 2 credits, each semester*
- 5-654 INSTRUMENTAL LITERATURE AND MATERIALS. Survey of method books used for private and class instruction in the various instruments. Detailed examination of music for band, orchestra, and mixed ensembles at beginning, intermediate, and advanced levels of performance.
- 7-854
- 1 credit, each semester*
- 7-855 PEDAGOGY OF APPLIED MUSIC. Materials and procedures for the teaching of applied music. Analysis and comparison of various teaching methods. Planning for various grade levels. Practice teaching under supervision of the instructor.
- 2 credits, each semester*



556 MUSIC IN ELEMENTARY EDUCATION. Methods and materials for the instruction of general music in the elementary school. Preparation of lesson plans, formulation of principles for planning an entire musical curriculum. Selection and presentation of songs for the child voice; directed listening. Development of techniques for instruction in the notation of rhythm and melody.

*3 credits*

656 MUSIC IN SECONDARY EDUCATION. Administration and curriculum organization of instrumental, choral, and general music classes. Problems of the adolescent voice. Methods for the presentation of theory, history, and appreciation classes. Coordination of the elementary and secondary music programs.

*3 credits*

## **ACADEMICS**

1-261 BASIC ENGLISH AND DEVELOPMENTAL SKILLS IN READING. A pre-college course designed to prepare high school graduates for Freshman English on the college level.

*no credit*

1-262 ENGLISH 1-2. English composition. Techniques for the writing of concise and lucid themes as a means of developing clarity and coherence in discussion and essays. The analysis of assigned readings provides an introduction to the various literary forms. Emphasis on the meanings of communication.

*3 credits, each semester*

3-463 ENGLISH 3-4. English literature. Readings in literature and philosophy. Survey of poetry, essays, short stories, novels and drama. Principal works of the major authors of England from the Renaissance to the present.

*3 credits, each semester*

1-264 HISTORY OF WESTERN CIVILIZATION 1-2. A survey of the history of Western man from the time of the ancient Greeks to the present. Introduction to the methods and aims of historical studies. Examination of the major cultures within the context of their chronological position in history.

*3 credits, each semester*



7-871 PHILOSOPHY OF EDUCATION 1-2. A survey of the history of Western Philosophy. Study of representative works in the field. The second semester covers the development of educational thought, methods of instruction, development of curricula, objectives of education, and the correlation of philosophies in music and education.

*3 credits, each semester*

5-672 PSYCHOLOGY 1-2. A survey of the history, theory, and application of general psychology. The study of human behavior, factors in psychological development, methods of measurement. The second semester includes the effect of learning principles upon child and adolescent behavior, application of educational problems to musical growth, motivation in learning, and the relation of social psychology to classroom situations.

*3 credits, each semester*

773 PSYCHOLOGY OF MUSIC. A study of the psychological aspects of the perception of sound. Testing methods for determining musical aptitudes and emotional responses to music. The nature of musical aesthetics. Music therapy, music in industry, communicative aspects of music.

*3 credits*

874 ACOUSTICS. The science of sound. A survey of the general nature of the production, transmission, and effect of vibrational phenomena. Interval quality, consonance and dissonance, resonance, harmonic partials, and the relationship of acoustical principles to the structure of various musical instruments and the human voice. Principles of electronic music.

*3 credits,*

7-875 FINE ARTS 1-2. A comparative survey of the development of painting, architecture, and sculpture from ancient times to the present. Intensive audio-visual analysis of representative works.

*1 credit, each semester*

1-281 PREPARATORY FRENCH. A course in elementary French for students with deficiency in modern language.

*1 High School Credit, each semester*

1-282 PREPARATORY GERMAN. A course in elementary German for students with deficiency in modern language.

*1 High School credit, each semester*



5-683 FRENCH 1-2. Grammar and composition. Basic reading selections. Emphasis on pronunciation and foundational conversational training.

*3 credits, each semester*

7-883 FRENCH 3-4. Continuation and expansion of Course 5-683. More advanced grammar, composition, and conversation. Reading selections from biographies of musicians and other works related to music.

*3 credits, each semester*

5-684 GERMAN 1-2. Grammar and composition. Basic reading selections. Emphasis on pronunciation and foundational conversational training.

*3 credits, each semester*

7-884 GERMAN 3-4. Continuation and expansion of Course 5-684. More advanced grammar, composition, and conversation. Reading selections from biographies of musicians and other works related to music.

*3 credits, each semester*



Stan Kenton, member of the National Advisory Committee, visits Berklee.





## *instrumental studies*

---

All full-time students must study a principal instrument. Selection of a secondary, elective instrument must be approved by the Faculty Chairman of the student's major field.

Candidates for the Degree in Piano or Orchestral Instrument must present a Senior Recital. The program of the Senior Recital must be approved by a faculty jury before or during the first half of the Senior year.

All of the following instrumental studies are given on a private basis. Problems of technique are analyzed by the instructor, and special material is frequently composed to fit the needs of individual students. In addition to the study of traditional methods and repertory, emphasis is placed upon the development of modern improvisation techniques which are applied to the specific instrumental area.

### **BASS**

**Technique:** The study of all position, scales, arpeggios. **Studies:** Nanny Etudes, Curtis "Modern Method for String Bass," symphonic repertory, orchestral studies, and selected solos. William H. Curtis' method book contains previously unavailable 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 repertory. The study of clarinet is also 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 repertory. The flute, also, is a valuable doubling instrument for the contemporary professional performer.



## SAXOPHONE

Theory of tone production, breathing and embouchure. Studies: "Technique of the Saxophone" by Joseph Viola, Loyon and Bozza, solos by Debussy, Ibert, Mulé, and Ravel. Concentration on all phases of professional work: orchestral, dance band and small group. Analysis of recorded solos by Parker, Young, Getz, Mulligan.

## OBOE

Theory of tone production, breathing, embouchure. Studies: Barret, "Complete Oboe Method". Solos: Handel, Haydn, Cimarosa, Benedetta, Hindemith. Problems of the oboe as a doubling instrument in studio ensembles.

## 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. Repertory.

## TROMBONE

Theory of tone production, breathing and embouchure. Studies: Arban, Brandt, and Schlossberg. Bass and tenor clef, transposition. Orchestral literature. Repertory, and solo material, both traditional and contemporary.

## FRENCH 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.

Drummer Ed Thigpen sits in on ensemble conducted by drum instructor Alan Dawson (extreme left),





## PIANO

Technique: scales, arpeggios, chords, and tone-control Studies: Bartok "Mikrokosmos", Pischna, Bach, Chopin. Traditional piano literature at all levels. Sight-reading, improvisation, modulation, transposition, and stylization. Advanced study in modern chord progression and reharmonization. Orchestral, danceband, and small group repertoire. Analysis of recorded solos by Tatum, Shearing, Powell, Taylor, Peterson.

## 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.

## PERCUSSION

Technique: basic and advanced rudiments. Studies: Pace, Chapin, Stone, Sternberg, Bower, Wilcoxon and Gardner. The Dawson-DeMicheal "Manual for The Modern Drummer" provides supplementary material in modern jazz technique. Selected solos, orchestral literature, and repertoire.

## ACCORDION

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



Joe Viola, Supervisor of Reed Instruction.



## *special instruction*

---

### **6 Week Summer Clinic**

The six-week summer clinics at Berklee are of particular interest to high school students who desire to pursue musical studies at the college level in order to determine their potential for a successful career in music. The summer program is also of special value to college students who wish to receive specialized instruction in modern arranging-performance techniques, educators interested in advanced teaching methods, and professionals concerned with broadening the scope of their musical knowledge. A complete record of progress is maintained and a private evaluation and counseling meeting is held with each student at the end of the term.

There are no specific entrance requirements for admission to the summer program and students are grouped in small classes according to previous background and experience. Courses in the summer clinic are identical in method and basic content to those offered during the regular school year and are taught by regular members of the Berklee faculty.

### **12 Week Summer Program**

An accelerated twelve-week summer program is also offered during which students can earn the equivalent of one full semester credit. The admission procedures for this program correspond to those required of regular full-time students.

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, art festivals, beaches, boating, and spectator sports are all within minutes of Berklee. The Summer Clinic and twelve-week program have a limited enrollment, so it is important to make early inquiry.

### **Braille Course**

In its effort to make qualified instruction available to as many as possible, Berklee has developed a simple new method of teaching modern music techniques to the blind. Based on new symbols easily absorbed by anyone familiar with the basic principles of Braille, this system gives melody line, chord symbols and time value simultaneously. This instruction is available as a correspondence course and complete information may be obtained by writing to the Braille Division at Berklee.

### **Advanced Individual Instruction**

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



# *personal supervision and counseling*

---

## **Student Advisor**

Students are encouraged to arrange regular meetings with the Student Advisor. It is the Advisor's function to assist each student with his study problems, to aid in the adjustment to academic routine, and to offer friendly counsel regarding personal matters.

## **Student-Faculty Conferences**

Personal conferences with faculty members may also be arranged. Such contacts provide the means whereby students learn tolerance towards the viewpoints of others, and by learning to seek and accept objective criticism and advice, gain a clearer view of the nature of their own objectives in their particular area of specialization.

## **Private Tutoring Sessions**

Any student who is experiencing difficulty with any subject or who is in need of assistance related to musical projects or classwork, may avail himself of "extra-help" private tutoring sessions which are offered at no additional charge. Appointments, upon recommendation of the course instructor, may be arranged through the office of the Student Advisor.

## **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 Dean 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, change to - or removal from - probation status, withdrawal, etc.

Visiting musicians Yusoff Bin Ahmad of Radio Singapore and Ahmad Merican of Radio Malaya visit student ensemble.





# financial assistance

---

## **Student Loans**

Students who wish to finance their tuition and other expenses may apply directly to Education Funds Inc., 10 Dorrance St., Providence, 3, R.I. Application may also be made to any Savings or Commercial bank in the student's hometown for funds under the Higher Education Loan Plan.

## **Scholarships 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."

For information, write to Education Editor, "Down Beat", 205 West Monroe St., Chicago, Illinois.

Special scholarship grants of varying amounts are available from time to time. The following individuals and organizations are among those who have contributed to the Berklee Scholarship Fund.

*Associated Booking Corporation*  
*National Academy of Recording Arts and Sciences*  
*National Association of Guitar Manufacturers*  
*National Stage Band Camp*  
*Teenage Jazz Club of Boston*  
*J. C. Deagan Inc.*  
*Benny Golson*  
*Quincy Jones*

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

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





## *general information*

---

### **Facilities**

Berklee School of Music presently occupies its original building on the corner of Gloucester and Newbury Street, and also adjacent buildings which house classroom and rehearsal facilities, private teaching and practice studios, bookstore, print shop, and administrative offices.

An adequate Library is maintained which contains a representative collection of scores, reference volumes, miscellaneous anthologies, recordings, works on the history and theory of music, and works relating to the academic courses. Berklee students are eligible for a Boston Public Library card which gives them access to one of the nation's foremost music collections. The Boston Public Library is located within three blocks of the School.

The Berklee library of arrangements, including material from the books of America's top name bands as well as works by faculty members and outstanding students, offers numerous advantages. By performing material written by such outstanding professionals as Ernie Wilkins, Neal Hefti, Manny Albam, Quincy Jones, Marty Paich, John Lewis and Duke Ellington, students become acquainted with a vast variety of material which greatly assists in the successful transition from the classroom to a professional career.

### **Residence for Men**

It is strongly recommended that all students under the age of 21 reside in approved residences unless they are commuting from their own homes. Approved residence halls, located in the vicinity of the school, offer comfortable accommodations in an area containing numerous restaurants. A dormitory for men students is maintained by the School. Detailed information regarding the Berklee Dormitory will be sent upon request.

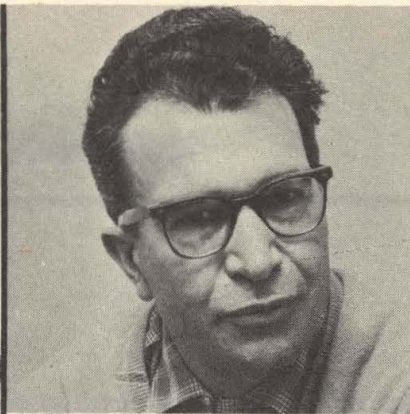
Dormitory residents are eligible for membership in the Boston YMCA at a reduced rate.







"Berklee School of Music offers a proven time tested program developed by experienced professional musicians."  
Stan Kenton



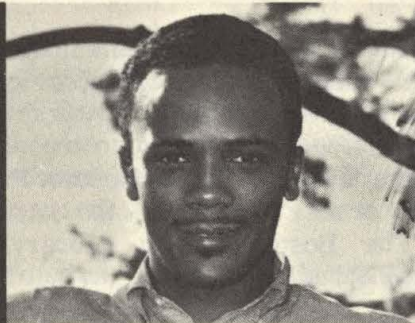
"Nothing short of amazing is the way the Berklee School of Music equips its students to achieve success and security in the competitive music field."  
Dave Brubeck



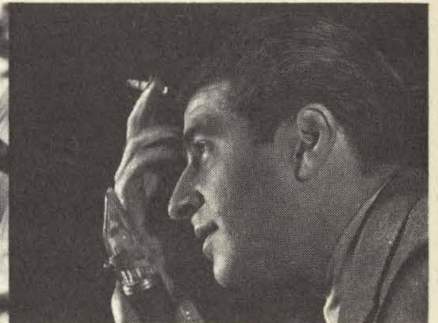
"The Berklee program makes sense.... it gives students a solid all-round grasp of modern music."  
Benny Golson



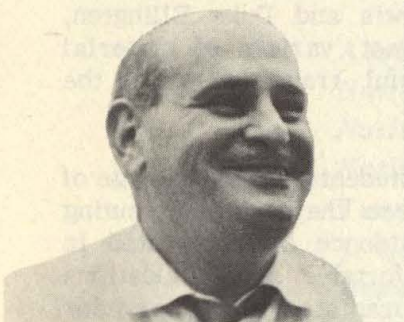
"...most important, the school helps bring people from other countries to America. They study the techniques of jazz in an organized educational center, the Berklee School of Music."  
Willis Conover



"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



"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



"Berklee does wonderful things in its courses for young musicians."  
Johnny Richards



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



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



"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



"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



## Residence for Women

Approved accommodations for female students are available at Garden Hall, Inc., a privately operated dormitory system which houses female students from several colleges and universities in the area. These dormitories, located about four blocks from Berklee, are excellently maintained and supervised, and offer room and meals at a cost of \$975.00 for the school year. Detailed information regarding accommodations and rates may be obtained by writing directly to Garden Hall, Inc., 164 Marlboro St., Boston, Mass.

## Placement

Berklee undergraduates are encouraged to gain practical vocational experience. Students' schedules are adjusted, whenever practicable, to permit them to undertake professional engagements. Coordination of placement activities is maintained and every effort is made to find musical employment for qualified students.

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

## Veterans

Berklee School of Music is approved by the Massachusetts Board of Collegiate 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 function of Berklee's Veterans Counseling Service is 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 is in accordance with VA Policy 12204.1

(l. to r.) Lawrence Berk; student, Toshiko Akiyoshi; Louis Armstrong.





## *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. 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**

The simultaneous release of a "Jazz in the Classroom" score accompanies each record. These scores written by Berklee students and faculty, 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, ear training and theory texts. These books are based on teaching methods and principles devised at Berklee by faculty members.

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





## *international jazz program*

---

Duke Ellington discusses student score with Robert Share.



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 compositions, scores and parts, and 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.



# general regulations

---

## Conduct

Students who fail to comply with the regulations of the Berklee School of Music may be asked to withdraw from the School at any time during the school year. Behavior unbecoming a student of the School is considered grounds for dismissal and each student's attitude and deportment must conform to standards which the Administration and Faculty consider desirable.

## Attendance

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, accident, or some other comparable emergency of a serious nature.

Whenever a student is absent, it is his responsibility to arrange with each of his instructors to make up the work missed. A student who is consistently absent from classes without permission of his instructors will be placed on probation or may be required to withdraw.

## Leave 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.

Leaves of absence for professional reasons may be granted by the Administration with the approval of the Faculty. Students should secure permission before making any contract or commitment to persons or organizations outside the School. In no case should the time of absence or absences exceed a total of two weeks per semester.

Dave Brubeck hears Berklee student performance of his new Ballet, "Pointes on Jazz," during recent visit to Berklee.





**Withdrawal and Refund**

All students who withdraw from Berklee for any reason must submit written notification to the Registrar before any refunds will be made. Students withdrawing before the end of the fifth week of the semester are entitled to a refund of part of their tuition. Refunds are made on the basis of 20% of the semester's tuition per week (or portion thereof) of attendance. After the fifth week, no refunds will be made. No financial adjustment is made for non-attendance at classes prior to the approved withdrawal date.

Further, the School requires the written consent of a parent or guardian of any student under 21 years of age who desires to withdraw. Students involuntarily called into military service may, upon presentation of evidence of forthcoming induction receive a pro-rated adjustment of tuition for the semester in which they are registered. No deduction is made for temporary absence, nor is any refund made if a student is suspended, dismissed, or leaves school without formally withdrawing.

**Examinations**

Credit will not be given for a course unless all scheduled examinations are taken. In the event of absence from an examination, a make-up exam must be taken at the convenience of the instructor. Make-up examinations resulting from an excused absence are given without charges. A fee of \$5 must be paid for make-up examinations, resulting from an unexcused absence.

**Grading System**

Grades for completed courses are indicated according to the following system:

Letter Grade	% Equivalent	Grade Point Index
A	95-100	4.0
A-	90-94	3.5
B+	85-89	3.0
B	80-84	2.5
C+	75-79	2.0
C	70-74	1.5
D	60-69	1.0
F (failing)	Below 60	0.0

WP - Withdrew passing  
 WF - Withdrew failing  
 Inc - Incomplete

**Dean's List**

Students averaging honor grades for any given semester will be placed on the Dean's List. A Grade Point Index of 3.5 and above entitles to First Honors; 3.0-3.49, Second Honors.



# tuition and fees

## REGULAR SCHOOL YEAR

Degree Program, including all class and private instruction . . . . .	(per semester) \$590
Professional Diploma Program, including all class and private instruction . . . . .	(per semester) \$490
Two Year Certificate Course, including all class and private instruction . . . . .	(per semester) \$490
Part-time Students:	
General Class Instruction . . . . .	(per clock hour) \$ 30
Ensemble . . . . .	(per clock hour) \$ 20
Small Group Ensemble . . . . .	(per clock hour) \$ 30
Private Instruction	
Instrument or Voice (16) half-hour lessons . . .	(per semester) \$ 80
Theory and/or Scoring (16) one hour lessons . .	(per semester) \$140

## SUMMER SESSIONS

12 Week Semester . . . . .	\$435
6 Week Summer Clinic . . . . .	\$255

## DORMITORY FEES—ROOM ONLY (non-refundable\*) (Meal plan available—fees sent upon request)

Regular School Year . . . . .	\$430
12 Week Semester . . . . .	\$140
6 Week Summer Clinic . . . . .	\$ 70

## MISCELLANEOUS FEES

Application Fee (non-refundable) . . . . .	\$ 5
Registration Fee (non-refundable)	
Regular School Year . . . . .	\$ 10
Summer Session . . . . .	\$ 5
Mid-year (January registration) . . . . .	\$ 5
Practice Fee <i>each semester</i> . . . . .	\$ 15
Graduation Fee . . . . .	\$ 20
Make-up Examinations . . . . .	\$ 5
Transcripts (one copy without charge) each . . . . .	\$ 1

\* If a student should terminate during the school year, no portion of the Dormitory fee is refundable, except that a pro-rated refund is arranged in a case of serious illness or proven emergency which necessitates the student's withdrawal from the School.







