

Berklee



school of music

CATALOG

1968-69

Berklee School of Music is a non-profit, coeducational institution of higher learning incorporated under the General Laws of the Commonwealth of Massachusetts, and approved by the Massachusetts Board of Higher 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.

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Berklee School of Music, Inc.

A non-profit educational institution

Berklee *school of music*

International Educational Center

for the study of

Modern American Music

LAWRENCE BERK, *President*

ROBERT SHARE, *Administrator*

RICHARD BOBBITT, *Dean*

1140 Boylston Street

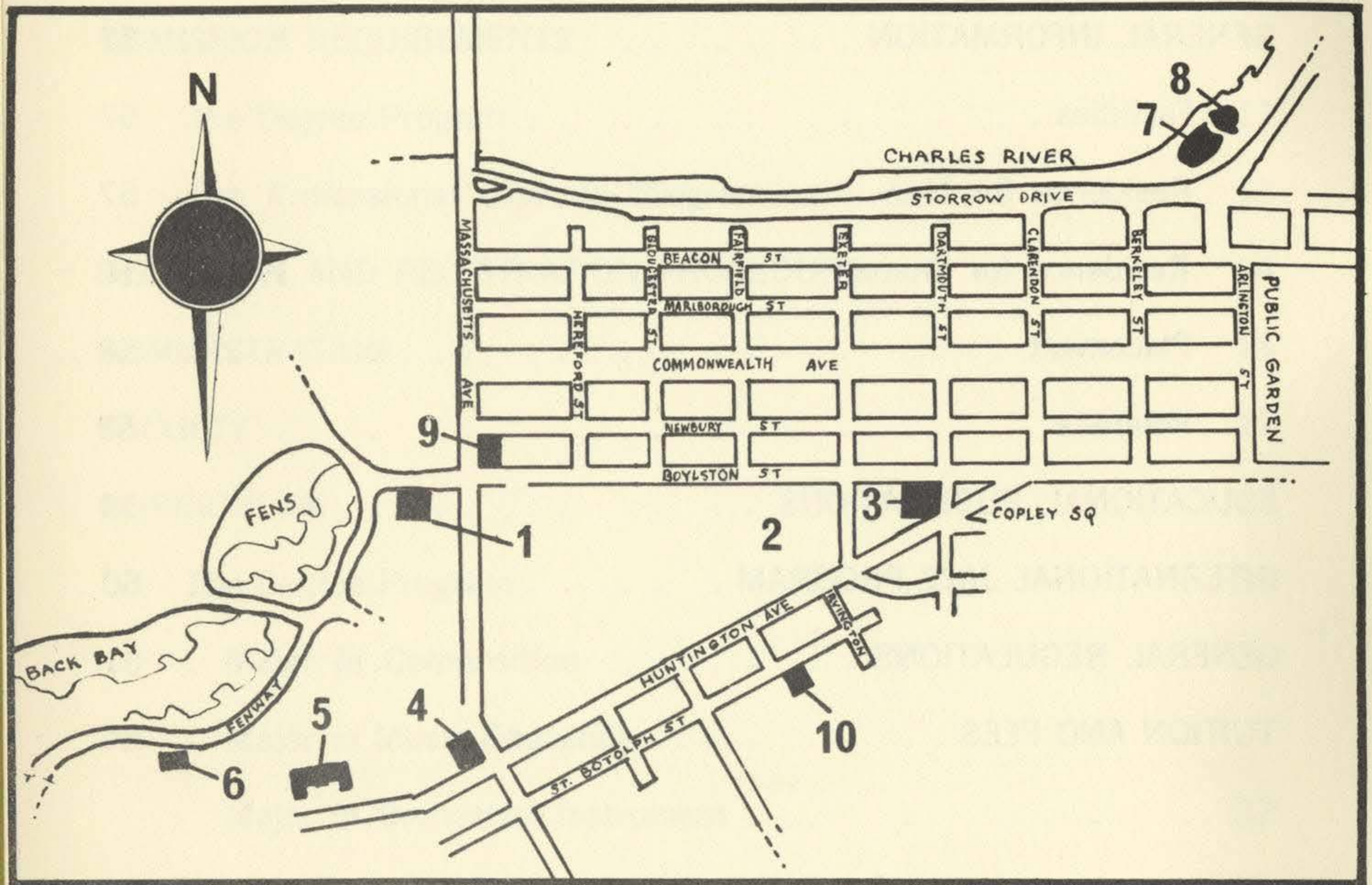
Boston, Massachusetts 02215

table of contents

CALENDAR	5
BERKLEE SCHOOL OF MUSIC	7
THE BERKLEE APPROACH	9
ADMISSION REQUIREMENTS	11
The Degree Program	11
The Professional Diploma Program	13
ADMISSION AND REGISTRATION PROCEDURE	14
ADMINISTRATION	16
FACULTY	17
CURRICULUM	34
The Degree Program	36
Major in Composition	36
Major in Music Education	37
Major in Orchestral Instrument	37
The Professional Diploma Program	38
Major in Arranging and Composition	38
Major in Instrumental Performance	38
DESCRIPTION OF COURSES	40
Theory and Arranging	40
Instrumental and Laboratory Studies	46
Literature of Music	49
Academics	50
INSTRUMENTAL STUDIES	52

SUMMER STUDIES AND SPECIAL INSTRUCTION	54
PERSONAL SUPERVISION AND COUNSELING	55
FINANCIAL ASSISTANCE	56
GENERAL INFORMATION	57
Facilities	57
Residence for Men	57
Residence for Women	58
Placement	58
Veterans	58
EDUCATIONAL PUBLICATIONS	59
INTERNATIONAL JAZZ PROGRAM	60
GENERAL REGULATIONS	61
TUITION AND FEES	64

Berklee School is located in the very heart of the cultural center of Boston. Near 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.



BOSTON'S BACK BAY & VICINITY

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

FALL SESSION	1968-69	1969-70
Registration — New Students	Sept. 12	Sept. 11
Registration — Returning Students	Sept. 13	Sept. 12
Instruction Begins	Sept. 16	Sept. 15
* Columbus Day	Oct. 12	Oct. 12
* Veterans Day	Nov. 11	Nov. 11
Thanksgiving Recess	Nov. 28-Dec 1	Nov. 27-30
Instruction Ends	Dec. 20	Dec. 19
Christmas Recess Begins	Dec. 21	Dec. 20
Instruction Resumes	Jan. 7	Jan. 6
Examinations Begin	Jan. 13	Jan. 12
Examinations End	Jan. 22	Jan. 21
Fall Session Closes	Jan. 23	Jan. 22
SPRING SESSION		
Registration — All students	Jan. 27	Jan. 26
Instruction Begins	Jan. 28	Jan. 27
* Washington's Birthday	Feb. 22	Feb. 22
Spring Recess Begins	Mar. 29	Mar. 28
Instruction Resumes	April 7	April 6
Instruction Ends	May 16	May 15
Exams Begin	May 19	May 18
Exams End	May 28	May 27
SUMMER SESSION		
Registration — All Students	June 9	June 8
Instruction Begins	June 10	June 9
* Independence Day	July 4	July 4
Instruction Ends	Aug. 22	Aug. 21
Examinations Begin	Aug. 25	Aug. 24
Examinations End	Aug. 29	Aug. 28
Special 7 wk. Sum. Sessions		
Registration	June 23	June 22
Instruction Begins	June 24	June 23
* Independence Day	July 4	July 4
Instruction Ends	Aug. 8	Aug. 7

* Classes Suspended



berklee school of music

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.

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. The Music Education program was approved for purposes of Teacher Certification by the Massachusetts Board of Higher Education in 1967.

Herb Pomeroy conducts student jazz ensemble on WGBH-TV, Boston's educational channel.





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

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; and 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;
- (4) a multi-skilled professional, capable of responding to any musical challenge.

Laboratory Sessions

Basic to Berklee's curriculum are the laboratory sessions. In these sessions, utilizing ensembles of varying size and instrumentation, the student hears, tests and evaluates his own work.

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

**Personalized
Student-teacher
Relationship**

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

At Berklee the student is regarded as an individual. He is a personality with specific musical and educational needs which are carefully observed by each member of the teaching staff.

**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 a 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.



admission requirements

THE DEGREE PROGRAM

Applicants for admission to the Degree program are expected to have had a minimum of two years of musical study and/or experience in some phase of music.

Graduation from an accredited high school or preparatory school is the normal academic 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. An audition or tape recording is required of applicants who wish to major in piano or orchestral instrument. 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 only by examination. In all cases, at least four semesters of full-time study must normally be spent at Berklee to qualify for the Degree.

* 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.



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

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.

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.

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.



admission and registration procedure

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.



Instructor, Charlie Mariano greets Malaysian student Johari Salleh.



Instructor, William Maloof conducts student concert ensemble.

**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 1-20 which confirms admission to the school.

administration

Officers

LAWRENCE BERK, President

ROBERT SHARE, Administrator

RICHARD BOBBITT, Dean

**WILLIAM CURTIS, Coordinator of Guidance and
Student Teaching**

Staff

Assistant to the President: LEE ELIOT BERK

Assistant to the Administrator: GERALD SIDDONS

Assistant to the Dean: JAMES PROGRIS

Registrar: DAVID MATAYABAS

Veterans Counselor: RUSSELL A. GREEN

Librarian: HILLE SONIN

News Bureau: ALMA BERK, Director

Housing Director: Robert J. McHugh

THE BOARD OF TRUSTEES

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Richard Wilton

Fr. Norman J. O'Connor

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Alan Hovhaness

Quincy Jones

Stan Kenton

Henry Mancini

Charles Suber

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Roy Carr, Great Britain

Miroslav Hermansky,
Czechoslovakia

Herman Kosla, Israel

Arif Mardin, Turkey

Ahmad Merican, Malaya

Arrigo Polillo, Italy

(l. to r.) Osbourne McConathy,
Conductor and Sarah Caldwell,
Artistic Director of Boston Op-
era Company; Lawrence Berk,
President, Berklee School of
Music.



LAWRENCE BERK, *President*

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*

Advanced studies in Composition, Boston University. Professional instrumentalist and arranger for television, theatre and orchestra. Authorized teacher of the Schillinger System. Adjudicator, Inter-collegiate 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; American Musicological Society; Authorized Teacher of the Schillinger System.

WILLIAM H. CURTIS, *Coordinator of Guidance and Student 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.

DWIGHT H. AINGER (*Remedial Reading*)

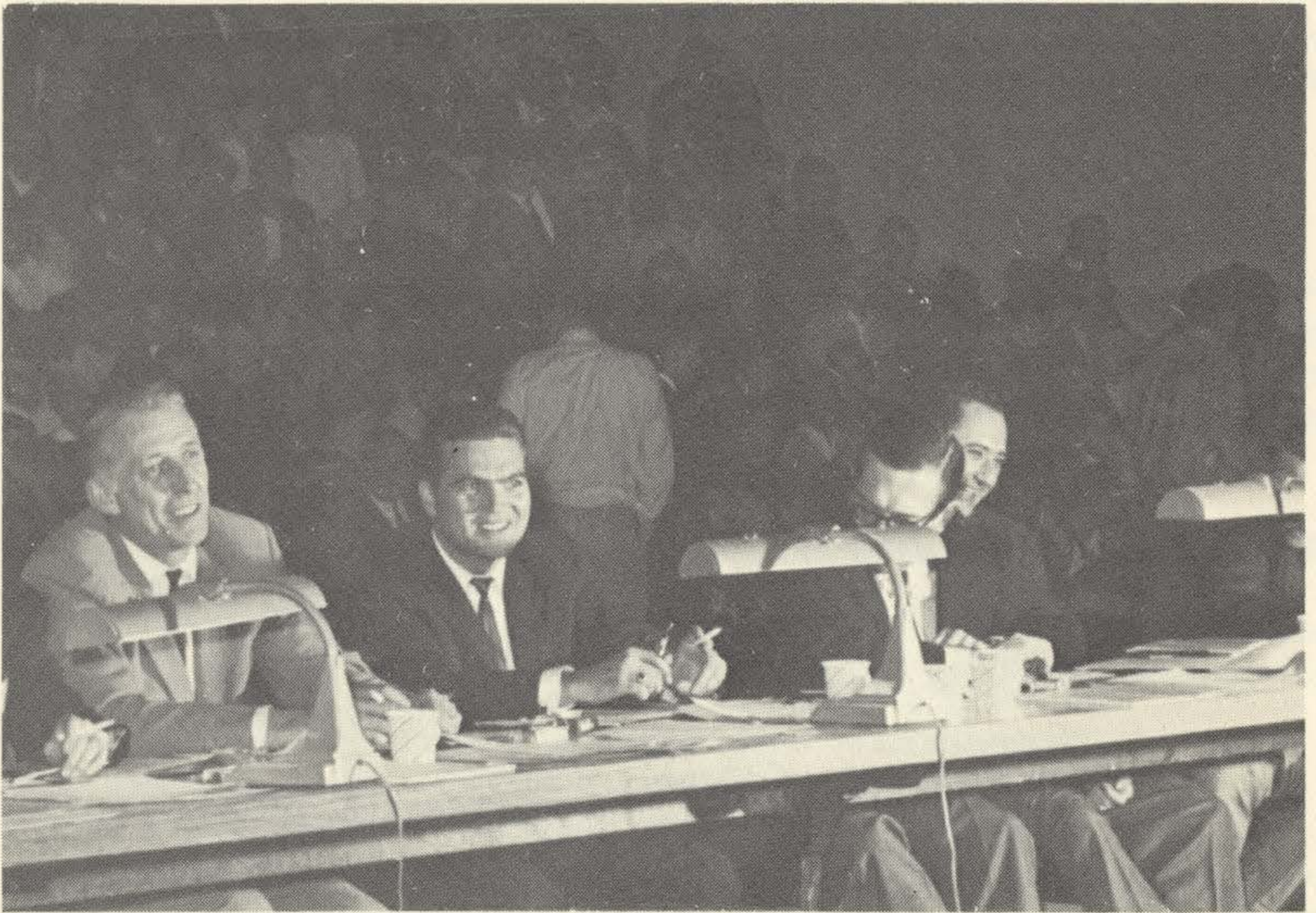
B.A., M. Ed. (Candidate), Boston University. Chairman English Department (until 1965) and Specialist in Remedial Reading, Burdett College.

ELLIOT BAKER (*Psychology*)

A.B., Clark University, M.A., Boston University. Ph.D. Pennsylvania State University. Group therapist at Massachusetts Correctional Institute at Framingham. Adjunct Assistant Professor & staff member of Brandeis University Psychological Counselling Center. Associate Professor at Division of Continuing Studies, State College of Boston. Private practice of Psychotherapy.



Instructor, Joseph Viola, works with private students and woodwind ensemble.



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

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, Sharon Civic Symphony. Instructor in General Music at Cambridge Center for Adult Education; Vice-President of the Brookline Library Music Association in charge of contemporary music programs. Director, Boston Community Music Center. 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, and Ensemble Publications, Recipient of National Institute of Arts and Letters Award in recognition of creative work in music.

EDWARD C. BEDNER (*Piano, Solfege*)

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

JERRY BOISEN (*Music Education*)

B.S., M.A., in Music Education, New York University; Diploma U. S. Navy School of Music. Clarinet with Simeon Bellison and Walter Lewis; studies in Composition, Peabody Conservatory of Music. Director of Music, Wakefield, Mass. Public Schools; former Instructor in Instrumental Music, University of Massachusetts at Boston. Chairman, Northeastern District, Massachusetts Music Educators Association. Member, National Education Association, Massachusetts State Music Curriculum Committee. Guest conductor adjudicator, and clinician at various instrumental and choral festivals.

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 Stravinsky'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.

TENBROECK CORNELL (*French*)

B.A., Tufts University; M.A., Middlebury College; special studies, Sorbonne University, Boston University, Fairfield University. Former instructor in French in the public schools of Belgrade, Maine, Sutton and Reading, Massachusetts. Instructor in French, Newton South High School.

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 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. Author of "A Manual For the Modern Drummer".

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 Stritt, Charlie Parker, Ben Webster. Active arranger and performer in theater music and jazz idiom. Berklee alumnus.

RAYMOND ETHIER (*French*)

B.A., Assumption College; M.A. (French Literature), Boston University; graduate studies, Harvard University, University of Paris, Clark University. Former instructor, NDEA Institutes, Simmons College (French Methodology); Head of the French department, Newton Public Schools since 1959.

MICHAEL GOODRICK (*Guitar, Ensemble*)

B.M., Music Education, Berklee School of Music. Professional performance activity with numerous groups. Television and recording experience.

RAMIRO HERRERA (*Piano*)

B.S., Universidad National, Bogota, Colombia; B.M. Candidate, New England Conservatory of Music; Diploma, Conservatory of Cali (Colombia). 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.

ALAN HIRSCHHORN (*Theory, Arranging, Piano*)

B.M., Boston Conservatory of Music; M.M., Yale University; graduate studies in Composition, Brandeis University. Professional arranger, composer. Berklee alumnus.

NATE HYGELUND (*Bass, Theory, Ensemble*)

A.A., Fresno City Junior College; special studies, Chico State College, California and Alaska Methodist University. Recording and performance experience with Clark Terry, Sonny Stitt, Lee Konitz. Berklee alumnus.

LENNIE JOHNSON (*Ensemble, Trumpet*)

Professional experience with Duke Ellington, Lionel Hampton, Quincy Jones, Count Basie. Extensive recording activity. Berklee alumnus.

JERONIMUS KACINSKAS (*Conducting*)

Diploma, Prague Conservatory. Conducting with Dedacek; Composition with Alois Haba. Former conductor of Vilnius, Lithuania Philharmonic Orchestra and State Opera. Instructor in Conducting, Score-Reading, Ensemble at Vilnius State Conservatory. Guest conductor of numerous European Symphonic ensembles.

William Curtis instructs bass student.



DAVID KAPLAN *Chairman, Music Education Department*

(Literature & Materials, Vocal-Instrumental Workshop)

B.M., New England Conservatory; M. Ed., Worcester Teacher's College. Special studies in choral conducting, Berkshire Music Center, (Tanglewood) Lenox, Massachusetts. Former Director of Music in Worcester Public Schools and Newton South High School. Associate Conductor, Worcester Philharmonic Orchestra; conductor of various choral groups; Music Director, Worcester County Light Opera Association.

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. Author of "Chord Studies for Trumpet."

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 Stage Band."

THOMAS LARSEN (*English*)

B.S., M.S., University of Wisconsin. Former Instructor in English, Glenville, W. Va., State College; Visiting Lecturer in English, West Liberty, W. Va., State College; Instructor in English, Burdett College.

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 Bos-Pops Orchestra. Author of "A Modern Method for Guitar".

DONALD C. LEGROW (*Voice Class, Chorus*)

B.M., M.M. (Music Education) New England Conservatory of Music. Director of Music Education, Stoughton, Mass. Public Schools. Director of the Wollaston Men's Glee Club. Extensive experience as soloist, choral director, adjudicator and guest conductor throughout New England and Canada.



Saxophone section rehearses with instructor, John LaPorta.

LOU MAGNANO (*Percussion*)

Staff percussionist for W.H.D.H. Television and Radio. Professional television appearances include Dateline Boston, John McLellan Jazz Show, Father O'Connor Show. Jazz and symphonic experience.

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:

CHARLIE 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. Cultural and Educational Exchange specialist to Malaysia for United States Information Agency.

DAVID S. MATAYABAS *Registrar*

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.

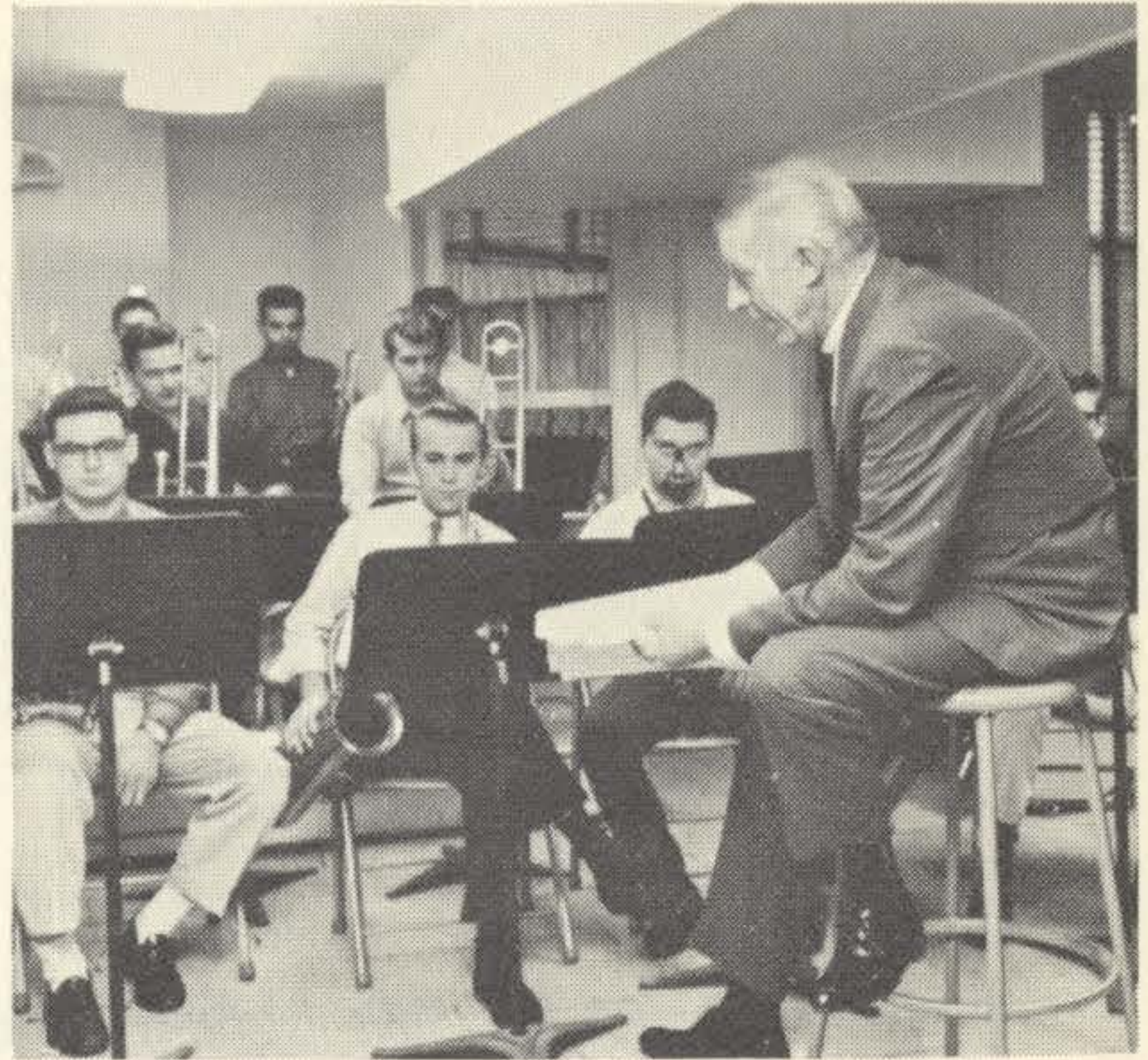
JOHN J. McDONOUGH, JR. *Chairman, English Department*

(*English Composition, English Literature*)

A.A., A.B., Boston University, A.M., Boston University. Reader in English, Boston University College of General Education, Boston University School of Nursing. Visiting Lecturer on Modern Poetry, Lowell Technological Institute. Poems published in Contemporary Review, Frostbite, Orpheus Rebound, Paris Review; Autumn Is A Sharp-Eyed Hawk published by Berklee Press. Director of adaptations of T.S. Eliot's Wasteland and Sweeney Agonistes for stage with music. Member, Board of Directors, Belmont Community Chorus and Polymnia Choral Society.

ANDY MCGHEE (*Woodwind, Ensemble*)

Diploma from New England Conservatory of Music, 1949. Instructor, Band Training Unit, Fort Dix, New Jersey. Saxophonist-arranger with Lionel Hampton and Woody Herman.



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

JAMES MOSHER (*Theory, Arranging, Ensemble*)

Featured soloist with Woody Herman, Buddy Rich orchestras. Composer and arranger for name bands. Recording and television experience. Leader of own professional group. Berklee alumnus.

DONALD OUTERBRIDGE (*Fine Arts*)

B.S., Harvard University, Painter and Photographer. Formerly taught art history and painting at Phillips Academy, Andover; Art History at Abbot Academy, Andover, where he was also director of the museum. Instructor in Art History at Boston Conservatory of Music since 1952. As owner of museum color slides association he has travelled extensively in Europe and N. America to photograph museum collections and has specialized in Ancient Greek Architecture & Sculpture. His slides are used in History of Art Lectures by Universities around the world.

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, Solfege*)

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 to Malaysia. Berklee alumnus.

JAMES A. PROGRIS *Assistant Dean*

(*Theory, Arranging*)

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.



Composer-arranger, Benny Golson, visits with Berklee students.

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 Down Beat 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, Theory, Arranging*)

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

LARRY SENIBALDI (*Guitar*)

Principal guitarist for theater productions including Colonial, Schubert and Carousel theaters. Professional recording experience. Soloist with variety of jazz groups.

HARRY SHAPIRO (*French Horn*)

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

**GERALD SIDDONS *Assistant Administrator*
(*Arranging, Composition*)**

B.M., Boston Conservatory of Music; M.A. Candidate, Brandeis University. Composition with Harold Shapero and Arthur Berger. Special research studies with Gustav Reese. Active composer; works performed by M.I.T. Symphony, Brandeis String Quartet, and the Fine Arts Woodwind Quintet of Boston. Experienced composer-arranger and instrumentalist in a variety of musical idioms. Berklee alumnus.



Faculty jazz octet rehearses for Recital Hall Performance. (l. to r.) William Leavitt; Ray Santisi; John LaPorta; Charlie Mariano; Phil Wilson; Alan Dawson; Herb Pomeroy; William Curtis.

HILLE SONIN (*Librarian*)

B.A., University of Toronto; B.L.S. from School of Library Science, University of Toronto; special studies in computer application to college libraries, Simmons College, Boston. Former Deputy Chief Librarian, Forest Hill Public Library, Toronto; experience in organization of manuscript materials at Harvard Law School Library. Member, Canadian Library Association, American Library Association, and International Library Science Honorary Society.

DAVID L. SUDHALTER (*History*)

B.A., University of Massachusetts; A.M., Ph.D., Boston University. Graduate studies, School of Advanced International studies, Johns Hopkins University, and Brandeis University. Former instructor in Boston Public Schools. Teaching Fellow, Boston University; Professor and Dean of Calvin Coolidge College. Associate Professor of Government and Acting Chairman, Department of Political Science, Boston State College. Visiting Lecturer, Department of Government, Boston University. Publications by American Association of Clinical Counselors and in *Journal of Student Research*. Member, American Political Science Assoc., American Association for Advancement of Slavic Studies, Boston Council on Foreign Relations.

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. Author of "The Technique of the Saxophone".

KURT WENZEL (Piano)

Undergraduate studies, Berklee School of Music, Boston Conservatory. Pianist and arranger for recordings, theatre and television. Ensemble coach and conductor for youth groups in the Boston area.

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.



Visiting musicians, Yusoff B. Ahmad of Radio Singapore and Ahmad Merican of Radio Malaysia visit student ensemble.

PHILLIPS WILSON (Trombone, 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. Author of "Chord Studies for Trombone".

JACK WEAVER (Theory, Scoring)

Graduate, Berklee School of Music; B.M. Cincinnati Conservatory of Music; M.M. Boston University. Leader of Air Force Dance Band 1951 - 1953. Special studies with Bill Russo. Experienced instrumentalist and arranger.



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



President, Lawrence Berk welcomes African composer, Roger Izeidi.

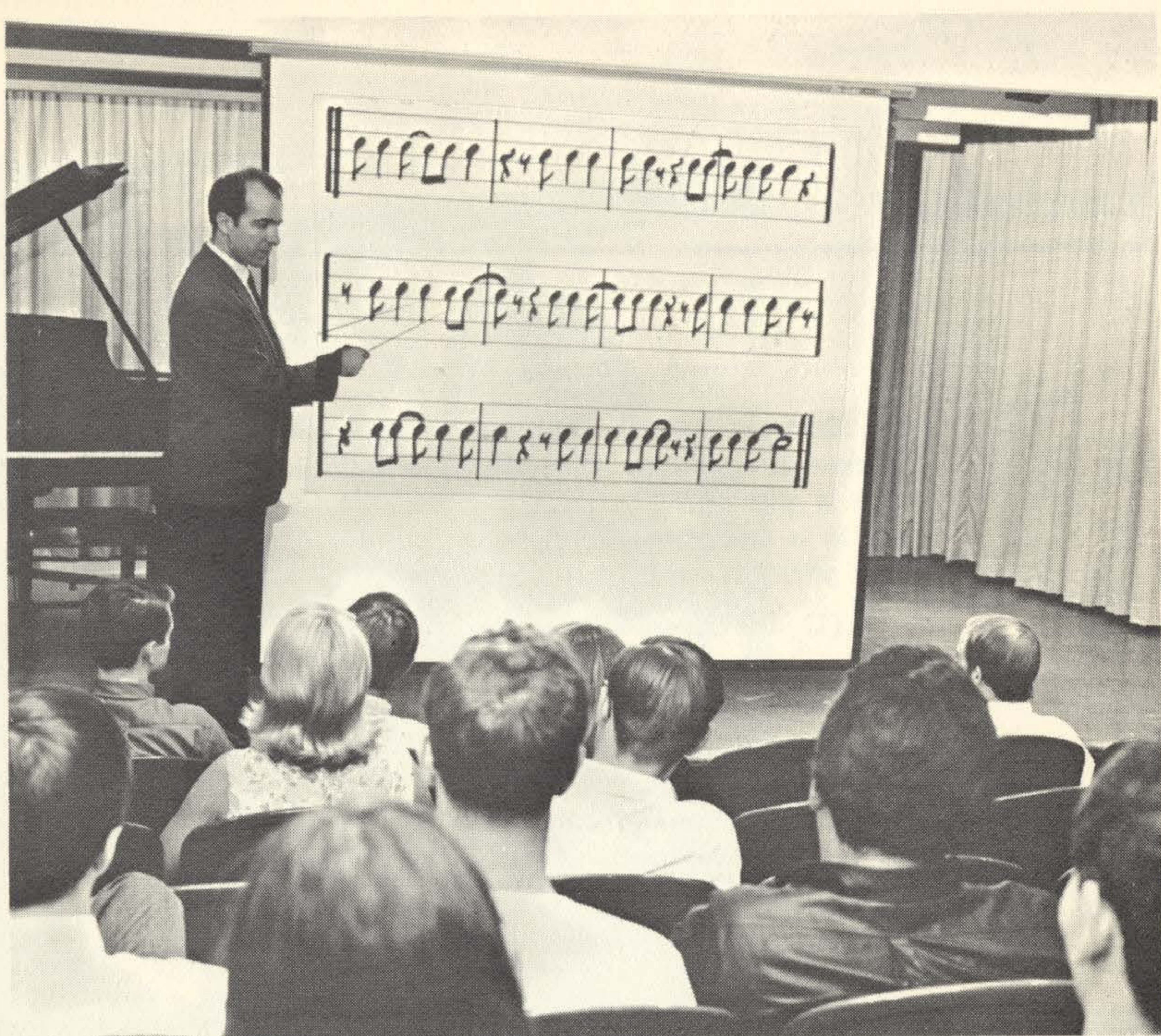
EMANUEL ZAMBELLI (*Piano*)

B.M., Boston University. Piano with Alfredo Fondacaro, Jesus Maria San Roma and Robert Casadesus. Solo concert appearances with Arthur Fiedler and at Isabella Stewart Gardner Museum. Awarded Koussevitsky Memorial Fund Scholarship in chamber music. Former instructor in piano at Boston University.

GERALD ZINFON (*English*)

B.A., Suffolk University; M.A., Northeastern University. Former Instructor in English, Harvard, Massachusetts Public Schools; Instructor in English, Massachusetts Bay Community College (Summer Sessions) and Burdett College, Associate Editor and columnist, **Suffolk Journal**. Member, Board of Directors, Education Association.





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.

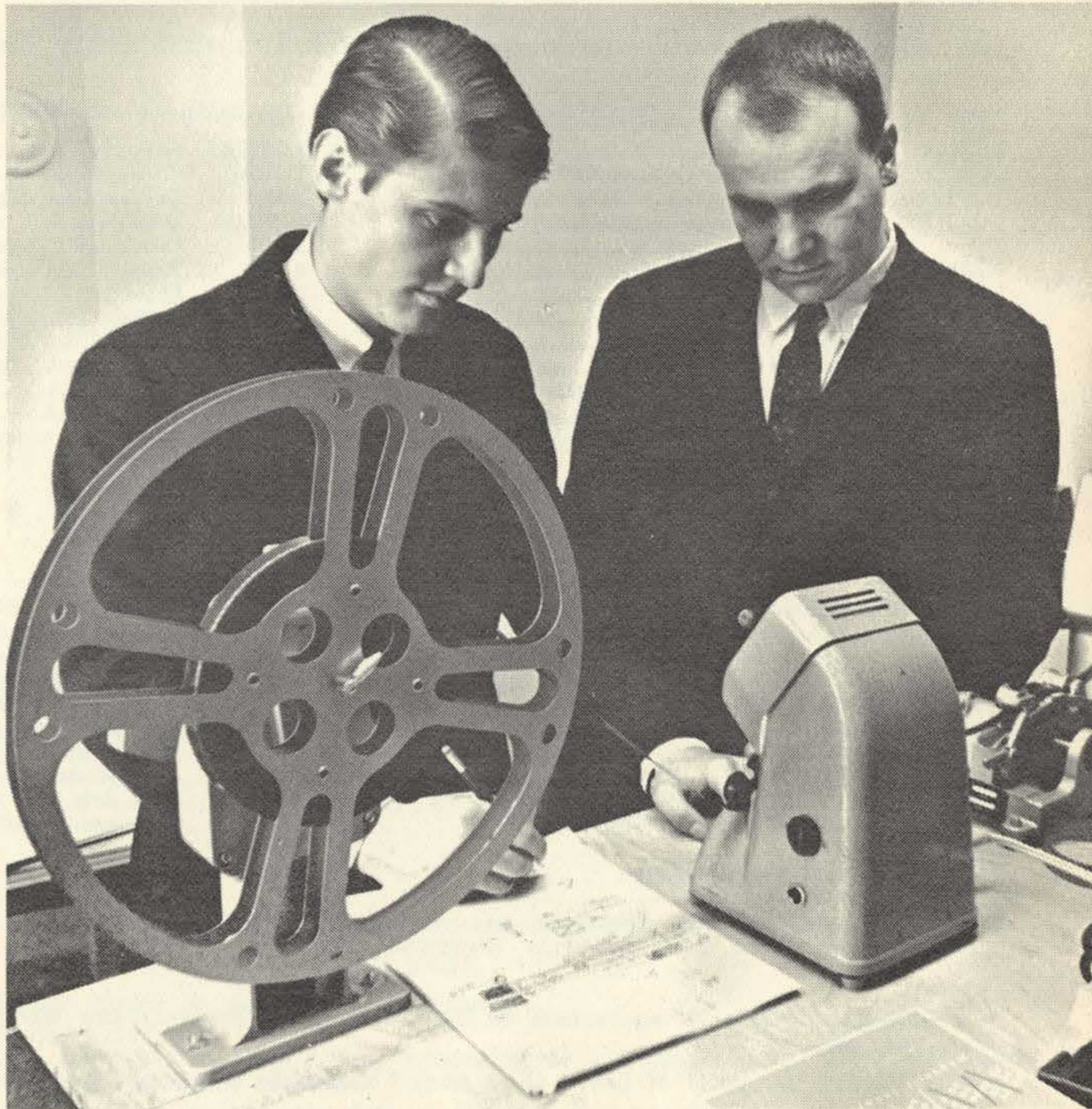
A Certificate is awarded to students who successfully complete the first two years of the Professional Diploma Course.



Students in
Concert.



Student conducts original film score as final phase of sound-film synchronization project.



Instructor James Progris (r.) explains use of film editing equipment to Swiss student Max Seiler.

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 three or 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
204 Introduction to Composition	2	3-403 Counterpoint 1-2	4
1-211(A) Arranging	4	3-404 Composition 1-2	4
1-213(A) Melody & Improvisation	2	3-411(A) Arranging	4
114 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	3-432 Solfege 3-4	2
1-232 Solfege 1-2	2	(3)434 String Class	2
(1)235 Woodwind Class	2	3-451 History and Literature	
(elective substitute for brass class)		of Music 1-2	4
1-262 English 1-2	6	3-463 English 3-4	6
1-264 History of Western			<hr style="width: 100%;"/>
Civilization 1-2	6		38
	<hr style="width: 100%;"/>		
	35(37)		

THIRD YEAR	CREDIT	FOURTH YEAR	CREDIT
5-603 Counterpoint 3-4	4	7-803 Counterpoint 5-6	4
5-604 Composition 3-4	4	7-804 Composition 5-6	8
5-605 Composition Seminar	4	7-816 Advanced Instrumentation	4
5-611(A) Arranging	4	7-821 Instrument (principal or	
5-621 Instrument (principal or		approved elective)	4
approved elective)	4	7-825 Ensemble	2
5-625 Ensemble	2	873 Psychology of Music	3
5-629 Conducting 1-2	2	774 Musical Acoustics	3
5-636 †Brass Class	2	7-875 Fine Arts 1-2	2
(elective substitute for woodwind		7-883(4) Language: French (German)	6
class)			<hr style="width: 100%;"/>
5-651 History and Literature			36
of Music 3-4	4		
5-683(4) Language: French (German)	6		
	<hr style="width: 100%;"/>		
	34(36)		

* 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
204 Introduction to Composition	2	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
114 Basic Instrumentation	1	3-421 Instrument (principal)	2
1-221 Instrument (principal)	4	3-422 Piano (functional)*	2
1-222 Piano (functional)*	2	3-425 Ensemble	2
1-225 Ensemble	2	3-432 Solfege 3-4	2
1-232 Solfege 1-2	2	3-433 Voice Class	2
(1)235 †Clarinet Class	2	(3)434 †String Class	2
1-262 English 1-2	2	3-451 History and Literature	
1-264 History of Western		of Music 1-2	4
Civilization 1-2	6	3-463 English 3-4	6
	37		38

THIRD YEAR	CREDIT	FOURTH YEAR	CREDIT
5-603E Counterpoint 1-2	4	7-815 Instrumentation 1-2	4
5-611(A) Arranging	4	7-821 Instrument (principal)	4
5-621 Instrument (principal)	4	7-825 Ensemble	2
5-624 Keyboard Improvisation	2	7-828 Vocal & Instrumental	
5-625 Ensemble	2	Workshop	1
5-629 Conducting 1-2	2	735 Flute Class	1
5-636 †Brass Class	2	835 Double Reed Class	1
5-638 Mus. Ed. Observation	2	837 Percussion Class	1
5-651 History and Literature of		7-839 Practice Teaching	6
Music 3-4	4	7-840 Practice Teaching Seminar	2
556 Mus. Ed. Methods (elem.)	3	754 Instrumental Literature	
656 Mus. Ed. Methods (second.)	3	and Materials	1
5-672 Psychology 1-2	6	771 Introduction to Philosophy	
	38	(1st semester)	3
		871 Philosophy of Education	
		(2nd semester)	3
		873 Psychology of Music	3
		774 Musical Acoustics	3
		875 Fine Arts 1-2	2
			37

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
204 Introduction to Composition	2	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
114 Basic Instrumentation	1	3-421 Instrument (principal)	6
1-221 Instrument (principal)	6	3-422 Piano (functional)	2
1-222 Piano (functional)	2	3-425 Ensemble	2
1-225 Ensemble	2	3-432 Solfege 3-4	2
1-232 Solfege 1-2	2	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		36
	37		

THIRD YEAR	CREDIT	FOURTH YEAR	CREDIT
5-603E Counterpoint 1-2	4	7-806 Form and Analysis 1-2	4
5-621 Instrument (principal)	10	7-815 Instrumentation 1-2	4
5-625 Ensemble (chamber)	2	7-821 Instrument (principal)	10
Orchestra and/or Band	2	7-825 Ensemble (chamber)	2
5-629 Conducting 1-2	2	Orchestra and/or Band	2
5-651 History and Literature		873 Psychology of Music	3
of Music 3-4	4	774 Musical Acoustics	3
5-653 Literature and Materials	4	7-875 Fine Arts 1-2	2
5-672 Psychology 1-2	6	Academic Elective	6
Academic Elective	6	+Senior Recital	0
	38(40)		34(36)

*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.

+Subject to approval by Faculty Jury during 8th week of candidate's 6th semester of study.

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
204 Introduction to Composition	2	3-403(A) Counterpoint 1-2	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
114 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	4
1-225 Ensemble	4	3-431 Ear Training	2
1-231 Ear Training	2		—
152 History of Jazz	1		30
	—		
	28		

THIRD YEAR	CREDIT	FOURTH YEAR	CREDIT
5-602(A) Harmonic Analysis	2	7-802(A) Harmonic Analysis	2
5-603(A) Counterpoint 3-4	4	7-804 Composition 5-6	4
5-604 Composition 3-4	4	7-805 Composition Seminar	4
5-605 Composition Seminar	4	7-811(A) Arranging	4
5-611(A) Arranging	4	7-812(A) Score Analysis	4
5-612(A) Score Analysis	4	7-821 Instrument	4
5-621 Instrument	4	7-825 Ensemble	2
5-625 Ensemble	2	7-851 History of Music 1-2	4
5-629 Conducting	2		—
	—		28
	30		

Major in Instrumental Performance

FIRST YEAR	CREDIT	SECOND YEAR	CREDIT
1-201(I) Harmony Workshop	4	3-401(I) Harmony Workshop	4
1-211(I) Arranging	2	3-411(I) Arranging	4
1-212(I) Score Analysis	2	3-412(I) Score Analysis	2
1-213(I) Melody & Improvisation	4	3-413(I) Melody & Improvisation	4
114 Basic Instrumentation	1	3-421 Instrument (principal)	4
1-221 Instrument (principal)	4	3-423 Secondary Instrument	
1-222 Piano (functional)	2	(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(I) Harmonic Analysis	2	7-802(I) 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		7-823 Secondary Instrument	
(elective)	4	(elective)	4
5-625 Ensemble	8	7-825 Ensemble	8
5-629 Conducting 1-2	2	7-853 Literature and Materials	4
	—		—
	28		30



Guitar ensemble directed by William Leavitt.



Trombone ensemble directed by Phil Wilson.



Jazz Workshop directed by Andy McGhee.

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. Progressions as a style-control factor.

2 credits, each semester

1-201 I HARMONY WORKSHOP. Similar course material to HARMONY 1-201 A, but with primary emphasis on the application of harmonic relationships to instrumental performance. An aural awareness of the principles of chord progression is developed through the medium of individual instrumental experience.

2 credits, each semester

3-401 I HARMONY WORKSHOP. Continuation and expansion of course 1-201 I.

2 credits, each semester

5-602 A 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

5-602 I HARMONIC ANALYSIS. See course 3-401A

7-802 A HARMONIC ANALYSIS. Continuation and expansion of Course 5-602.

1 credit, each semester

7-802 I HARMONIC ANALYSIS. See course 5-602A.

3-403 COUNTERPOINT 1-2. Two-part counterpoint. Species and free counterpoint in traditional style. Modal counterpoint, modulating counterpoint. Canon and Inventions.

2 credits, each semester

- 3-403 A COUNTERPOINT 1-2. Harmonically derived two-part counterpoint. Harmonically controlled melody as basis for the study of canon and other contrapuntal forms.
2 credits, each semester
- 5-603 COUNTERPOINT 3-4. Three-part and four-part counterpoint. Motets, canons and fugues. Contrapuntalization of harmony.
2 credits, each semester
- 5-603 A COUNTERPOINT. 3-4. Three-part and four-part counterpoint. Fugue. Contrapuntalization of harmony. Application of contrapuntal techniques to modern chord progression.
- 5-603 E COUNTERPOINT 1-2. Species and free counterpoint in traditional style. Modal counterpoint, modulating counterpoint. Canon and Inventions.
2 credits, each semester
- 7-803 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
- 204 INTRODUCTION TO COMPOSITION. Fundamentals of composition. Modal harmony and chord progression Melody-Harmony relationships. Principles of voice-leading and melodization.
2 credits, each semester
- 3-404 COMPOSITION 1-2. Composition applied to short forms. A synopsis of traditional forms is followed by concentration in the adaption of fundamental Schillinger techniques to 20th century stylizations.
- 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. Study of the Schillinger theory of the psychological bases of music. Utilization of film editing and sound-film synchronization equipment in conjunction with the preparation of complete film scores. Each student will compose, orchestrate, time, synchronize and conduct original music for specific film projects.

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. Emphasis on the effect of harmonic rhythm, texture, thematic development, instrumentation, etc. upon musical content.

2 credits, each semester

1-211 A ARRANGING. Basic theory. Review of scales and chords. Application of modern theory to harmonization of melody. Transposition techniques. Study of rhythmic and melodic variation of melody. Melodic analysis of approach notes and tensions. Discussion of harmonic continuities as a basis for background writing. The second semester includes an expansion of the techniques of harmonization of melody and background writing; application of close and open voicings. Students produce and hear complete arrangements for various instrumental combinations.

2 credits, each semester

3-411 A ARRANGING. Sectional harmonization for five, six seven and eight instruments. Concerted writing. Three part writing techniques. Arrangements for large ensemble groupings. Discussion of woodwind doublings and other elements of orchestration. The second semester includes a discussion of quartal harmony, and introduction, to other non-mechanical voicings derived from available notes.

2 credits, each semester



(above) Fred Buda conducts percussion ensemble in concert; (right) Japanese student, Stom Yamashita.

3-411 I ARRANGING. Expansion of the techniques of harmonization of melody and background writing; application of close and open voicings. Students produce and hear complete arrangements for various instrumental combinations.

2 credits, each semester

5-611 I ARRANGING. Sectional harmonization for five, six, seven and eight instruments. Concerted writing. Three part writing techniques. Arrangements for large ensemble groupings. Discussion of woodwind doublings and other elements of orchestration. The second semester includes a discussion of quartal harmony, and an introduction, to other non-mechanical voicings derived from available notes.

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 and performance of student homework assignments. Use of overhead projector in conjunction with the performance enables class to observe scores while hearing the music.

1 credit, each semester

3-412 A SCORE ANALYSIS (In conjunction with Course 3-411 A). Continuation and expansion of Course 1-212 A. Analysis of student work plus analysis of professional scores.

1 credit, each semester

512 A SCORE ANALYSIS (In conjunction with Course 511 A). Continuation and expansion of course 3-412 A.

2 credits

612 A SCORE ANALYSIS. Analysis and application of musical principals involved in writing for vocalists, performers, and recordings.

712 A SCORE ANALYSIS. Analysis of the techniques of choral arranging. Traditional and non-traditional style study.

2 credits

812 A SCORE ANALYSIS. Analysis and application of the band style of Duke Ellington.

2 credits

1-212 I SCORE ANALYSIS. (In conjunction with Course 1-211 I). Analysis and performance of student homework assignments. Use of overhead projector in conjunction with the performance enables class to observe scores while hearing the music.

1 credit, each semester

- 3-412 I SCORE ANALYSIS. (In conjunction with Course 3-411 I). Continuation and expansion of Course 1-212 I. Further analysis of student projects.
1 credit, each semester
- 5-612 I SCORE ANALYSIS. (In conjunction with Course 5-611 I). Continuation and expansion of Course 3-412 I. Further analysis of student work plus analysis of professional scores.
2 credits, each semester
- 7-812 I SCORE ANALYSIS. (In conjunction with Course 7-811 I). Continuation and expansion of course 5-612 I.
2 credits, each semester
- 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
- 114 BASIC INSTRUMENTATION. The study of woodwind, brass, and percussion instruments. 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 3-421 5-621 7-821 PRINCIPAL INSTRUMENT. Intensive private study of the technique and repertory of the student's principal instrument. Problems of tone production, phrasing, 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 3-422 FUNCTIONAL PIANO. Keyboard fundamentals for students 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.
Text: "The Berklee Keyboard Program".
1 credit, each semester
- 3-423 5-623 7-823 SECONDARY INSTRUMENT (Elective). Study of the technique and repertory of an elective instrument. 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
- 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 3-425 5-625 7-825 ENSEMBLE. Basic principles of group performance. 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
- 7-828 VOCAL AND INSTRUMENTAL WORKSHOP. For majors in Music Education. Performance of vocal and instrumental works suitable for public school music. Students participate in the conducting of selected works. Development of evaluative criteria for selection of compositions.
1 credit

* 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)

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

1 credit, each semester

1-231 EAR TRAINING. The development of relative pitch associations. An awareness of typical scale patterns and chord structure is developed through intensive dictation and audio-visual drill. 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 movable "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. Chorus attendance required for Voice Class credit.

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 CLARINET CLASS. Functional study of the clarinet. Fundamentals of embouchure formation, fingering, breathing. Use of typical elementary school materials.

2 credits

735 FLUTE CLASS. Functional study of the flute. Fundamentals of embouchure formation, fingering, breathing. Use of typical elementary school materials.

1 credit

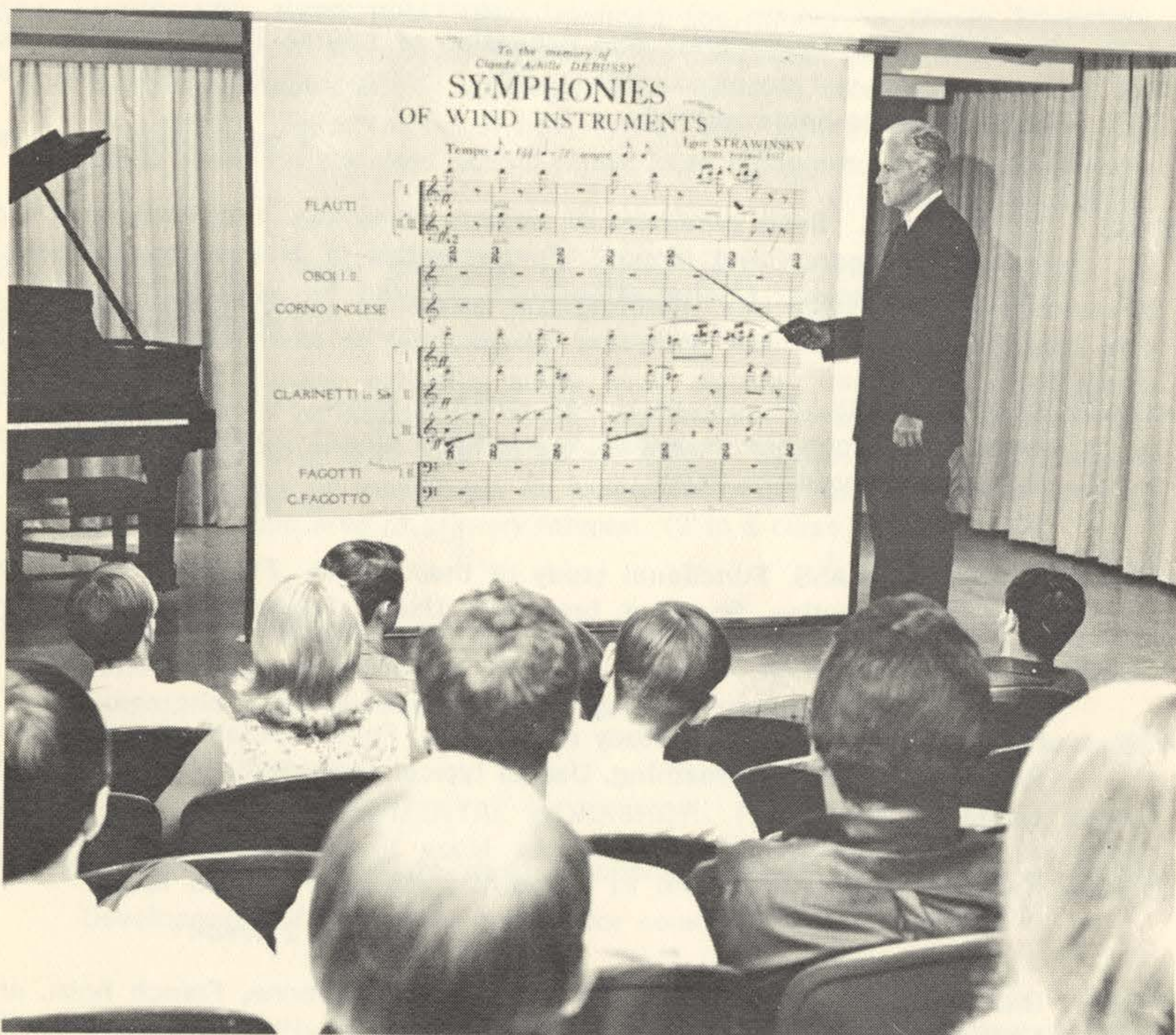
835 DOUBLE REED CLASS. Functional study of oboe, English Horn, bassoon. Methods and materials.

1 credit

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
- 7-840 PRACTICE TEACHING SEMINAR. Critique and evaluation of problems encountered in student teaching assignments in the public schools. Supervised by the Music Education Department Chairman. Course projects directly related to situations in the field.
1 credit, each semester



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.
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 and ensemble 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
- 556 MUSIC EDUCATION METHODS (ELEMENTARY). 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 EDUCATION METHODS (SECONDARY). 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. Audio-visual speed-reading.
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
- 873 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
- 774 MUSICAL 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

Duke Ellington demonstrates unique voicing techniques during Berklee visit.



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 on or about the eighth week of the student's sixth semester of instrumental study.

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 Guiffre, Scott, Goodman, DeFranco, etc.

BASSOON

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, Mule, 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-DeMichael "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 positions, scales, arpeggios. Studies: Nanny Etudes, Curtis "Modern Method for String Bass," symphonic repertoire, orchestral studies, and selected solos. William H. Curtis' method book contains previously 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

Scales, arpeggios, chords, sight reading and rhythm guitar. Theory of modern harmony (progressions, voicings, chord-scale relationships) as applied to improvisation and other solo techniques. Studies: A Modern Method for Guitar by Wm. G. Leavitt. Traditional literature includes Hohmann, Bach, Kreutzer, Paganini, Carcassi and others.

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

7 Week Summer Evaluation Clinic

The seven-week Evaluation Clinic is of particular interest to high school students who desire 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 seven-week Evaluation 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 prior to enrollment in a formal musical education program. The curriculum is designed to assess the musical talent, capacity and growth potential of the student contemplating music as a vocation or field of serious study. Special techniques and testing procedures measure student aptitude and strength of talent. You are eligible to enter the Evaluation Clinic if you are at least sixteen years old and have had some musical background. Studies consist of Private Instrumental Instruction, Theory, Ear Training, Improvisation, Stage Band and Ensemble Workshop. A complete record of progress is maintained, and an evaluative report on each student is prepared at the end of the term.

7 Week Summer Comprehensive Course

Open to college students, teachers, and professional musicians who wish to expand their knowledge of the field of modern music. This program offers specialized study of practical, effective skills which may be applied to broad areas of musical activity. Teachers are shown advanced theory concepts and modern methods for developing and training stage bands, and professional musicians are provided with specific techniques for the improvement of their musical facility. The curriculum includes Private Instrumental Instruction, Arranging, Modern Chord Progression, Ear Training, Stage Band, Improvisation and Ensemble Workshop.

12 Week Summer Full-Credit Program

An accelerated program where students can earn the equivalent of one full-semester credit in music subjects. Admission procedures are the same as those required of regular full-time students. The curriculum corresponds to subjects listed under **OUTLINE OF COURSES**.

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. This instruction is available throughout the school year, but it is recommended that such studies be undertaken during the Summer Term due to scheduling considerations.

personal supervision and counseling

Preparatory Program

A one-semester course designed to equip students who do not meet ordinary admissions requirements with special training in the fundamentals of music. Students who successfully complete the Preparatory Program are eligible to apply for regular four-year programs. Applications accepted for Summer, Spring, and Fall semesters. Additional information may be obtained through the Admissions Office.

Counseling

Counseling service is provided for students who wish to discuss problems of a personal nature that would not normally be brought to the attention of faculty members or administration.

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.

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" 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 eight-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.



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

financial assistance

Student Loans

Although loans are not made directly from the School, various plans are available to parents and students who wish to meet educational expenses on a deferred payment basis. Complete information will be sent upon request.

Scholarships and Awards

Annual Scholarships are awarded to outstanding applicants by **Down Beat** magazine. For information, write Education Editor, **Down Beat**, 222 West Adams Street, Chicago, Illinois 60606.

The Richard Levy Scholarship Fund. A permanent trust established in 1967, the proceeds from which are awarded to majors in Composition according to financial need and proven ability.

Special scholarship grants of varying amounts have been made available by the following individuals and organizations:

American Music Foundation
Associated Booking Corporation
National Academy of Recording Arts and Sciences
National Stage Band Camp
National Association of Guitar Manufacturers
Hartford Jazz Society
J. C. Deagan Inc.
Benny Golson
Quincy Jones
Oliver Nelson
Duke Ellington
Gary McFarland

A limited number of work-scholarships are available each year. Freshmen are not normally eligible for this type of scholarship assistance.

Fellowships are offered each year to qualified students. Applicants for this type of assistance must be at least 21 years of age and have had extensive musical training and/or experience.

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



general information

Facilities

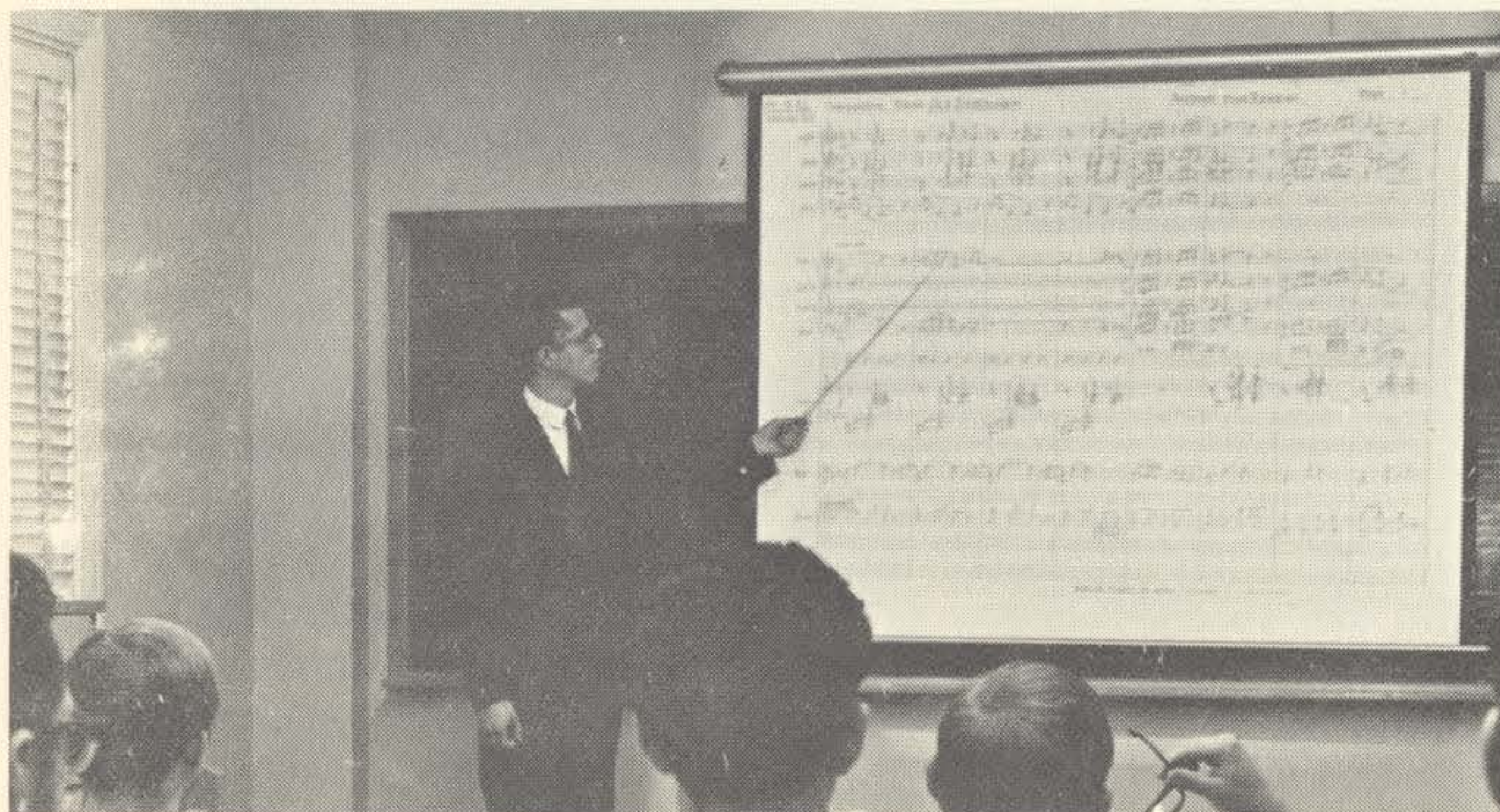
Berklee School of Music has now completed expanded facilities at 1140 Boylston Street which replace the original buildings on the corner of Gloucester and Newbury Street. This greatly enlarged physical plant houses all classroom and rehearsal facilities, private teaching and practice studios, recital 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 six 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

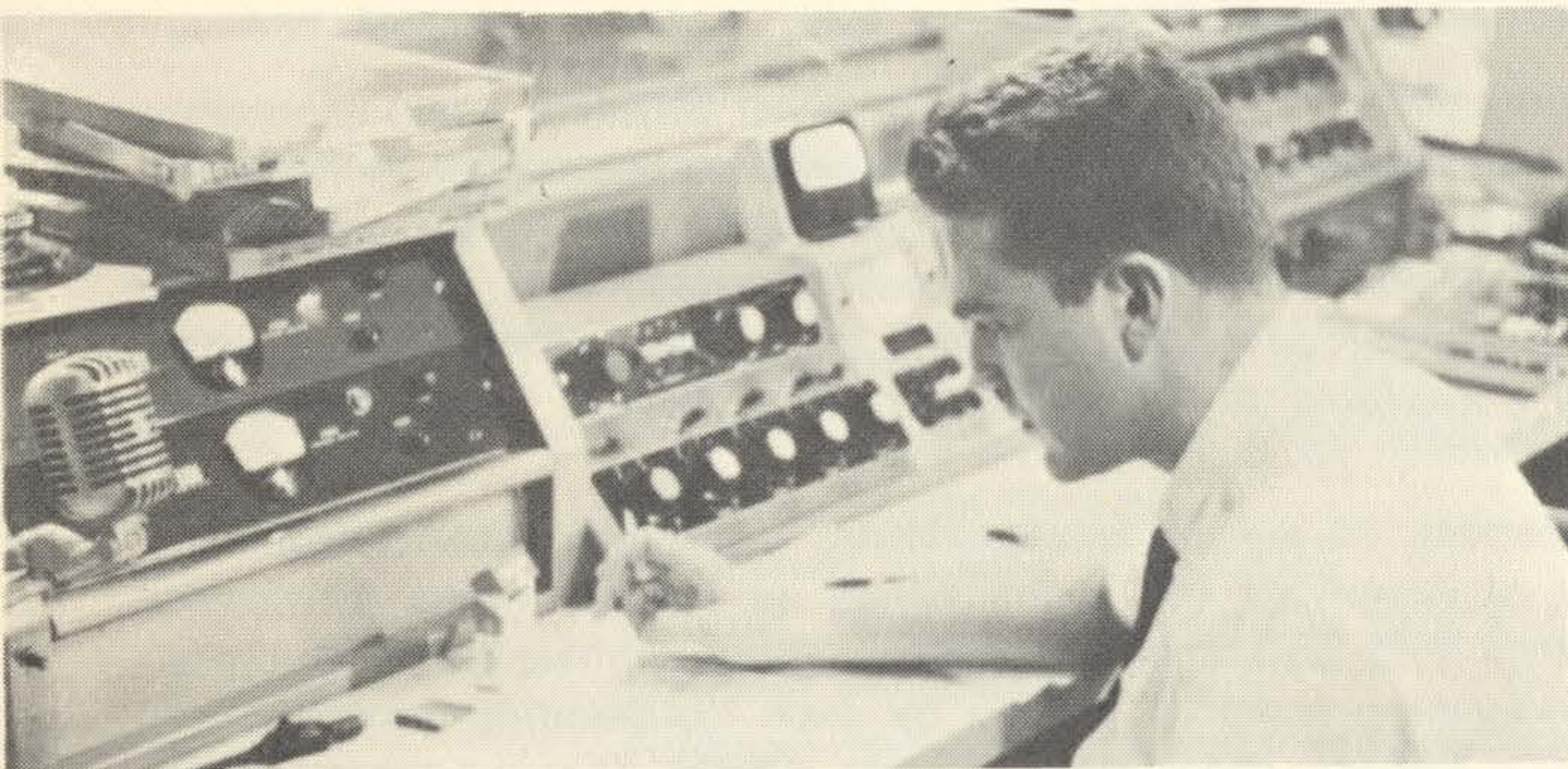
Dormitory residence is required of all Freshmen and Sophomores under twenty-one years of age unless they are commuting to school from their own homes. Dormitories for men students are maintained by the School. Room and board expenses for Boylston Hall and Newbury Hall are given under "Tuition and Fees" in this catalog. Further information will be sent upon request. Dormitory residents are eligible for membership in the Boston YMCA at a reduced rate.



Instructor, Ted Pease utilizes audio-visual equipment in score analysis class.

Residence for Women

Approved accommodations for female students are available at privately operated dormitories which house female students from several colleges and universities in the area. These dormitories are excellently maintained and supervised, and offer room and meals for the school year. Detailed information regarding accommodations and rates may be obtained by writing directly to Housing Director, Berklee School of Music.



Robert Share supervises student recording session.

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 Higher Education 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 regarding veterans' programs, local and national, and to interpret the policies and procedures of Berklee as related to veterans.

Refund policy for veterans is in accordance with VA Policy 12204.1.

Mail

Mail to students should be addressed to the student at his Boston address and not to the School. Mail addressed to students which is received at the School will be placed in a mail rack open to all students, and the School assumes no responsibility for its proper delivery.

"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.



Student concert at John Hancock Hall.

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. 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 the Assistant Dean may be required to withdraw from the course.

Leave of Absence

If, because of financial, family, or health reasons, a student is required to absent himself for a short 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.

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 an approved withdrawal. 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. Requests must be made two weeks 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 Examinations

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. 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 (Withdrew failing)	0.0
WP-Withdrew passing	NC-No credit (grade is given)
INC-Incomplete	AUD-Audited (no grade given)

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. A proficiency grade of "F" obviates the teacher's grade.

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

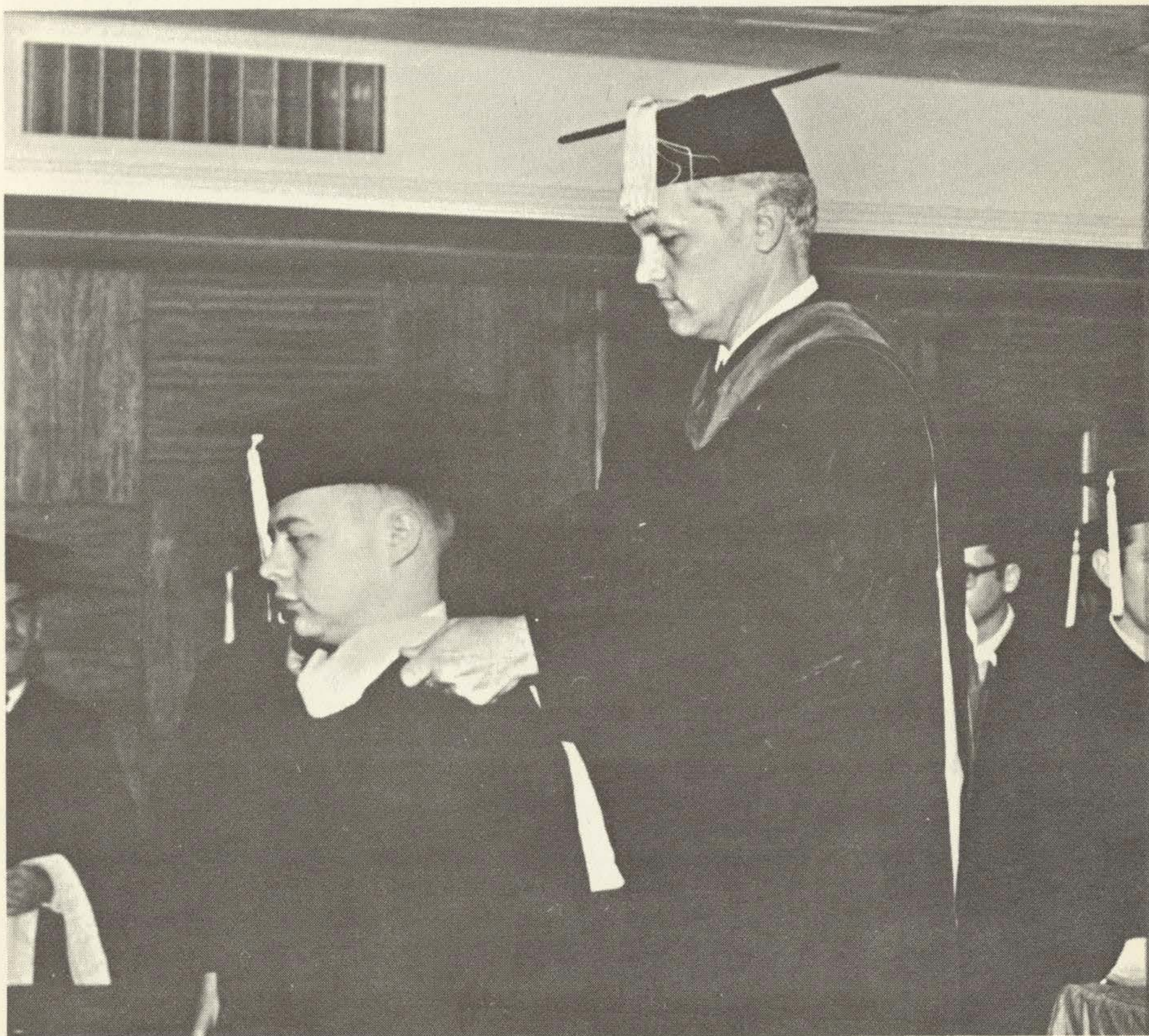
Students averaging honor grades for any given semester are placed on the Dean's List. A Grade Point Index of 3.7 and above entitles to First Honors; 3.3-3.6, Second Honors.

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 112 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".



tuition and fees

REGULAR SCHOOL YEAR

Degree Program, including all class and private instruction	(per semester) \$700
Professional Diploma Program, including all class and private instruction	(per semester) \$650
Part-time Students:	
General Class Instruction	(per credit hour) \$ 50
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	\$ 475
7 Week Summer Program	\$ 315

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

Regular School Year

Boylston Hall	\$1200
Newbury Hall	\$1000
12 Week Semester	
Boylston Hall	\$ 350
7 Week Summer Program	
Boylston Hall	\$ 205
Breakage Deposit (refundable)	\$ 50

MISCELLANEOUS FEES

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

