

Berklee



CATALOG

school of music

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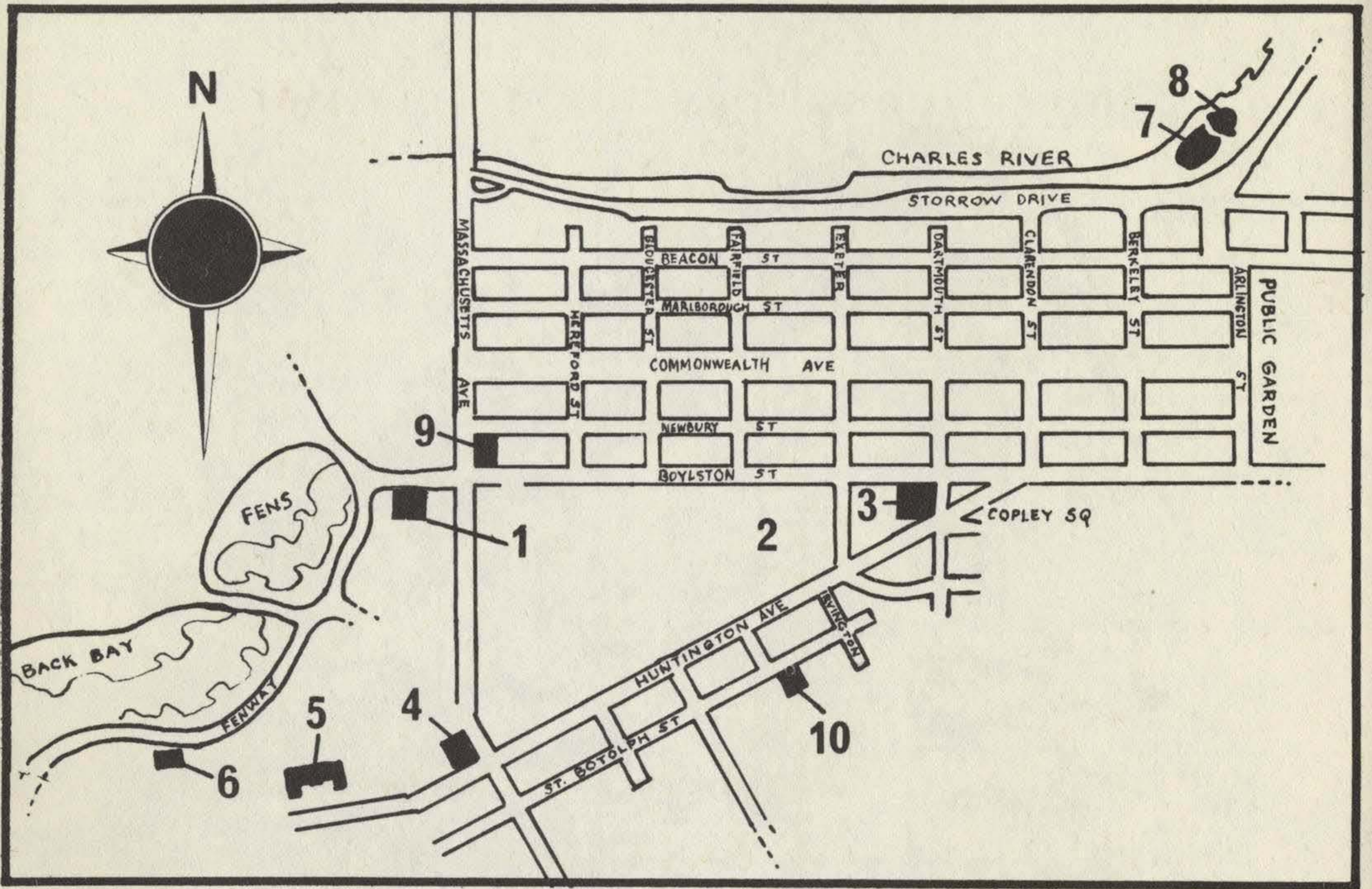
Applicants for admission to Berklee School of Music should direct all correspondence to the Office of Admissions, Berklee School of Music, Boston, Massachusetts, 02215.

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A non-profit educational institution



"Esse quam videre....."



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*

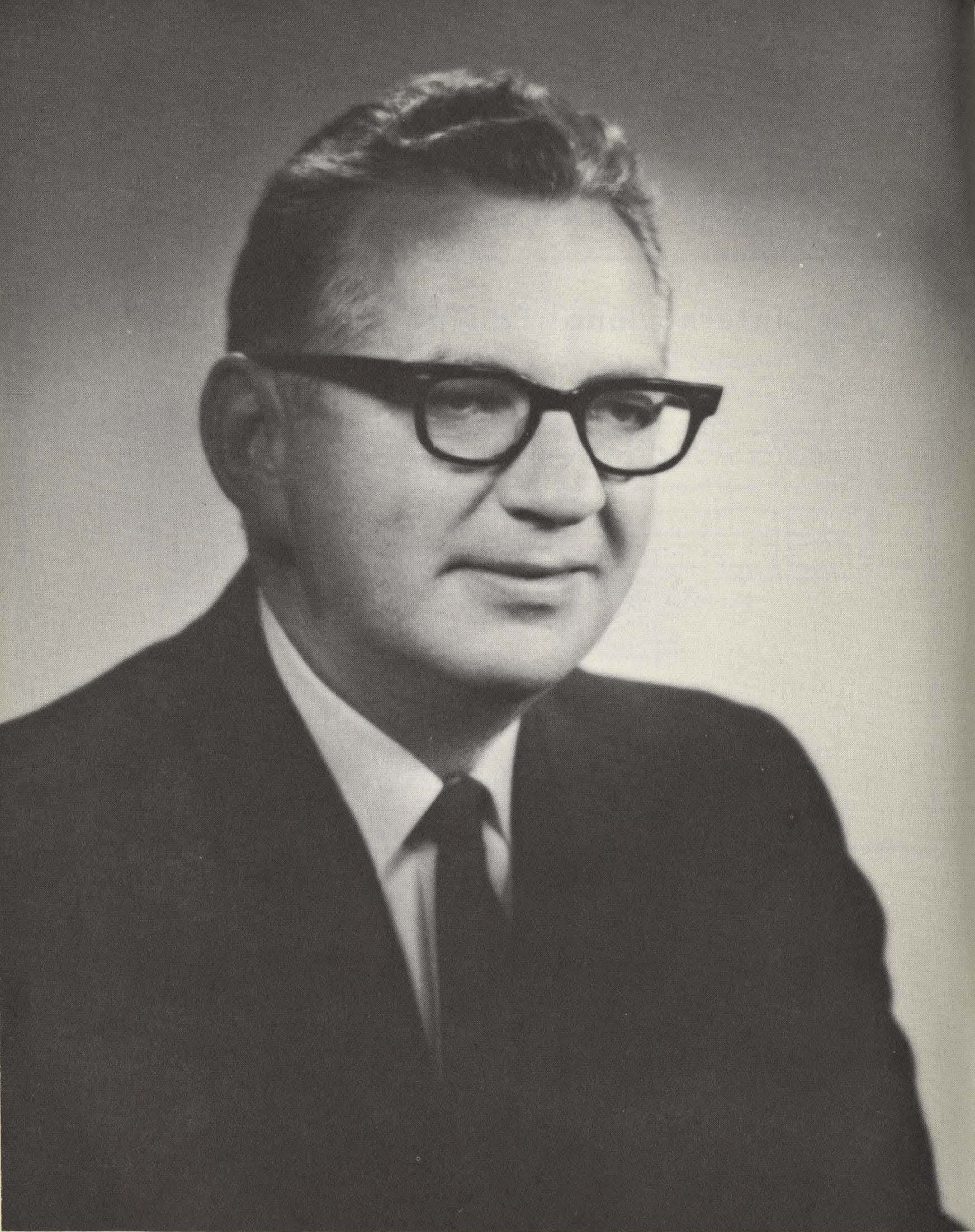
International Educational Center
for the study of
Modern American Music

LAWRENCE BERK, *Executive Director*

ROBERT SHARE, *Administrator*

RICHARD BOBBITT, *Dean*

1140 Boylston Street
Boston, Massachusetts 02215



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

calendar

	1966-67	1967-68
FALL SESSION		
Registration - 1st Semester Students	Sept. 15	Sept. 14
Registration - Returning Students	Sept. 16	Sept. 15
Instruction begins	Sept. 19	Sept. 18
* Columbus Day	Oct. 12	Oct. 12
* Veterans Day	Nov. 11	Nov. 11
Thanksgiving Recess	Nov. 24-27	Nov. 23-26
Instruction ends	Dec. 16	Dec. 15
Christmas Recess begins	Dec. 17	Dec. 16
Instruction resumes	Jan. 3	Jan. 2
Examinations begin	Jan. 16	Jan. 15
Examinations end	Jan. 25	Jan. 24
Mid-year recess begins	Jan. 26	Jan. 25
SPRING SESSION		
Registration - All Students	Jan. 30	Jan. 29
Instruction begins	Jan. 31	Jan. 30
* Washington's birthday	Feb. 22	Feb. 22
Spring Recess begins	March 18	April 6
Instruction resumes	March 27	April 15
Instruction ends	May 19	May 17
Examinations begin	May 22	May 20
Examinations end	May 31	May 29
SUMMER SESSION		
Registration - All Students	June 12	June 10
Instruction begins	June 13	June 11
* Independence Day	July 4	July 4
Instruction ends	Aug. 25	Aug. 23
Examinations begin	Aug. 28	Aug. 26
Examinations end	Sept. 1	Aug. 30
** SPECIAL 6-WEEK SUMMER SESSIONS		
	First Session	
Registration	June 12	June 10
Instruction begins	June 13	June 11
* Independence Day	July 4	July 4
Instruction ends	July 21	July 19
	Second Session	
Registration	July 24	July 22
Instruction begins	July 25	July 23
Instruction ends	Sept. 1	Aug. 30

* Holidays

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

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Berklee School of Music is a non-profit, coeducational institution of higher learning incorporated under the General Laws of the Commonwealth of Massachusetts, and recognized 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 numerous 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 temporary 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. Adjacent to the school is 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 mastery of musical technique.

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.

Personalized student-teacher relationship

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.

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 needs 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, 1140 Boylston St., Boston, Massachusetts (02215), 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. Returning students who fail to register at the prescribed time will be charged a \$20.00 Late Registration Fee.

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.....	3
	<hr/>
	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 sophomore 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

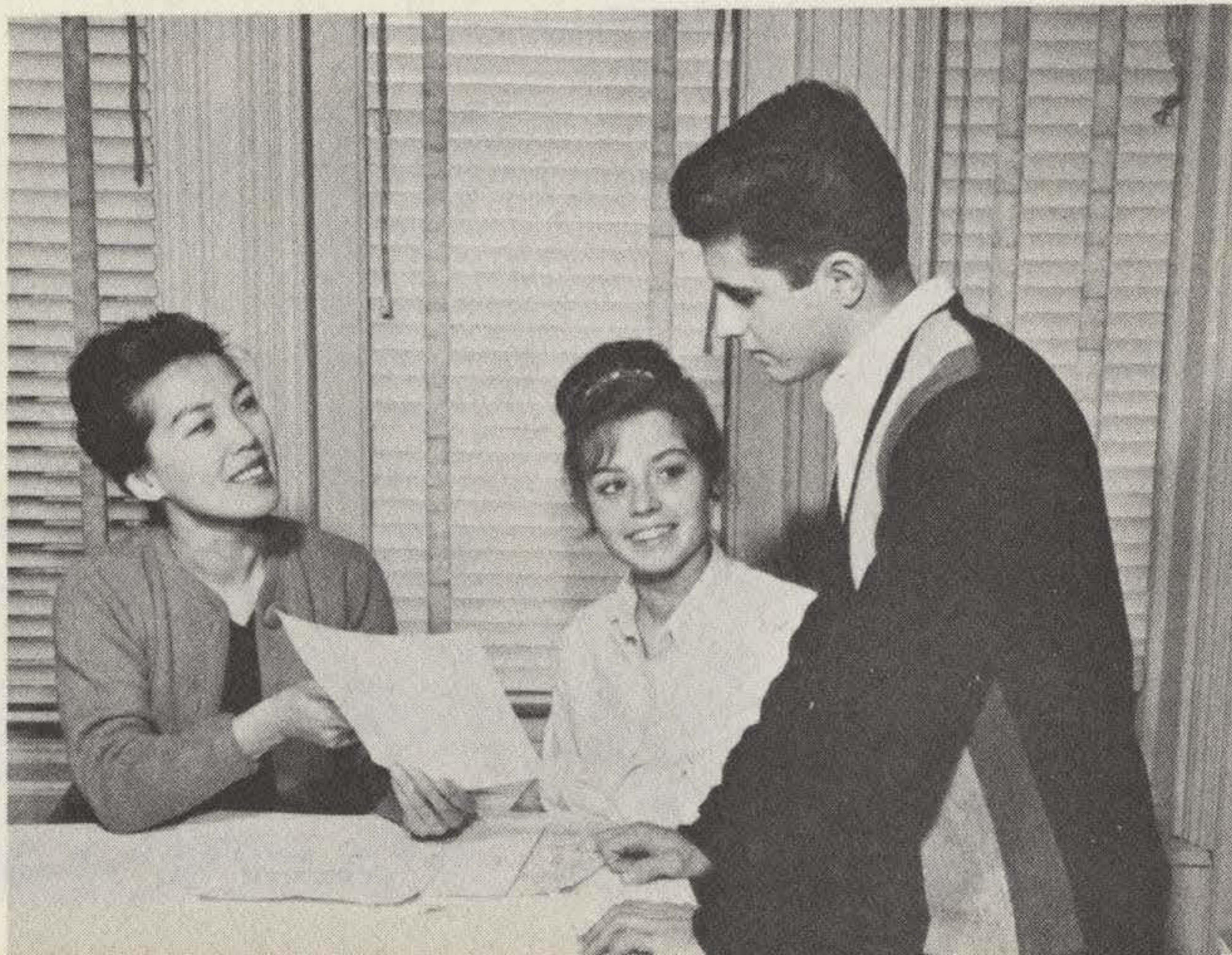
- (1) a minimum of two years of musical study and/or experience in some phase of music
- (2) graduated from, or completed at least 12 units in an approved secondary school.

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 confer with the Registrar, Lillian Lee



administration

Officers

LAWRENCE BERK, Executive Director
ROBERT SHARE, Administrator
RICHARD BOBBITT, Dean
WILLIAM CURTIS, Coordinator of Guidance and Practice Teaching

Staff

Assistant to the Director: LEE ELIOT BERK
Assistant to the Administrator: GERALD SIDDONS
Assistant to the Dean: JAMES PROGRIS

Registrar: LILLIAN LEE
Bursar: MIRIAM M. PYKE
Veterans Counselor: RUSSELL A GREEN
Librarian: STEPHEN KELLERMAN

*Assistants to the Registrar: Mara Ozolinsh
Patricia Ferry*

Assistant to the Bursar: Elizabeth Cowley

ADVISORY BOARD

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John Corley
Max Freedman
Kalman Novak
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

Herb Pomeroy conducts
Berklee student ensemble
on "Jazz," WGBH-TV.



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.

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.

RICHARD BOBBITT, Dean (*Theory, Composition*)

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.

**WILLIAM H. CURTIS, Coordinator of Guidance and Practice Teaching
(*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.

JOHN A. BAVICCHI (*Composition, Conducting, History*)

B.M., New England Conservatory of Music; graduate studies in Composition at Harvard University with Walter Piston; Conductor, Belmont Community Chorus; Assistant Conductor, Boston Civic Symphony; Instructor in General Music at Cambridge Center for Adult Education and Shady Hill School; Vice-President of the Brookline Library Music Association in charge of contemporary music programs. Composer of numerous works for a variety of media, including trios, string quartets, chamber pieces, works for orchestra, sonatas for cello and piano, violin and harpsichord, two pianos and unaccompanied clarinet. Compositions published by Oxford University Press, Renfrew Press, New England Music Center. Recipient of \$1500 National Institute of Arts and Letters Award in recognition of creative work in music.

EDWARD C. BEDNER (*Piano*)

B.M. (History and Literature of Music), M.M. (Piano), Boston University. Musicology with Karl Geiringer and John Hasson. Broad solo recital experience, including television appearances and performances with the Boston University Symphony Orchestra. Several years experience in private piano instruction throughout the Boston area.



Student concert at
John Hancock Hall

William Curtis guides bass student.



ROBERT BOCKHOLT (*Theory, Arranging, Ensemble*)

B.M., Boston Conservatory of Music; special studies, Knox College, Galesburg, Ill.; Composition with Rouben Gregorian. Active composer and arranger; works performed by various orchestras and ensembles of New England Area; professional recording and transcription work for WBUR, Boston. Experienced instrumentalist (trumpet) throughout East Coast and Midwest. Berklee Alumnus.

FRED C. BUDA (*Percussion*)

B.M., Boston University. First percussionist with American Ballet Theatre and Goldowsky Opera Company; featured percussionist in world premiere performance of Jerome Robbins' version of Stavinsky's *Les Noces* and other productions. Extensive experience with major theatre orchestras and jazz groups in United States, Europe, and South America; performances under Leonard Bernstein and other noted conductors.

JOHN COFFEY (*Brass*)

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

ALAN DAWSON (*Percussion*)

Supervisor of percussion instruction. U. S. Armed Forces. Drummer with Lionel Hampton, Phil Woods, Booker Ervin, and many European jazz groups. Leader of our own group. Extensive recording and television experience. Guest performer, Berlin Jazz Festival, 1965; chosen as "talent deserving wider recognition" 1965 Downbeat Critics Poll. Member, "New Boston Percussion Trio" giving clinic demonstrations in the Boston Public Schools.

THEODORE DOMOHOWSKI (*Piano*)

Undergraduate studies, Boston Conservatory of Music, St. Petersburg Junior College. Piano and theory with Harry Smith. Pianist, staff arranger and director of U.S. Third Army Stage Band 1961-1963; Pianist-leader of own group in numerous clubs throughout Boston area; extensive private teaching experience in Florida and New England.

HAROLD B. DOYLE (*Violin*)

B.M., Boston Conservatory. Violin with Dulfer, Seydel, Fabrizio. Instructor in string instruments in public schools of the Boston area. Director of string instruction, Brookline Music School.

DEAN EARL (*Piano, Theory*)

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

JOHN FAZIO (*Guitar, Piano*)

B.Mus.Ed., Boston University. Piano with Lester Murdock, Louis Cornell, Lawrence Smith; guitar with Joseph Consentino, James Forzese and Donald Alessi; special studies in theory with Hugo Norden. Member, Editorial Staff of the Boston Music Co.

RODERICK FERLAND (*Saxophone, Theory, Woodwind Class, Ensemble*)

B.M., Boston University; M.M. candidate (Applied Music), Boston University; Clarinet with Manuel Valerio, Pasquale Cardillo; Oboe with John Holmes; Saxophone with Joseph Viola. Numerous appearances as featured saxophone soloist with a variety of band and chamber ensembles; Instructor in Woodwinds in public schools of the Boston area.

RAMIRO HERRERA (*Piano*)

B.S., Universidad Nacional, Bogota, Columbia; B.M. Candidate, New England Conservatory of Music; Diploma, Conservatory of Cali (Columbia). Television and recording artist; numerous South American tours; accompanist for leading vocalists in U.S. and South America. Leader of own group for many years.

STEVEN A. KELLERMAN Librarian (*History*)

A.B., (History), Boston University. Assistant Librarian, College of Liberal Arts Library, Boston University 1964-1965. Lecturer in History and Sociology; writer on contemporary problems of sociological structure. Founding member and Fellow of the Raymond Meyerbach Society.

RAYMOND S. KOTWICA Supervisor of Brass Instruction (*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 Director of Instrumental Performance (*Improvisation, 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. Author, "Developing the High School Stage Band."



Herb Pomeroy rehearses student ensemble.

WILLIAM G. LEAVITT (*Guitar*)

For many years staff guitarist and arranger for CBS Radio in Boston. Former Music Director of CBS Radio; currently Music Director of PSI Recording Studios. Radio, television and recording experience with a variety of artists including Robert Goulet, Andy Williams, Pat Boone, Jonah Jones, Perry Como, Sammy Davis Jr., Ella Fitzgerald, Edie Adams, Steve Lawrence; Recordings with Boston Pops Orchestra.

LILLIAN LEE Registrar (*French*)

B.M., New England Conservatory of Music. Voice with Marie Sundelius and Olga Averino. Special language studies at Boston University and L'Ecole Francaise. National solo concert tours. Performances with Boston Lyric Theatre, Actor's Theatre Summer Playhouse, and New England Opera Theatre. Member, Pi Kappa Lambda National Music Honor Society.

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.

CHARLES MARIANO (*Jazz Workshop, Ensemble, Theory*)

Saxophonist-Arranger with Stan Kenton and Shelly Manne. Formed own Quartet with Toshiko and performed widely in U.S., Japan, France, Sweden and Denmark. Featured soloist on many top jazz recordings including performances with Charlie Mingus and Elvin Jones (Impulse Records), Toshiko-Mariano Quartet (Candid Records), and Don Sebesky's album on Regina Records, "Portrait of Charlie Mariano". Instructor at numerous jazz summer clinics.

Stan Kenton and Administrator Robert Share adjudicate at Notre Dame Collegiate Jazz Festival.



DAVID S. MATAYABAS (*Bass*)

B.M. (Composition) Boston Conservatory of Music. Awarded the Arthur B. Whitney Medal for highest honors. Graduate studies, Boston Conservatory. Experienced professional bassist in symphonic, musical theater, and jazz idioms. Extensive radio, television, and recording experience. Instructor in bass for the Preparatory School and Adult Extension Department of The New England Conservatory of Music.

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.

JOHN J. McDONOUGH (*English Composition and Literature*)

A.A., A.B., Boston University; A.M. candidate, Boston University. Instructor in English, Boston University College of General Education 1963-64. Publications in *Contemporary Review* and *Orpheus Rebound*; lecturer for numerous research groups in literature.

DONALD OUTERBRIDGE (*Fine Arts*)

B.A., Harvard University. Artist and professional photographer. Instructor in History of Art at Phillips Academy, Andover, and Abbott Academy; former Director of the John Esther Gallery, Abbott Academy; Director of Museum Color Slides Association of the Boston Museum of Fine Arts. His photographic reproductions of original masterpieces throughout the United States and Europe are widely used by lecturers on the fine arts.

FREDERICK T. PEASE (*Arranging, Theory, Ensemble*)

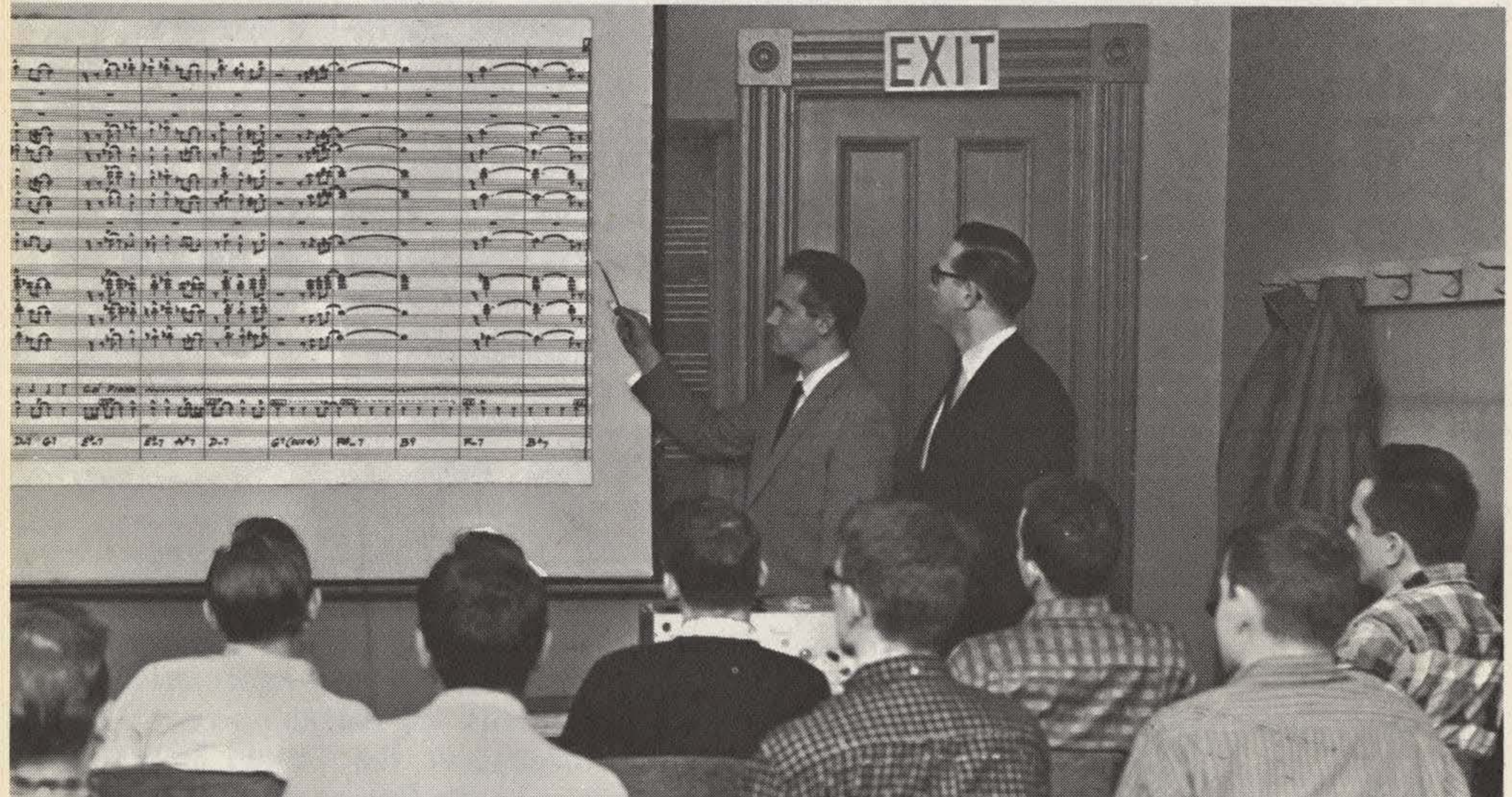
B.A., Cornell University; B.M. (Music Education), Berklee School of Music; Professional arranger and percussionist for numerous groups ranging from the symphonic band to jazz groups and theatre orchestras; arranger and performer on Jazz in the Classroom record series; television appearances with band and small ensemble groups.

STEPHEN F. PLUMMER (*Piano, Solfège*)

B.M., M.M., Boston University; Professional Diploma in Piano, School of Contemporary Music, Boston. Piano with Leon Tumarkin. Former Director of the Choir and Instructor in Piano, Kimball Union Academy; Instructor in Theory, Piano, Organ, Music Guild Studios of Natick. Awarded Hersey Memorial Scholarship in Theory at Boston University; member Sinfonia and Pi Kappa Lambda. Compositions for a variety of chamber groups - brass choir, woodwind quintet, etc.

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. Featured on "Jazz with Herb Pomeroy", weekly series on WGBH-TV; performances and recordings with "Orchestra, U.S.A."; represented United States Information Agency as Cultural and Educational Exchange Specialist in Malaya. Berklee alumnus.



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

Guitar ensemble.



JAMES A. PROGRIS Assistant Dean (*Theory, Arranging, Brass Class*)

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.

MICHAEL RENDISH (*Piano, Theory, Arranging*)

B.M. (Composition), Berklee School of Music. Special studies, Boston Conservatory. Professional pianist and arranger for various ensemble groups and recording sessions; arranger and performer on Jazz in the Classroom record series; works performed at Brookline Library Music Association Series. Recipient of Downbeat Hall of Fame Scholarship Award.

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; performances with Buddy DeFranco, Stan Getz, Jimmy Rushing, Coleman Hawkins. Instructor at National Stage Band Camps. 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.

WILLIAM A. SEYMOUR Chairman, Music Education Department
(*Music Education Methods, Choral Music*)

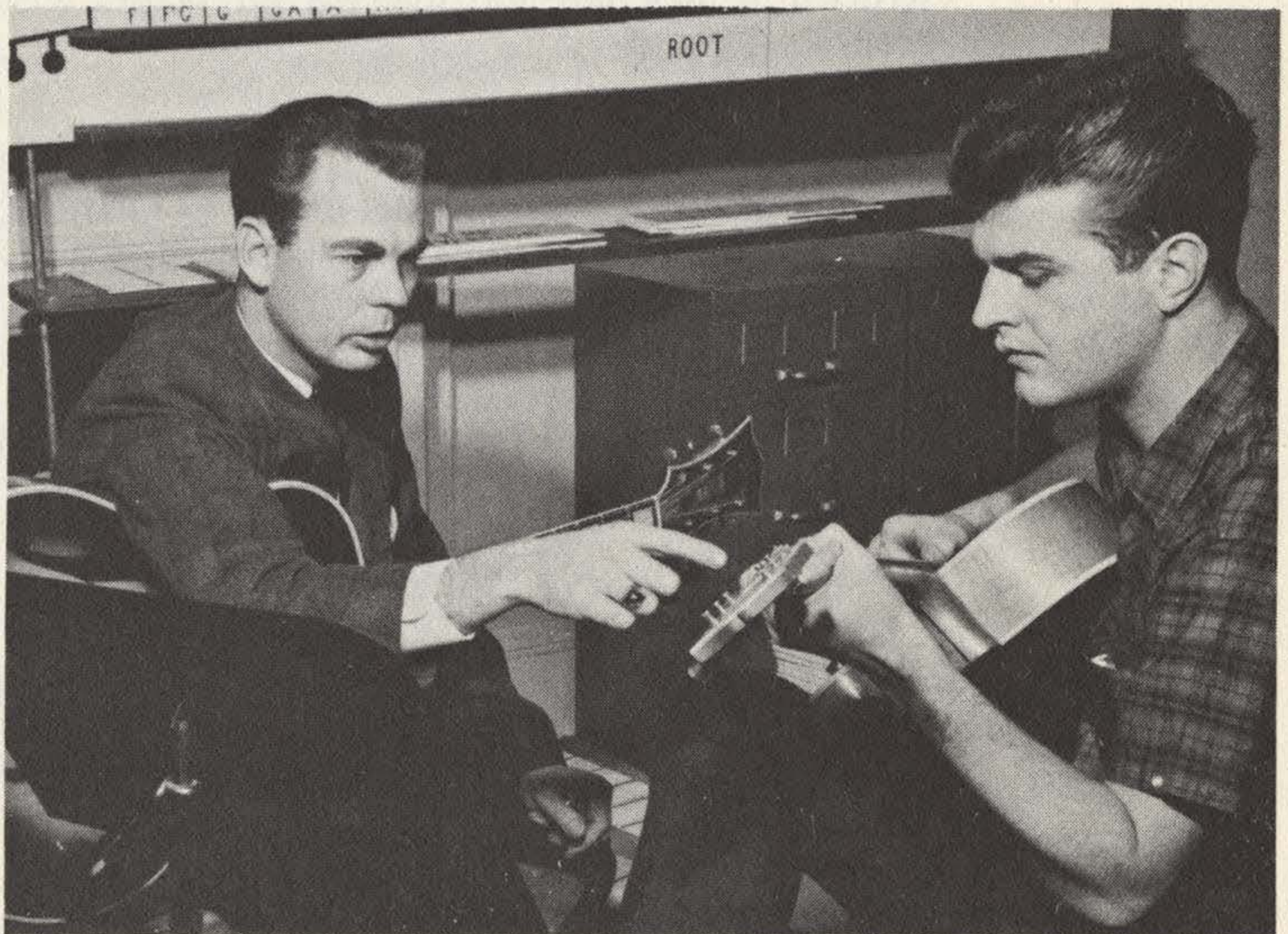
Mus. B., M. Mus. Ed., Boston University. Director of Choral Music, Brookline High School; former Director of Music, Litchfield (Conn.) Public Schools; Choral Director, University of Vermont Summer Session; former Conductor, North Shore Choral and Cecilia Society of Boston. Guest clinician and conductor in Massachusetts, Connecticut, New Hampshire, Vermont, and Pennsylvania.

HARRY SHAPIRO (*French Horn*)

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

GERALD SIDDONS Assistant Administrator (*Arranging, Composition*)

B.M., Boston Conservatory of Music; M.A. candidate, Brandeis University. Composition with Harold Shapiro and Arthur Berger. Special research studies with 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.



Private guitar lesson.

(l. to r.) Lawrence Berk; student,
Toshiko Akiyoshi; Louis Arm-
strong.



JOSEPH E. VIOLA, Supervisor of Reed Instruction (*Woodwinds*)

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 of Education*)

B.S. Gordon College; B.D. (Social Relations), Harvard University; M.A., Ph.D., (Psychology), Boston University. Assistant Professor Psychology, Suffolk University; former Instructor in Social Science, New Bedford Schools; Psychology and Guidance, Boston University; visiting lecturer, Burdett College. Clinical training and research in Psychology at Massachusetts General Hospital, Veteran's Administration Hospital; recipient of N.I.M.H. Research Grant 1963-1964.

PHILLIPS WILSON (*Trombone, Theory, Arranging, Ensemble*)

Undergraduate studies at New England Conservatory of Music and Navy School of Music. Trombonist, pianist, and arranger for Dorsey Brothers Orchestra, Al Belletto Sextet; trombonist and arranger, Woody Herman and NORAD Command Band. Television appearances with own groups; Instructor for National Stage Band Camp.

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. Berklee alumnus



Student ensembles perform at annual concert.





Instructor Joseph Viola works with private students and woodwind ensemble.



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 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.

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



Camera records Thai student, Manratana Srikaranda and Administrator Robert Share for USIA film on Berklee.



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



Director Lawrence Berk welcomes African composer, Roger Izeidi.

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 equips the student to cope with 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). All scores become the property of the Berklee School of Music Library.

The minimum requirements for the Mus. B. Degree in Composition 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 (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
(1)235 Woodwind Class.....	2	(3)434 String Class.....	2
(elective substitute for brass class)		3-451 History and Literature	
1-262 English 1-2.....	6	of Music 1-2.....	4
1-264 History of Western		3-463 English 3-4.....	6
Civilization 1-2.....	6		<u>38</u>
	<u>36(38)</u>		

THIRD YEAR	CREDIT	FOURTH YEAR	CREDIT
5-603 Counterpoint 5-6.....	4	7-804 Composition 5-6.....	8
5-604 Composition 3-4.....	4	7-816 Advanced Instrumentation.....	4
5-605 Composition Seminar.....	4	7-821 Instrument (principal or	
6-611(A) Arranging	4	approved elective).....	4
5-621 Instrument (principal or		7-825 Ensemble	2
approved elective).....	4	773 Psychology of Music.....	3
5-625 Ensemble	2	874 Acoustics	3
5-629 Conducting 1-2.....	2	7-875 Fine Arts 1-2.....	2
5-636 † Brass Class.....	2	7-883(4) Language: French (German).....	6
(elective substitute for			<u>32</u>
woodwind class).....			
5-651 History and Literature			
of Music 3-4.....	4		
5-683(4) Language: French (German).....	6		
	<u>34(36)</u>		

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

† May elect 1 semester of brass class plus 1 semester of percussion class.

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(A) Arranging	4	3-411(A) Arranging	4
1-213(A) Melody & 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
(1)235 † Woodwind Class.....	2	3-433 Voice Class.....	2
1-262 English 1-2.....	6	(3)434 † String Class.....	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(A) 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	728 Vocal & Instrumental Workshop	1
5-629 Conducting 1-2	2	837 Percussion Class	1
5-636 † Brass Class	2	7-839 Practice Teaching	6
5-638 Mus. Ed. Observation	2	7-840 Practice Teaching Seminar	2
5-651 History and Literature of Music 3-4	4	754 Instrumental Literature and Materials	1
556 Mus. Ed. Methods (elem.)	3	771 Introduction to Philosophy (1st semester)	3
656 Mus. Ed. Methods (second.)	3	871 Philosophy of Education (2nd semester)	3
5-672 Psychology 1-2	6	773 Psychology of Music	3
	<u>34</u>	874 Acoustics	3
		7-875 Fine Arts 1-2	2
			<u>35</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 Instrument (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
5-653 Literature and Materials	4	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(36)</u>	Senior Recital	0
			<u>32(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.

† Additional instruction available in Senior Year according to individual need, as determined by examination in second semester of Junior Year.

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		
152 History of Jazz	1		28
	28		

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	8-811(A) Arranging	4
5-612(A) Score Analysis	4	7-812(A) Score Analysis	4
5-621 Instrument	4	7-821 Instrument	4
5-625 Ensemble	2	7-825 Ensemble	2
5-629 Conducting	2	7-851 History of Music 1-2	4
	26		28

Major in Instrumental Performance

FIRST YEAR	CREDIT	SECOND YEAR	CREDIT
1-201(I) Harmony Workshop	4	3-401(I) Harmony Workshop	4
1-211(II) 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	4	3-425 Ensemble	4
1-227 Repertory Workshop	2	3-431 Ear Training	2
1-231 Ear Training	2		
152 History of Jazz	1		28
	28		

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
5-629 Conducting 1-2	2	7-853 Literature and Materials	4
	24		28



Berklee Faculty Saxophone Quartet in rehearsal.



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
- 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

- 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, 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 rehearses with instructor, John LaPorta



5-611A 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, each semester

7-811 A ARRANGING. Fundamentals of arranging for full orchestra. Scoring for strings, strings with woodwinds, and other sectional combinations used in orchestral tutti.

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 applied to the sax section. The second semester includes scoring for brass and mixed 4-part groups. Introduction to concerted voicing. 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.

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. Analysis of techniques of choral arranging and the band style of Duke Ellington, respectively.

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. Sight-reading of open-score vocal arrangements. Course material based on standard school music from recognized series publications.

1 credit, each semester

1-225 ENSEMBLE. Basic principles of group performance.
3-425 Concentration on balance, phrasing, dynamics, interpretation, and other factors important to the development of fundamental ensemble techniques. Performance in a variety of groups, including stage band, concert band, and small group combinations of woodwind, brass, percussion, saxophones, and 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

1-227 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

728 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

5-629 CONDUCTING 1-2. Techniques of conducting vocal 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

Robert Share supervises student recording session.



- 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 moveable "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.
2 credits
- (1) 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

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



5-636 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.

2 credits

837 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. A minimum of 30 hours each semester (including class practicum) is required. Preparation and classroom presentation of representative class lessons.

1 credit, each semester

7-839 PRACTICE TEACHING. Student teaching experience in the elementary and secondary schools of the Boston area. A minimum of 160 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*
- 754 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.
- 1 credit*
- 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.

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. Problems of the flute as a doubling instrument in studio ensembles.

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.

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. Problems of the clarinet as a doubling instrument in studio ensembles. Analysis of recorded solos by Giuffre, Scott, Goodman, DeFranco, etc.

BASSON

Tone production, breathing, embouchure. Studies: Milde, Weissenborn, Piard. Selected solos and ensemble passages from the repertory. Reed making and fixing. Problems of the bassoon as a doubling instrument in studio ensembles.

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.

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.

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.

TUBA

Tone production, breathing, embouchure development. Scales and arpeggios. Studies: Arban, Schlossberg, Blume. Solo and ensemble repertory.

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 repertory.

STRING BASS

Technique: The study of all position, 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 unavailable information regarding the application of pizzicato technique to all styles of professional work.

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.

VIOLIN, VIOLA, CELLO

Technique; study of all scales, arpeggios, and positions. Studies: Kreutzer, Fiorillo, Popper, Rode. Selected solo and ensemble repertory. Baroque, Classical, and Romantic sonatas and concerti.

summer studies and special instruction

6 Week Summer Clinic

The six-week summer clinics at Berklee School 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 limited musical training which frequently occurs on the elementary and secondary school levels seldom provides needed opportunity for the development of individual capacities essential to the realization of musical competence. The fine arts in general, and music in particular, are only available to most high school students as non-credit electives. Required credit courses in music theory and/or literature are generally unheard of, and the secondary school graduate has few occasions for obtaining a professional evaluation of his musical ability.

The Berklee School six-week summer clinic is of great importance to parents, teachers, and guidance counselors who need assistance in determining the true scope of a student's musical capabilities.

You are eligible to enter the six-week clinic if you are at least sixteen years old and have had some musical background. Students are grouped in small classes according to previous experience. The curriculum consists of Private Instrumental Instruction, Theory, Arranging, Modern Chord Progression, Ear Training, Stage Band, Improvisation, and Ensemble Workshop. Courses in the summer clinic are identical in method and basic content to those offered during the school year and are taught by regular members of the Berklee faculty. A complete record of progress is maintained, and individual reports on each student are prepared at the end of the term.

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 in music subjects. 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. Concerts, art festivals, beaches, boating, and spectator sports are all available. The Summer Clinic and twelve-week program have a limited enrollment, so it is important to make early inquiry.

personal supervision and counseling

The summer program is also of special value to college students who wish to receive instruction in modern arranging-performance techniques, educators interested in advanced teaching methods, and professionals concerned with broadening the scope of their musical knowledge.

Advanced Individual Instruction

In addition to regular classroom studies, private, advanced-level instruction to fill in specific gaps in theoretical background is offered at Berklee to graduates of other music schools. College graduates, teachers and specialists may concentrate on any phase of the techniques of modern music which may have been omitted in previous study.

Counseling

Students are encouraged to arrange meetings with the Dean or Assistant Dean. It is their function to assist each student with his study program, to aid in the adjustment to academic routine, and to offer appropriate 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 may be arranged upon recommendation of the course instructor.

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.

financial assistance

Student Loans

For students and parents desiring to pay education expenses in monthly installments, a low cost deferred payment program is available through Education Funds Inc., a nationwide organization specializing in education financing.

All EFI plans include insurance on the life of the parent and the student, total and permanent disability insurance on the parent, and trust administration in event of the parent's death or disability. Agreements may be written to cover all costs payable to the school over a four-year period.

Parents desiring to use this financial program should write to Education Funds Inc., 10 Dorrance Street, Providence, Rhode Island 02901.

Applications 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.

American Music Foundation

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

Duke Ellington

Oliver Nelson

Facilities

Berklee School of Music is currently completing expanded facilities at 1140 Boylston Street which will replace the original buildings on the corner of Gloucester and Newbury Street. This greatly enlarged physical plant will house all classroom and rehearsal facilities, private teaching and practice studios, recital hall, 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 four 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

Dormitory residence is required of all Freshmen and Sophomores under twenty-one years of age unless they are commuting to school from their own homes. This ruling effective September 1967. Mandatory dormitory residence as of September 1966 for Freshmen only. Dormitories for men students are maintained by the School. Room and board expenses for Boylston Hall and Newbury Hall are given under "Tuition and Fees" in this catalog. Further information will be sent upon request.

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

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





"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 \$1050.00 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

Duke Ellington demonstrates unique voicings during Berklee visit.



educational 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 from time to time.



international jazz program



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

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 Ballet, "Pointes on Jazz," during 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.

Change of Program

All changes of program must be approved by the Dean's Office subsequent to formal notification by the student. Where practical, requests should be made prior to the opening of the semester during which the change is to take place. Change of program includes change of major field, transfer from Diploma to Degree (or vice versa), addition or deletion of any course or ensemble, and change of principal instrument.

Extra-Curricular Courses

Students may petition the Dean's Office for permission to take courses not included in the normal curriculum. Extra-curricular courses include credit courses as well as subjects taken for audit.

Examinations

Credit will not be given for a course unless all scheduled Mid-Term and Final examinations are taken. In the event of absence from an examination, a make-up exam must be taken at the convenience of the instructor. A grade of "F" will be recorded in all courses where incomplete examinations are not made up within two weeks following the end of the semester. Exception to this ruling is possible only if the course instructor petitions the Dean's Office for special consideration on behalf of the student.

A fee of \$5 must be paid for all make-up examinations, whether they be lecture course, laboratory, or instrumental proficiency examinations.

In all cases, students unable to be present for an examination must so notify the faculty member in charge of the examination. Notification must be given on or prior to the date of the examination. If no such notification is given, a grade of "F" is automatically recorded for the course.

Grading System

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

Letter Grade	% Equivalent	Grade Point Index
A	93-100	4.0
A-	90-92	3.7
B+	87-89	3.3
B	83-86	3.0
B-	80-82	2.7
C+	77-79	2.3
C	73-76	2.0
C-	70-72	1.7
D	60-69	1.0
F (failing).....	below 60	0.0
WF		0.0
WP-Withdrew Passing	NC-No credit (grade is given)	
WF-Withdrew failing	AUD-Audited (no grade given)	
INC-Incomplete		

Semester Grades are recorded on student report cards and permanent grade-report forms in accordance with the above value scale.

Instrumental Grades are an average of teacher grade and semester proficiency examination grade. The latter is compiled separately according to the vote of the Faculty Committee present at the examination.

Probation

Students are placed on scholastic probation if:

1. they have received a grade of "D" (1.0) in 25% or more of the credits registered for, either cumulative or by semester.
2. they have received a grade of "F", "WF", or "INC" in 20% or more of the credits registered for.

The period of probation may be for the semester or academic year. Length of the term of probation is determined by an appropriate Faculty Committee. Students failing to improve their standing during the probation period are subject to dismissal.

Dean's List Students averaging honor grades for any given semester are placed on the Dean's List. A Grade Point Index of 3.7 and above entitles to First Honors; 3.3 - 3.6, Second Honors.

Graduation Requirements Candidates for the Degree must successfully complete a minimum of 140 semester hours of courses for which credit is given, and maintain a grade average of not less than "C" (Music Education majors must maintain a "B" average). A Senior Recital is required of Applied Majors.

Candidates for the Professional Diploma must successfully complete a minimum of 108 semester hours of courses for which credit is given, and maintain a grade average of not less than "C".

All courses, for both the Degree and Diploma programs, must conform to the curriculum indicated under the "Outline of Courses".



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

tuition and fees

REGULAR SCHOOL YEAR

Degree Program, including all class and private instruction	(per semester) \$650
Professional Diploma Program, including all class and private instruction	(per semester) \$570
Two Year Certificate Course, including all class and private instruction	(per semester) \$570
Part-time Students:	
General Class Instruction	(per clock hour) \$ 35
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) \$160

SUMMER SESSIONS

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

DORMITORY FEES (non-refundable*), includes breakfast and dinner seven days per week.

Regular School Year	
Boylston Hall	\$1050
Newbury Hall	\$ 950
12 Week Semester	
Boylston Hall	\$ 330
6 Week Summer Clinic	
Boylston Hall	\$ 175
Breakage Deposit (refundable)	\$ 50

MISCELLANEOUS FEES

Application Fee (non-refundable)	\$ 5
Registration Fee (non-refundable)	
Regular School Year	\$ 10
Summer Session	\$ 5
Midyear registration (spring term)	\$ 5
Late registration	\$ 20
Practice Fee	
Each semester	\$ 15
12 week summer semester	\$ 10
6 week summer clinic	\$ 5
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.

