



# Berklee

College of Music

*Nineteen Hundred Seventy-Three — Seventy-Four Catalog*



Berklee College 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. The College 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.

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



# **Berklee**

College of Music

**The International Institution  
for the study of  
Modern American Music**

LAWRENCE BERK, *President*

LEE ELIOT BERK, *Vice President*

ROBERT SHARE, *Administrator*

RICHARD BOBBITT, *Dean of the College*

1140 Boylston Street  
Boston, Massachusetts 02215



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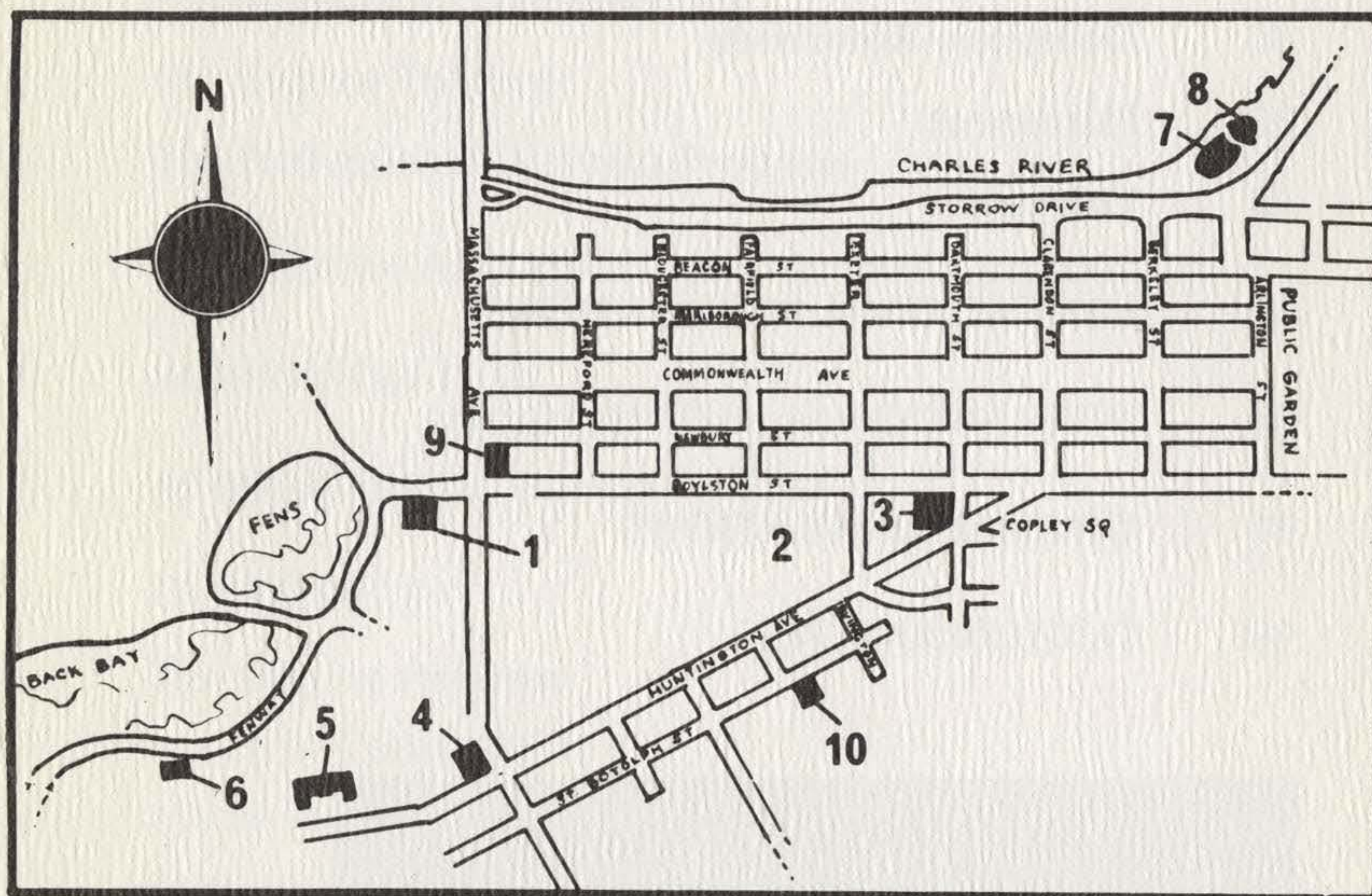


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Berklee College of Music is located in the very heart of the cultural center of Boston. Near to the school is the new Prudential Center which provides numerous facilities for the performing arts, including a new civic auditorium. Symphony Hall, the 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 College of Music   | 6. Gardner Museum                          |
| 2. Prudential Center          | 7. Charles River Esplanade                 |
| 3. Boston Public Library      | 8. The Music Shell<br>(Esplanade Concerts) |
| 4. Symphony Hall              | 9. M.T.A. Station                          |
| 5. Boston Museum of Fine Arts | 10. Musicians Union                        |



## GEOGRAPHICAL DISTRIBUTION BY STATE OR COUNTRY OF CURRENT FULL-TIME STUDENTS

### FULL TIME STUDENTS '72

ALABAMA	7	MONTANA	1
ALASKA	2	NEBRASKA	7
ARKANSAS	3	NEW HAMPSHIRE	17
CALIFORNIA	52	NEW JERSEY	197
COLORADO	11	NEW MEXICO	2
CONNECTICUT	113	NEW YORK	331
DELAWARE	9	NORTH CAROLINA	19
DISTRICT OF COLUMBIA	3	NORTH DAKOTA	1
FLORIDA	20	OHIO	60
GEORGIA	4	OKLAHOMA	1
HAWAII	1	OREGON	2
ILLINOIS	24	PENNSYLVANIA	124
INDIANA	11	RHODE ISLAND	60
IOWA	9	SOUTH CAROLINA	1
KANSAS	2	SOUTH DAKOTA	1
KENTUCKY	3	TENNESSEE	6
LOUISIANA	4	TEXAS	1
MAINE	29	VERMONT	9
MARYLAND	29	VIRGINIA	21
MASSACHUSETTS	459	WASHINGTON	15
MICHIGAN	33	WEST VIRGINIA	5
MINNESOTA	11	WISCONSIN	12
MISSISSIPPI	3	WYOMING	1
MISSOURI	8		

### FOREIGN STUDENTS '72

AUSTRALIA	2	FINLAND	1
BELGIUM	2	FRANCE	6
BERMUDA	4	GREECE	1
BRAZIL	4	HONG KONG	1
CANADA	40	ISRAEL	2
COLUMBIA	2	JAMAICA	1
CZECHOSLOVAKIA	1	JAPAN	6
DENMARK	2	MAURITIUS	1
ENGLAND	2	MEXICO	3
ETHIOPIA	1	NIGERIA	1



PANAMA	1	TAIWAN	1
PHILLIPINES	1	TURKEY	1
POLAND	1	U.S.S.R.	1
SENEGAL, REPUBLIC OF	1	VENEZUELA	1
SOUTH AFRICA	2	VIRGIN ISLANDS	2
SPAIN	1	WEST GERMANY	2
SWEDEN	1	WEST INDIES	1
SYRIA	1		





# Calendar

## FALL SESSION

	1972-73	1973-74
Registration Week	Sept. 5-8	Sept. 4-7
Instruction Begins	Sept. 11	Sept. 10
*Columbus Day	Oct. 9	Oct. 8
*Veterans Day	Oct. 23	Oct. 22
Thanksgiving Recess	Nov. 23-26	Nov. 22-25
Christmas Recess Begins	Dec. 16	Dec. 15
Instruction Resumes	Jan. 2	Jan. 2
Examinations: Written	Jan. 8-12	Jan. 7-11
Proficiency	Jan. 13-17	Jan. 12-16

## SPRING SESSION

Registration — All Students	Jan. 23-26	Jan. 22-25
Instruction Begins	Jan. 29	Jan. 28
*Washington's Birthday	Feb. 19	Feb. 18
Spring Recess Begins	Mar. 24	Mar. 23
Instruction Resumes	April 2	April 1
Examinations:		
Seniors — Written	May 7-11	May 6-10
Proficiency	May 12-15	May 11-14
Regular — Written	May 21-25	May 20-24
Proficiency	May 26-30	May 25-29
Graduation	May 19	May 18
*Memorial Day	May 28	May 27

## SUMMER SESSION

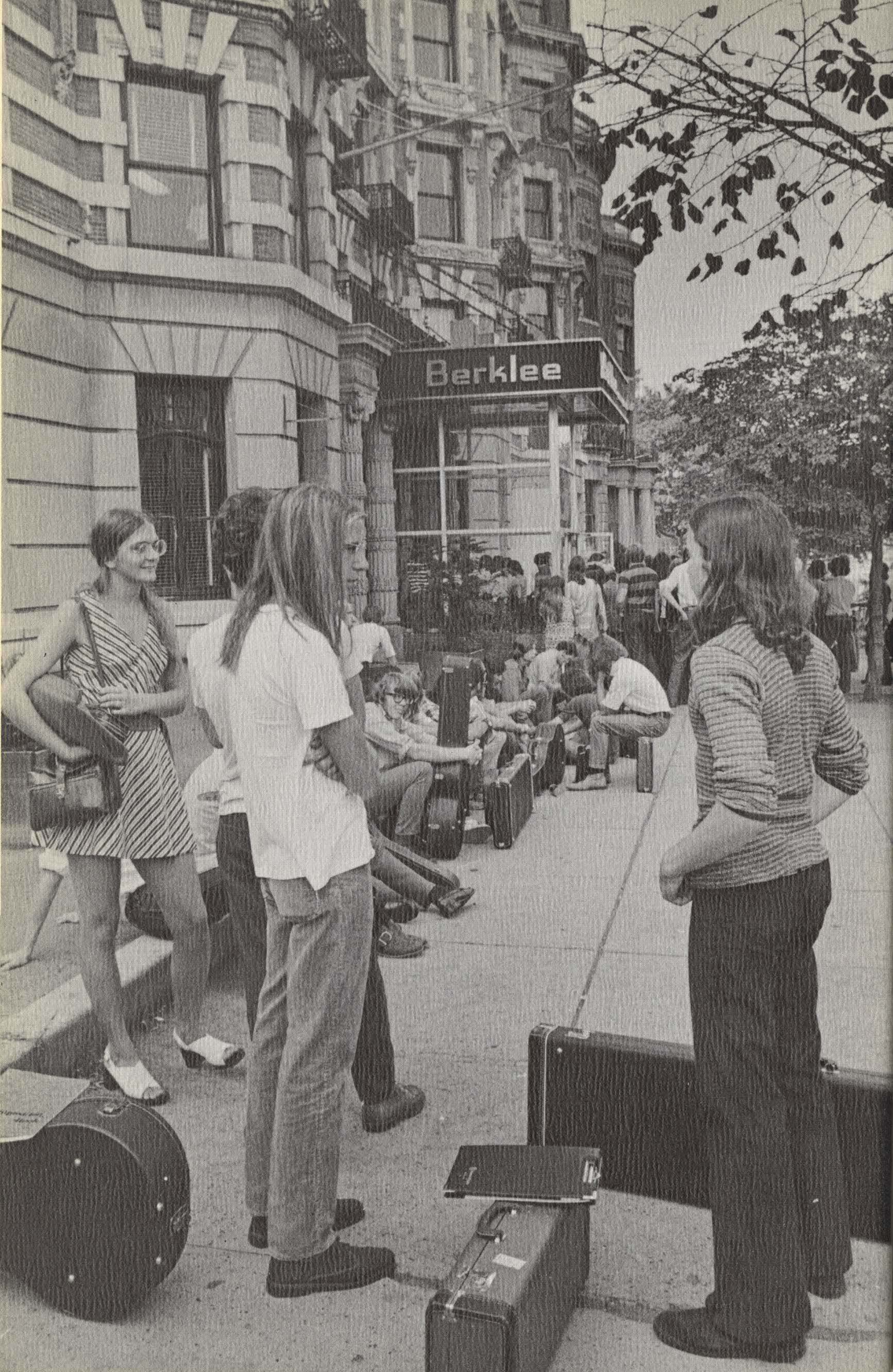
	(Summer '73)	(Summer '74)
Registration — All Students	June 4	June 3
Instruction Begins	June 5	June 4
*Independence Day	July 4	July 4
Examinations Begin	Aug. 20	Aug. 19
Examinations End	Aug. 24	Aug. 23

## SPECIAL 7 WEEK SUMMER SESSION

Registration	June 25	June 24
Instruction Begins	June 26	June 25
*Independence Day	July 4	July 4
Instruction Ends	Aug. 10	Aug. 9

\*Classes Suspended







# Berklee College of Music

The Berklee College 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.

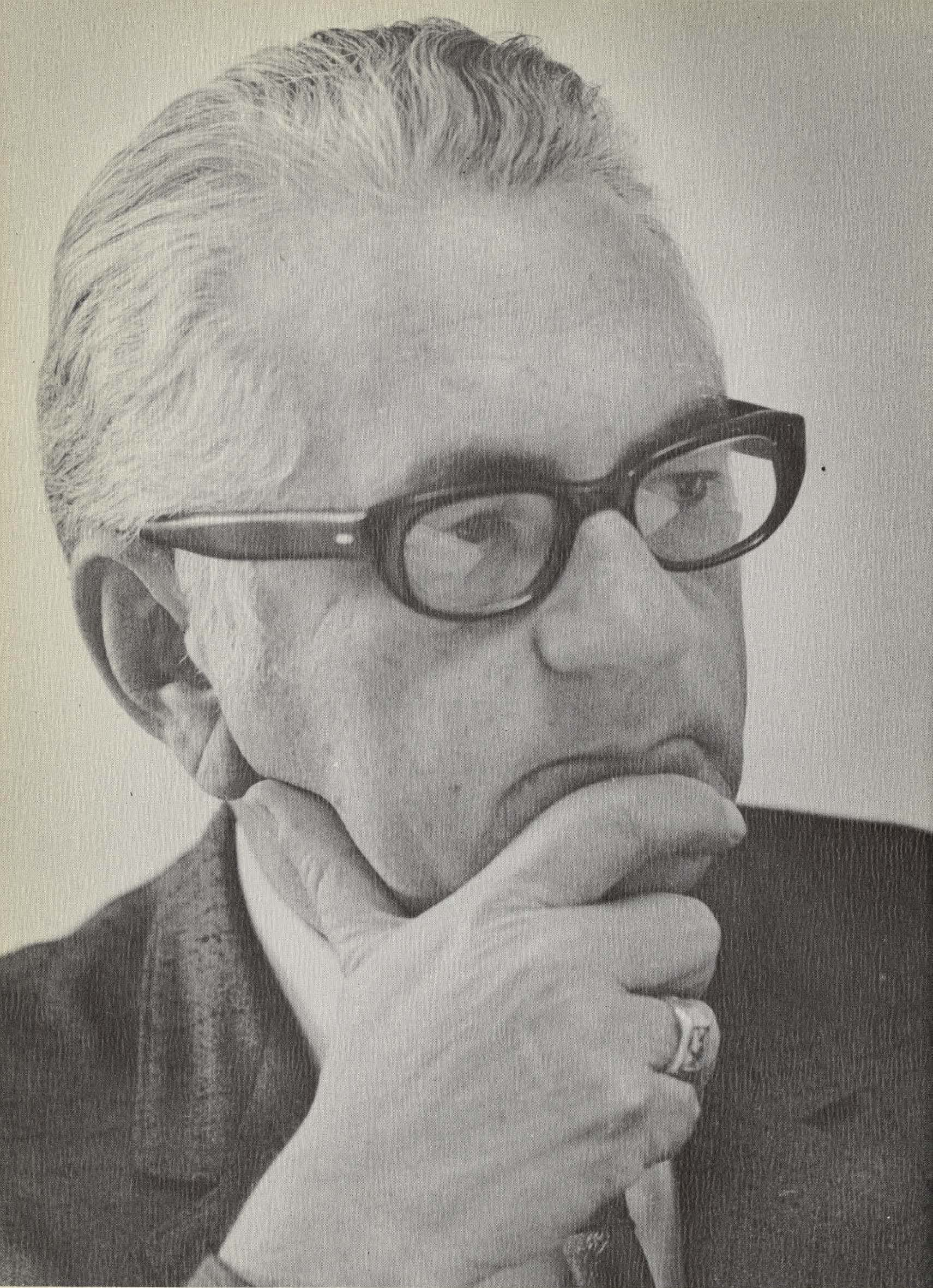
A vital feature of the Berklee curriculum is the use of fundamental theoretical principles which are easily adapted to the teaching of music from all periods and which, at the same time, provide ready insight into the numerous problems encountered in the rapidly expanding musical repertory of the modern idiom.

All theoretical and analytical techniques are simultaneously coordinated with an intensive program of ensemble performance and composition-arranging workshops which provide the opportunity for students to play and hear their works in practical laboratory sessions. This comprehensive program of training has firmly established Berklee as an international college of music for the education of career musicians, composers, arrangers and educators from this nation and many foreign countries.

Berklee College of Music is incorporated under a Board of Trustees as a non-profit organization, and is authorized to confer the degree of Bachelor of Music with majors in Composition, Music Education, and Orchestral Instrument. The Music Education curriculum is approved for Public School Teacher Certification.







LAWRENCE BERK, *President*



# 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 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 educators and professional musicians.

The student with career 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.

## **OBJECTIVES**

The primary purpose of Berklee College of Music is to prepare eligible students for careers as instrumentalists, arrangers, composers and teachers. In accordance with his major field, each student is offered the opportunity of becoming

- (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.



The Electronic Keyboard Room





# 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 significant 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
	—
	16

Other requirements, as specified on the official College application form, include

- (1) letters of reference
- (2) scores of college entrance examinations; 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

\*Applicants who are lacking one or two units of required high school subjects may petition for permission to remove such deficiencies (through outside study) during the first year of the four year program.



(3) an audition or tape recording, required of applicants who wish to major in piano or orchestral instrument.

### **TRANSFER CREDITS**

Transfer credits may be accepted from an accredited 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.

### **ADVANCED PLACEMENT**

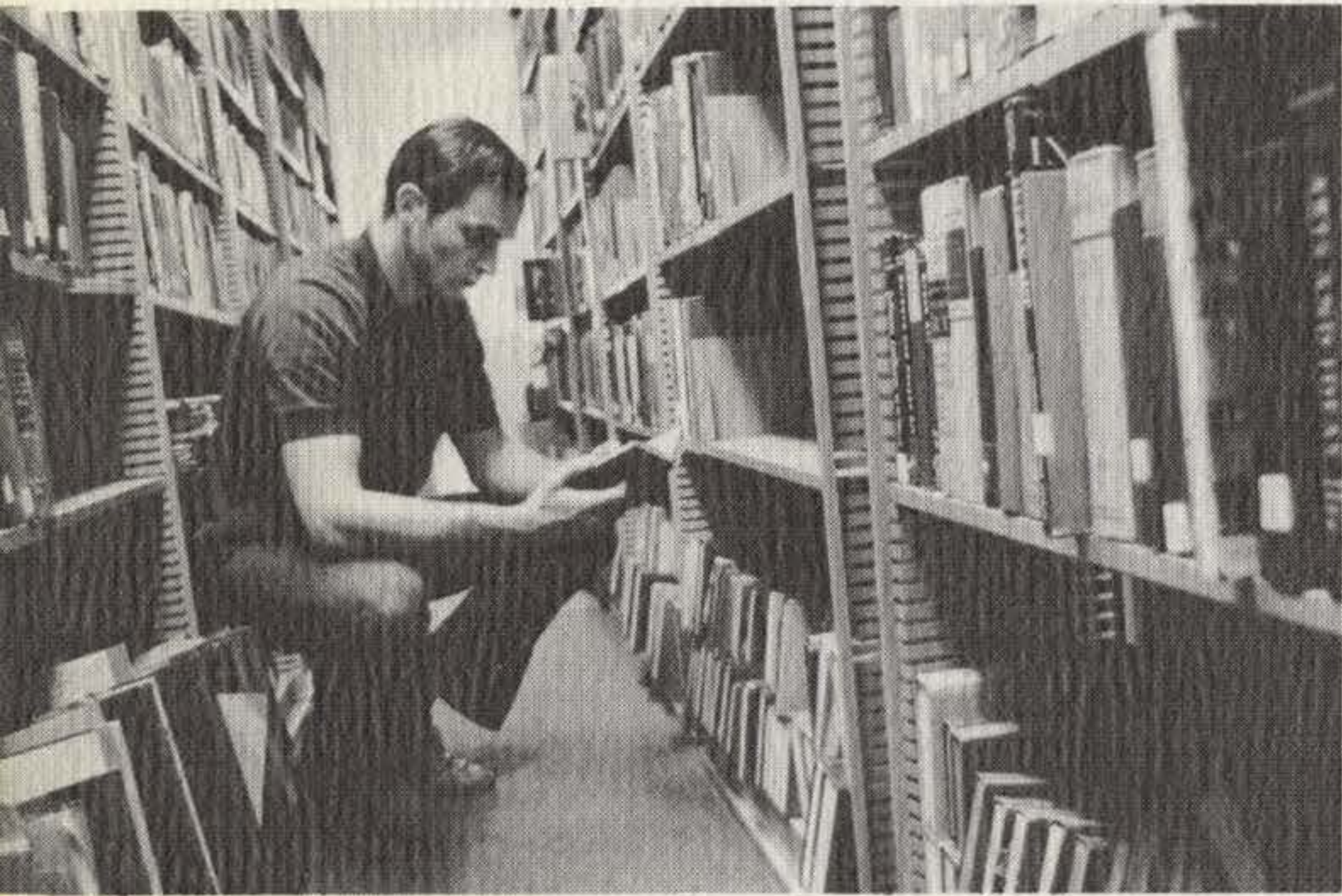
Advanced placement examinations are given for all entering students who wish to seek advanced standing. These examinations are made available to students on both the Degree and Diploma programs.



Ear Training  
Laboratory.







### **HIGH SCHOOL EQUIVALENCY**

High School Equivalency Certificates are not an automatic substitute for the High School Diploma, and the recognition of such equivalency documents is subject to careful evaluation. Applicants who are not high school graduates, but who have completed three years (or 12 units) of high school study in accordance with the requirements for admission specified, will be considered for the Degree program upon submission of a State High School Equivalency Certificate. Residents of states in which such an arrangement is not in effect may consult their State Board of Education for information.

### **THE 5 YEAR DEGREE PROGRAM**

Applicants for the Degree program who are musically qualified, but deficient academically, may be eligible for acceptance into the five year Degree program. The initial year is devoted to musical studies on the Diploma program (credits for which are later transferred to the Degree program) plus academic studies, outside of Berklee, to remove any high school deficiencies. Regular Degree studies, including college academics, begin in the second year. The Office of Admissions reserves the right to determine whether applicants are best suited for the five year Degree program, or a four year program with one or two units of high school deficiency being removed during the first year. In all cases, students will be advised how, and where, to make up academic prerequisites.



## THE PROFESSIONAL DIPLOMA PROGRAM

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

- (1) graduation from an approved secondary school, or
- (2) the completion of at least 12 units in an approved secondary school plus a High School Equivalency Certificate.

No college entrance examination board scores are required of Diploma applicants, and acceptable high school units are not limited to the exact categories required of Degree applicants.

### THE 2 YEAR CERTIFICATE PROGRAM

Diploma students who successfully complete the first two years of the Diploma program are eligible to apply for a Certificate. This request may be submitted to the Registrar subsequent to the recording of grades for the fourth full-time semester of work.

### TRANSFER TO THE DEGREE PROGRAM

Students on the Diploma program who wish to transfer to the Degree curriculum and who meet admissions requirements for the Degree program, may apply for change of program subsequent to successful completion of at least one year's work on the Diploma Program. Such students must follow the procedure described under "Change of Program" in the Student Handbook.

The Berklee Percussion Ensemble in concert.





# Admission and Registration Procedure

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

## PAYMENT OF TUITION

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

At recent Newport Jazz Festival, bandleader Buddy Rich with Berklee graduate Paul Kondziela, faculty member Jeff Stout, and alumnus Pat LaBarbera.







Bandleader Woody Herman and his pianist/arranger, Berklee graduate Alan Broadbent, talk with students in a recent Berklee visit.

## **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 ten class days after the start of a semester. Students enrolling between the opening date of any semester and the tenth class day are classified as Late Registrants. Late Registrants are given special private tutoring to bring them up to class level.

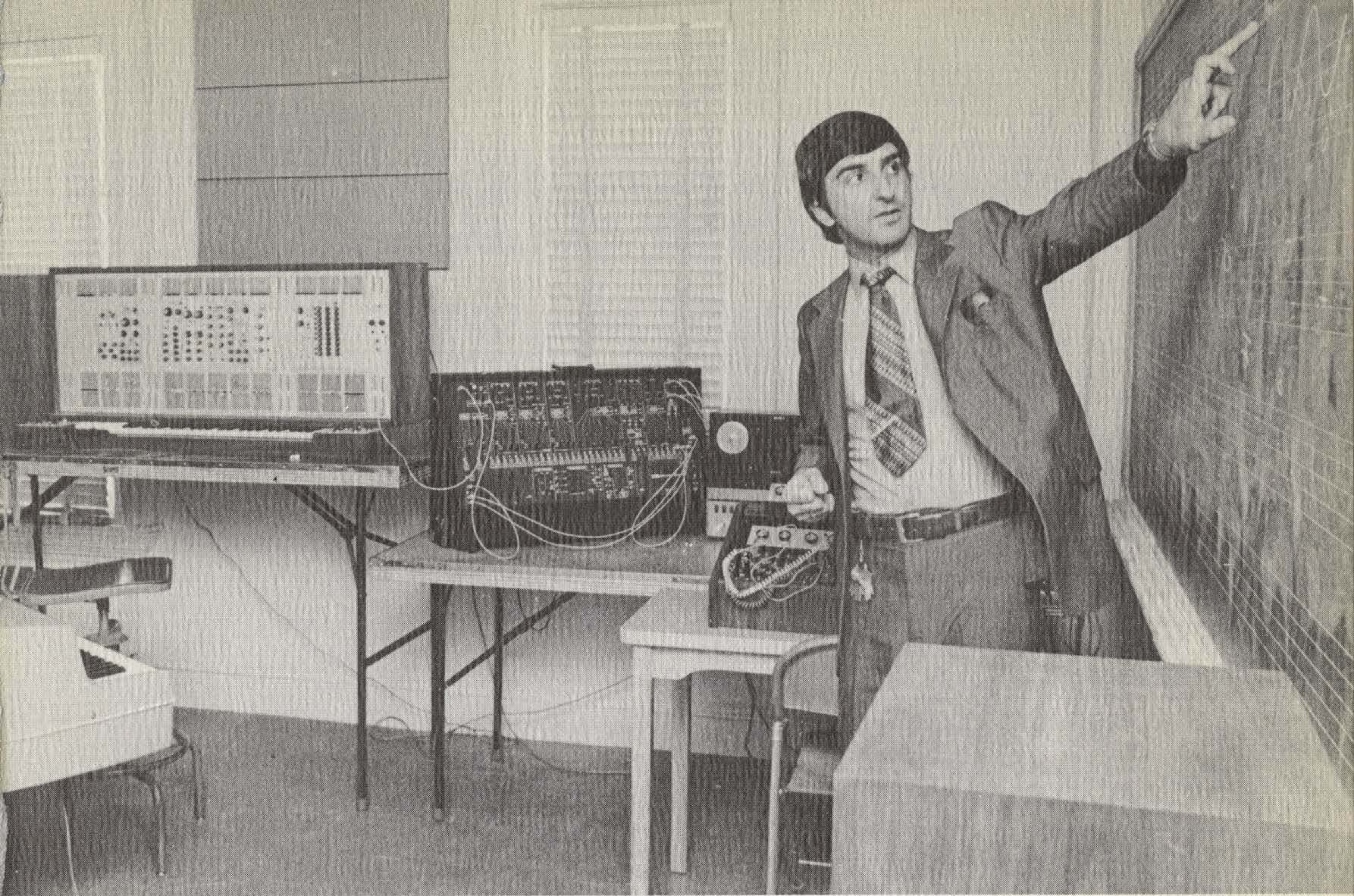
Registration of returning students for the fall term of the academic year will be held at least two weeks prior to the Final Examination Period of the spring term. Registration of returning students for the spring term will be held at least two weeks prior to the Final Examination Period of the fall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

## **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.





Michael Rendish heads new electronic music program.





# Administration

## OFFICERS

LAWRENCE BERK, *President*  
LEE ELIOT BERK, *Vice-President*  
ROBERT SHARE, *Administrator*  
RICHARD BOBBITT, *Dean of the College*  
GERALD SIDDONS, *Dean of Students*  
DAVID MATAYABAS, *Registrar*

## STAFF

ALMA BERK, *Director, Public Information*  
FRANCES DOYLE, *Admissions Coordinator*  
RUSSELL GREEN, *Veterans Counselor*  
MARGARET KEITH, *Bursar*  
GREGORY LARKIN, *Director of Financial Aid and Development*  
CARROLL WOOD, *Housing Director*  
NORMAN SILVER, *Office Manager*  
JOHN VOIGT, *Librarian*

## BOARD OF TRUSTEES

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Herbert Baer  
Willis Conover  
Warren Freeman  
Quincy Jones  
Arif Mardin  
Roderick Nordell  
Fr. Norman O'Connor  
Calvin Perry  
William Plante, Jr.  
Albert E. Sloan  
Alan Tucker  
Richard Wilton  
James Zafris, *Chairman*

## ADVISORY BOARD

John Corley  
Max Freedman  
Rollins Griffith  
Kalman Novak  
Clifford Weeks

## NATIONAL ADVISORY COMMITTEE

Dave Brubeck  
Alan Hovhaness  
Stan Kenton  
Henry Mancini  
Nicolas Slonimsky

## INTERNATIONAL ADVISORY COMMITTEE

Joachim Berendt, *Germany*  
Roy Carr, *Great Britain*  
Miroslav Hermansky,  
*Czechoslovakia*  
Herman Kosla, *Israel*  
Ahmed Merican, *Malaysia*  
Arrigo Polillo, *Italy*



# Administration and Faculty

## **LAWRENCE BERK, President**

Founder and Director of the Berklee College of Music. B.S., Massachusetts Institute of Technology. Special studies with the late Joseph Schillinger; Theory, Arranging and Composition as applied to background music for films and dramatic programs. Professional pianist, radio and theatre orchestras. Staff arranger, NBC and CBS. Composer-arranger, theatrical productions and films (N.Y.). Director, special music programs, U.S. Navy. Advisory Board, Inter-collegiate Jazz Festivals. Board of Trustees, American Music Foundation. Board of Governors, M.I.T. Stein Club. Guest Lecturer, *Science in Music*, M.I.T. Regional Representative, Schillinger Society of New York. Advisor to newly established schools of Modern Music; Japan, Israel, Switzerland, Austria.

## **LEE ELIOT BERK, Vice-President**

A.B., Brown University. J.D., Boston University. Legal Advisor to the National Association of Jazz Educators (affiliate, Music Educators National Conference), and President-elect of the Massachusetts Association of Jazz Educators. Founder and co-ordinator of civic activities of Berklee Faculty Association, and coordinator of Berklee Alumni Association. Consultant to municipal agencies sponsoring programs of modern music. Administrator and analyst of institutional requirements in fields of law, real estate, insurance, finance, and investments. First prize, ASCAP Deems Taylor Award for best book in music, *Legal Protection for the Creative Musician*.

## **ROBERT SHARE, Administrator**

Advanced studies in Composition, Boston University. Professional instrumentalist and arranger for television, theatre and orchestra. Authorized teacher of the Schillinger System. Educational consultant to European Jazz Federation. Adjudicator, Intercollegiate Jazz Festivals at Miami, St. Louis, Notre Dame, Villanova, Georgetown, Case Institute, Kansas University. Guest lecturer, School of Jazz, Lenox, Mass. 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. Board of Advisors, International Jazz Festival, Montreaux, Switzerland.



**RICHARD BOBBITT, Dean of the College**

B.S., Davidson College; B.M. (Composition) Boston Conservatory; M.M. (Composition) Boston University; Ph.D. (Musicology, Theory emphasis) Boston University. Arranging with Eddite Sauter. Composition and Theory with Alan Hovhaness, Nicolas Slonimsky, Walter Piston, Stefan Wolfe. Musicology with Otto Kinkeldy and Karl Geiringer. Associate Dean, Boston Conservatory 1960-1961; Director, 1961-63. Theory publications by Yale Journal of Music Theory, Music Review, Music Educator's Journal, and Journal of Research in Music Education. Member, Examining Board of the Schillinger Institute; Pi Kappa Lambda National Honor Society; American Musicological Society.

**GERALD SIDDONS, Dean of Students**

B.M., Boston Conservatory of Music; graduate studies, Brandeis University and Harvard 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. Berklee alumnus.

**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. Former Instructor in bass for the Preparatory School and Adult Extension Department of The New England Conservatory of Music. Former principal bass, Rhode Island Philharmonic Orchestra. Performances with the Boston Pops under Arthur Fiedler.

Phil Wilson conducts Berklee Trombone Jazz Choir.





**STEPHEN AGLI, English**

B.A., Fordham University; M.A., Ed.M., Ph.D., Harvard University. Former resident tutor and Chairman of Advisory Committee at Quincy House, Harvard; Librarian, Celtic Department Library, Harvard and Director of Quincy House Library.

**RICHARD APPLEMAN, Electric Bass, Ensemble**

B.M. Berklee College of Music. Professional performing artist in New England area. Extensive theatre and show-band experience. Appearances with Worcester Symphony and various rock groups, including Papa's Nite Life.

**CHARLES BANACOS, Piano**

B. Mus. Ed., Lowell State College. Piano with Joseph Kahn, Margaret Chaloff, Jaki Byard; composition with Avram David. Extensive private teaching in Boston area; former instructor in Bourne, Mass. public schools. Professional performing artist, composer and conductor.

**RICHARD F. BANDA, Percussion**

Alumnus, Berklee College of Music; special studies, Boston University. Staff musician at Hi-Hat Club and Storyville. Appearances with Ella Fitzgerald, Billy Holliday, Dakota Staton, Tony Bennett, Clark Terry, Sonny Stitt. Band performances with Serg Chaloff, Billy May, and Boots Mussuli. Recordings for ACE and KING. Former percussionist with North Shore Philharmonic; former Instructor in Percussion, Lynn Public Schools.

**RON BARRON, Trombone**

B.M. Cincinnati College - Conservatory of Music. Member, Boston Symphony Orchestra; principal trombone, Boston Pops Orchestra. Formerly with American Wind Symphony and Montreal Symphony Orchestra. Manager, Boston Trombone Ensemble.

**JOHN A. BAVICCHI, Composition, History**

B.M. New England Conservatory of Music; graduate studies in Composition at Harvard University with Walter Piston. Conductor, Belmont Community Chorus, Arlington Philharmonic Society Chorus and Orchestra. Instructor in General Music at Cambridge Center for Adult Education; Vice-President of the Brookline Library Music Association in charge of contemporary music programs. Composer of numerous works for a variety of media, including trios, string quartets, chamber pieces, works for orchestra, sonatas for cello and piano, violin and harpsichord, two pianos and unaccompanied clarinet. Compositions published by Oxford University Press, Renfrew Press, New England Music Center, and Ensemble Publications. Recipient of National Institute of Arts and Letters Award in recognition of creative work in music. Recordings on C.R.I. and Medea records.





Instructors Phil Wilson, Herb Pomeroy, Charlie Mariano direct student groups for United States Information Agency documentary film on Berklee jazz program.





**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 area.

**RANDY M. BELL, Theory, Piano**

Alumnus, Berklee College of Music; undergraduate study, University of Arkansas. Down Beat Hall of Fame Scholarship Winner. Music Director, BEJAY Recording Studio; President, RMB Theatrical Booking and Management Enterprises. Extensive performing and compositional experience. His *Woodwind Quintet* is commissioned by the Denver Symphony.

**RONALD BENTLEY, Guitar, Ensemble**

Alumnus, Berklee College of Music; theory studies with Frank Ward and Les Hurwitz, Arlington Academy of Music. Former instructor in guitar: Rabkin Drum Studio, West Roxbury Music Center, and Arlington Academy of Music. Professional performing artist with groups throughout New England area.

**ALMA BERK, Director, Public Information**

Private studies in Piano and Theory, Professor Sigmund Worthy. Executive Secretary, Judge Jenny Loitman Barron. Coordinator of Course Materials, Massachusetts Department of Education, University Extension Division. Executive Secretary, Commissioner of Insurance, State of Massachusetts. Office Manager, Standard Surety and Casualty Company Wall Street, New York City. Special music studies, New York; former member Local 802 A.F. of M. Copyist NBC. Director, former Newton branch of the Berklee College of Music.

**LARRY BETHUNE, Student Services, Theory, Ensemble**

B.M., Berklee College of Music. Former Instructor in Percussion, Toms River, N.J. Public Schools and principal percussionist for New Jersey State Philharmonic; staff percussionist for Lou Richert, Inc. Composer-arranger for the Sentries, The Next Exit, and other groups; film scores for WGBH T.V. and BlackSides, Inc., Boston. President, Executive Productions (recording).

**RONALD E. BILL, Guitar**

Guitar with Johnny Smith, Walter Stanule, Dennis Sandoli. Professional performing artist. Appearances with Paul Lavalley, Bobby Hackett. Leader of own group. Tours throughout U.S. and South America.



**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, saxophone with Michael Guerra; composition and arranging with Bernard Morgan and Howard Thatcher. Former Director of Music, Wakefield, Mass. public schools; school instrumental and choral organizations selected for performances at state and divisional conventions of the Music Educators National Conference. Musical Director of the Greater Bostonians for WHDH-TV. Member, Mass. State Music Curriculum Committee. Director of Instrumental Music, Boston Latin School.

**WILLIAM BRESNAHAN, Guitar**

Alumnus, Berklee College of Music. Professional performing artist throughout New England area; many years experience as private instructor in guitar. Former staff guitarist for CBS (WEEI) radio.

**JOHN BROOME, Theory, Ensemble**

B.M., Berklee College of Music; undergraduate studies, Franklin & Marshall College. Professional experience as player, composer, and arranger. Recording work throughout New England. Former woodwind instructor, public schools of Boston area.

**FRED C. BUDA, Chairman, Percussion Department; Percussion**

B.M., Boston University. Percussionist with American Ballet Theatre, Goldovsky Opera Company, Boston Ballet Co., Opera Co., Boston Pops, and Boston Philharmonia. Member, World Symphony Orchestra. Extensive experience and recording with major theatre orchestras and jazz groups in U.S., Europe and South America. Performances with Leonard Bernstein, Arthur Fiedler, Erich Leinsdorf, Sir Malcolm Sargent and most noted conductors. Recordings for Columbia, Polydor Kapp.

**GARY BURTON, Vibraharp, Arranging, Ensemble**

Berklee alumnus. First featured as composer, arranger and performer on *Jazz in the Classroom* record albums. Professional performing artist with George Shearing, Stan Getz, Quincy Jones; leader of own group since 1967. Appearances at major clubs and jazz festivals in U.S.A. and Europe. Winner of numerous jazz polls. Numerous television and recording appearances.

**EDMOND BYRNE, Ensemble, Arranging**

B.M., Westchester State College. Winner Downbeat Hall of Fame scholarship. Former Supervisor of Music, East Bridgewater, Mass., Public Schools, and Taunton Public Schools. Professional trombonist with numerous groups in Boston area.



Alumnus Gary Burton and his quartet, augmented with Berklee students, rehearse for National Educational Television.



**NICHOLAS CAIAZZA, Ensemble, Woodwinds**

Former instrumentalist with Woody Herman, Tommy Dorsey, Benny Goodman; staff musician and arranger for ABC network, New York. Composition studies with Paul Creston. Composer of variety of chamber and orchestral works, including *Clarinet Concerto* (for M.I.T. Concert Band), *Saxophone Quartet* (for Berklee Faculty Quartet), *Two Pieces for Two Harps* (for National Symphony Orchestra), and *Night Scenes for Double Quintet* — taped and filmed for WGBH by the Fine Arts Quintet and Herb Pomery Jazz Quintet.

**ROBERT CHESNUT, Arranging**

Special Studies, New England Conservatory of Music under Whitehurst, Lenom, Fischer; arranging and composition with W. Sargent and S. Endicott. Undergraduate studies, Chicago Conservatory. Experienced professional arranger and performer both in U.S. and foreign countries; published composer. Director of private teaching and arranging service; Former Educational Director of Youth School of Music in Roxbury, Mass. Lecturer on music throughout New England area.

**J. JEFFERSON CLEVELAND, History, Theory, Piano**

B.A., Clarke College; M.M., Illinois Wesleyan; D.M.A., Boston University. Special studies, Columbia University, Indiana University. Former Assistant Professor of Music, Claflin College and Langston University; Associate Professor of Music and Chairman of the Department of Music, Jarvis Christian College (Texas). Member, Pi Kappa Lambda National Honor Society, NAACP, Alpha Kappa Mu National Honor Society.

**CHARLES COX, Piano, Ensemble**

B.M., Boston Conservatory; Diploma, New England Conservatory. Professional jazz and classical pianist; recordings for Decca, Ace Recording, and PSI Recording Studio. Accompanist for Dinah Washington, Ed Ames, Johnny Mathis, Andy Williams and Tom Jones. Professional arranger. Assistant Choral Director for Duke Ellington's Sacred Concert in Boston.



**FRANK CROPPER, Violin**

B.M. New England Conservatory of Music. Violin with Robert Brink; chamber music with Rudolph Kolishch and Eugene Lehner. Member, Boris Goldovsky Opera Theatre Orchestra. Instructor in violin in public schools of Lexington, Newton, Wakefield.

**WILLIAM H. CURTIS, Bass**

B.M. Boston University; graduate studies, Harvard 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*, and *First Steps to Ear Training*. Principal bassist with Boston Philharmonic; performances with Boston Pops under Arthur Fiedler.

**ALAN DAWSON, Percussion**

Drummer with Lionel Hampton, Phil Woods, Booker Ervin, Dave Brubeck, 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*.

**RON DELP, Percussion, Theory, Ensemble**

B.M., Berklee College of Music; special studies, St. Petersburg Jr. College and University of South Florida. Performances with Boston Ballet, Boston Opera, Boston Pops and other symphonic organizations. Professional engagements with Dave Brubeck, Skitch Henderson, Nancy Ames, Jane Morgan. Former principal percussionist with St. Petersburg Symphony and Florida West Coast Opera Assoc. Publications for Seesaw Music Corp., Kendor, Southern, and Berklee Press. Member, Percussive Arts Society, ASCAP, and National Association of College Wind and Percussion Instructors.

**GUSTAV DEVENEAUX, Afro-American History**

B.A., Durham University, England; M.A., Boston University; Ph.D. candidate, Boston University Institute of African Studies. Instructor in History and Afro-American History, Boston State College.

**HARVEY DIAMOND, Piano, Theory, Ensemble**

B.A., San Francisco State College; graduate studies, San Francisco State College. Professional performance activity with numerous groups. Berklee College alumnus.



**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. Graduate of Sevcik's Master Class in Violin.

**HOWARD DRYE, Theory, Ensemble**

B.M., Berklee College of Music. Professional engagements with jazz-rock groups in New England area. Demonstrations as educational clinician in public schools of Boston area.

**DEAN EARL, Piano, Theory**

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

**ED FIORENZA, Theory, Arranging, Ensemble**

B.M., Berklee College of Music. Extensive professional activity as instrumentalist and arranger in a variety of musical idioms. Featured as composer/soloist on *Jazz in the Classroom* series.

**MARK FRENCH, Guitar, Ensemble, Arranging**

Professional Diploma, Berklee College of Music. Private instructor in guitar throughout New England area. Performer and arranger for various professional groups. Recording experience.

Instructor Joseph Viola with private student.







Executive Committee, Berklee Faculty Association. Seated (l. to r.): Lee E. Berk, Secretary; Joseph E. Viola, President; David S. Matayabas, Treasurer. Standing (l. to r.): Alan Dawson, Gerald Siddons, Michael Rendish, Raymond Kotwica.

**ROBERT FRITZ, Theory, Composition, History**

B.M., M.M. Boston Conservatory of Music. Composition with Karlheinz Stockhausen, Gyirgy Ligeti; clarinet with Attilio Poto, Felix Viscuglia; special studies, Darmstadt Institute of Music, Darmstadt, Germany. Former Instructor, theory and ensemble, at New England Conservatory of Music, Rhode Island Governor's School of the Arts, All Newton Music School. Composer and performer for documentary and art films; recordings with RCA, Vanguard, MGM, Warner Bros., Mercury. Concertized with Darius Brubeck Quartet. Performer on NET *Flick Out*, *Mixed Bag*, and *Exploring Art*. Producer of radio series, *New Works by New Composers*, WTBS (Cambridge).

**FRANK GALLAGHER, String Bass, Electric Bass**

Undergraduate studies, New England Conservatory of Music; string bass with Georges Moleux. Bassist with Boston Pops Orchestra, Boston Philharmonia, Boston Ballet Co., New England Opera Theatre, numerous theatre orchestras. Professional band experience includes Nat Pierce, Sonny Dunham, Woody Herman. Extensive television experience.

**NORMAN A. GAUDET, French**

A.B. Boston College; M.A. Harvard University, Special Studies, Sorbonne University, Paris. Former Instructor in French, Massachusetts Bay Community College, Newton High School, and Dracut (Chairman of Dept.) Public Schools. Instructor, Newton Junior College.



**STEPHEN M. GOULD, Film Music**

B.M. in Composition, Berklee College of Music; studies in electronic music, Columbia University, with Vladimir Ussachevsky; composition and orchestration with Tibor Serly; composing and arranging with Gordon Delamont. Recipient of a Canadian Government award for advanced study in composition. Numerous compositions for various instrumental ensembles in a variety of styles, including jazz, rock and electronic, as well as many commercials and theatre works. Over two dozen film scores many of which have been seen via N.E.T. and one of which was shown at Expo 67. Author of *Cinemusic: The Techniques of Composing for Film*.

**MICHAEL J. GRADY, Guitar, Ensemble**

Graduate, Naval School of Music; Berklee Alumnus. Professional performance experience in various jazz-rock groups and with big bands. Appearances in *Jacques Brel*, *The Me Nobody Knows*, and with Peggy Lee. Private teaching instructor in California and New England.

**HAROLD GROSSMAN, Instrumentation, Theory**

B.M. Berklee College of Music; graduate studies, New England Conservatory of Music. Special composition studies, Carnegie Institute of Technology; arranging with Russ Garcia and Kloman Schmidt. Former instructor in brass instruments in public schools of the Boston area. Arranger-performer, Reprise Records; guest trumpet solo appearances, including Polymnia Choral Society. Co-author of *Lonely Blues Song Book* (Oak Publications).

**GENE HALEY, English**

A.B., M.A., Ph.D., Harvard University. Teaching Assistant in Irish History, Harvard University. Instructor in Irish History, Boston Center for Adult Education; specialist in Celtic Languages and Literatures. Author of *Route of the Train*, Dolmen Press.

**LES HARRIS, Chairman, Preparatory Studies Department, Percussion**

Graduate U.S. Naval School of Music; private studies with George L. Stone. Professional experience with variety of jazz groups including Toshiko, Charlie Shavers, Herb Pomeroy; staff musician at Storyville with performers such as Chris Connor, Lee Konitz, Zoot Simms. Extensive teaching experience in New England area; Berklee alumnus.

**PETER HAZZARD, Theory**

B.M., Berklee College of Music; special studies, Boston University. Composer of sound tracks for educational and commercial films; compositions published by Seesaw Music Corp. Leader of own group and arranger for various recorded ensembles. Assistant Conductor, Arlington Philharmonic Society Chorus. Member, ASCAP.



**JOE HOSTETTER, Ear Training, Arranging, Audio Recording, Ensemble**

B.S. in Music Education, Kansas State University; Diploma, U.S. Navy School of Music. Studies in Studio Technology at the Institute of Audio Research, N.Y.C. Recording representative for the Director Group. Extensive professional location recording experience since 1960. Former band director in Kansas public schools. Professional instrumentalist and arranger with various name and local bands throughout the U.S. Life Member of Phi Mu Alpha Sinfonia. Member of the Audio Engineering Society.

**JOE HUNT, Percussion, Ensemble**

Undergraduate studies, Indiana University, Mannes College, and New School for Social Research. Extensive professional experience, including engagements with George Russell, Stan Getz, Jim Hall, Gary Burton and Bill Evans. Recordings with Gary McFarland, Bobby Hackett, Les Elgart, and various rock-jazz groups. Percussionist with Broadway theatre orchestras.

**MICHAEL IHDE, Guitar, Ensemble**

B.M., Berklee College of Music. Former instructor in Guitar, Public Schools of New Jersey and Massachusetts. Professional engagements throughout New Jersey and New England area. Film composer and recording artist.



Guitar Ensemble directed by William Leavitt.







Berklee Concert Band, conducted by John A. Bavicchi.

**ROGER JANNOTTA, Woodwinds, Theory, Ensemble**

B.F.A., University of New Mexico; graduate studies in composition, conducting, and electronic music at the Royal College of Music, London. Professional appearances and 1st-chair positions with Neo-classic Quintet, Albuquerque Symphony. NORAD Band, BBC Radio Orchestra, and Sante Fe Opera. Experienced composer-arranger; woodwind clinician, University of New Mexico and University of Albuquerque. Former Director, University of New Mexico Jazz Lab Bands.

**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.

**JONATHAN KLEIN, Theory, Arranging, Ensemble**

A.B., Brown University; special studies, Berklee College of Music. Composer of several published works including *A Sabbath Service in Jazz*, featuring Herbie Hancock and Jerome Richardson. Member, ASCAP.

**TED KNOWLTON, Piano**

B.S. Yale University. Practicing engineer in electronic design and research. Professional pianist with numerous dance bands and theater orchestras.



**SHIRISH KORDE, Composition, Sitar**

B.M., Berklee College of Music; M.M. New England Conservatory of Music. Private studies with Donald Martino, Robert Cogan, Ernst Oster; research in East African music from Wachman Collection in Uganda. Former Instructor, public schools of Maynard and Needham; resident counselor, Pine Manor Junior College. Recipient of research grant from Ministry of Education, Uganda. Composer of variety of orchestral and chamber works; lecturer on *Origins of Jazz, Indian Music, and East African Tribal Music*.

**RAYMOND S. KOTWICA, Supervisor of Brass Instruction; Trumpet**

B.M., Boston University. Private study under George 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*.

**PETER KREEFT, Philosophy**

A.B., Calvin College; M.A., Ph.D., Fordham University. Assistant Professor of Philosophy, Boston College; former instructor in Philosophy, Villanova University; former Visiting Lecturer, Fordham University, Haverford College, Emmanuel College. Recipient of Woodrow Wilson fellowship to Yale University; Newman Alumni Scholarship; Fellowship in Asian Religions, Society for Religion in Higher Education, to Japan. His *C.S. Lewis* is published by W.B. Eerdmans Co.

**ROBERT LACEY, Music Education**

B.S. Ed., Lowell State College; M. Ed., Ed.D., Boston University. Former supervisor of Music, Littleton, Harvard & Stow, Mass.; Director of Music, Littleton and Randolph. Senior State Supervisor of Music Education. Instructor in Music Education, Lowell State College.

**LEONARD LANE, Voice**

B.S., Tufts University. Former staff vocalist with WCDA and WMCA, New York. Professional engagements at major clubs and theaters throughout U. S. Many years teaching experience in New York and Boston areas.





Faculty member Sam Pilafian conducts clinic for brass players during the recent High School Jazz Awards Festival at the College.



**JOHN LAPORTA, Chairman, Instrumental Performance Department; Improvisation, Ensemble**

B.M., M. Mus. Ed., Manhattan School of Music. Private studies with William Dietrich, Joseph Gigliotti, Leon Russianoff, Robert Morris, 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 Jazz Ensemble*, ASCAP Award Winner, 1968. Secretary, National Association of Jazz Educators, an associated organization of the Music Educators National Conference; Member of the Berklee Faculty Saxophone Quartet.

**B. GRESH LATTIMORE, History, Political Science**

B.A., University of the South; M.A., Ph.D., Tufts University. Former instructor in History and Government, United States Naval Academy, Annapolis. Specialist in German Politics since 1945, Western European History since 1815, American Diplomatic History and International Relations.

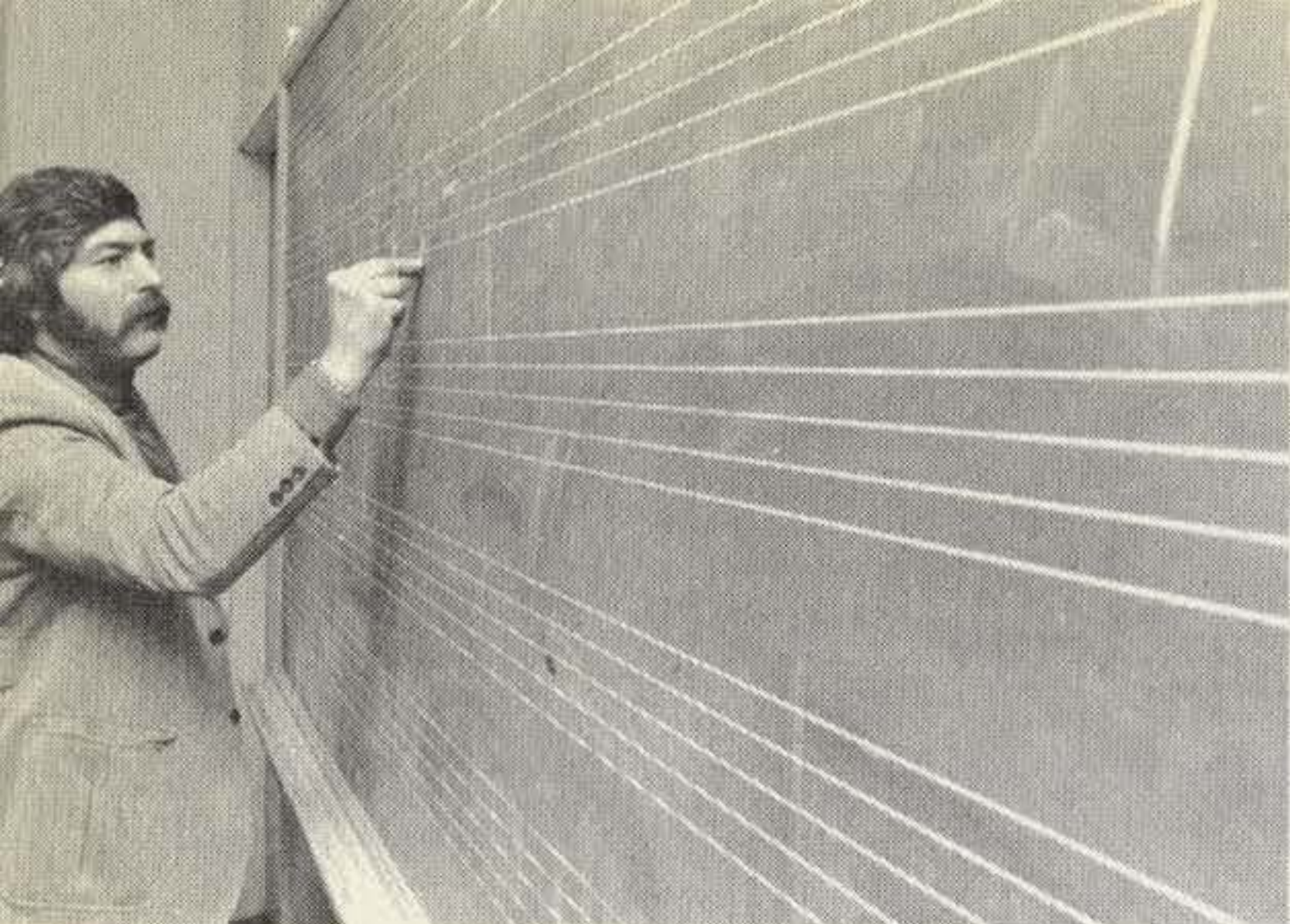
**WILLIAM G. LEAVITT, Chairman, Guitar Department**

For many years staff guitarist and arranger for CBS Radio in Boston. Former Music Director of CBS Radio. Radio, television and recording experience with a variety of artists. Author of *A Modern Method for Guitar, Classical Studies for Pick-Style Guitar, Melodic Rhythms for Guitar, and The Guitar — Phase 1*, a method for class instruction.

**STEVEN N. LIPMAN, Director of Student Services; Theory, Ensemble**

B.M., Berklee College of Music; undergraduate studies, New York College of Music. Former instructor in instrumental music and stage band, Stoughton, Mass. Public Schools and woodwind instructor in Brockton, Mass. Public Schools. Professional performer in New York and New England area.





**ANDRE LIZOTTE, Clarinet**

Professional clarinetist with New England Opera Theater, Goldovsky Opera Theater, Metropolitan Opera Company, and numerous ballet companies including American Ballet Theater, and Boston Ballet Performances with Boston Symphony Orchestra, Boston Philharmonia. Solo appearances in South America, Europe, and the West Indies. Former Instructor in clarinet, Mount St. Charles Academy.

**RICHARD LOWELL, Theory, Ensemble**

Diploma, Berklee College of Music. Special studies, Navy School of Music; trumpet with Donald Rheinhart. First trumpet under Frederick Fennell; professional performances with Frank Sinatra Jr. and Buddy Greco. Experience in variety of ensembles and theater orchestras.

**LOU MAGNANO, Percussion**

Former staff percussionist for television and radio, including the Dave Garroway Show. Numerous theatre performances, transcriptions and recordings with a variety of leading artists. Jazz and theatre experience with big bands and small ensembles. Guest appearances as vibraphone soloist with Boston Symphony.

**WILLIAM J. MALOOF, Chairman, Composition Department; Theory, Composition**

B.M., Graduate Studies, Boston University. Guest Conductor Boston Public School Symphonic Band and Orchestra; Conductor U.S. Naval Training Dance Band and Concert Orchestra. Composer of band, orchestral, choral and stage works. Commissioned works in variety of media. First Prize Contemporary Composition Award by the Indiana State University/Indianapolis Symphony 6th Annual Music Festival; performed by the Indianapolis Symphony.

**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. Berklee Alumnus.



**ANDY McGHEE, Woodwind, Ensemble**

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

**MICK MC LAIN, Ensemble**

Undergraduate studies, Berklee College of Music and University of Minneapolis. Professional performing artist and arranger. Recordings with Buddy Rich and other jazz and jazz-rock groups.

**AL MICHALEK, Theory, Arranging, Ensemble**

Saxophonist-arranger in Reno and Las Vegas for many years. Former instructor in arranging, composition, ensemble at the University of Nevada at Reno. Berklee alumnus.

**LARRY MONROE, Theory, Arranging, Ensemble**

B.M., Berklee College of Music. Former member, 8th Air Force Band, Westover, Mass., and 16th Air Force Band, Madrid, Spain. Performances with Burt Bacharach and other groups. Professional appearances in Europe and throughout U.S.

**TERRY MOORE, Theory, Ensemble**

B.M., Berklee College of Music. Professional performing artist in numerous groups. Lecture-demonstrations on jazz pedagogy in public schools of the New England area.

**LOU MUCCI, Trumpet, Ensemble**

Professional performing artist for many years with variety of name groups, including Red Norvo, Glenn Miller, Benny Goodman, Claude Thornhill. Recordings with Gil Evans, Miles Davis, John LaPorta, and others. Staff musician with CBS and ABC.

Drummer Buddy Rich, accompanied by President Berk, drops in on an ensemble class conducted by Herb Pomeroy. Rich's band consists largely of Berklee alumni.





**PETER MYERSON, Legal Protection of Musical Materials**

B.A., University of Michigan; J.D., Boston College. Practicing member of the Massachusetts Bar and Federal Bar; practicing attorney with the firm of Barron & Stadfeld, Boston. Member of the Board of Directors and Executive Committee of the Washingtonian Center for Addictions in Jamaica Plain, Massachusetts.

**BARRIE NETTLES, Theory, Arranging, Ensemble**

Alumnus, Berklee College of Music; special studies, Naval School of Music. Staff Arranger, Army Band of the Pacific; former Administrative Assistant, Frank Music Corp., and Music Therapist for the State of Pennsylvania. Extensive performance and recording experience. Professional arranger and composer.

**JOHN NEVES, Bass, Electric Bass, Ensemble**

Professional bassist with many groups, including Stan Getz, Marion McPartland, Maynard Ferguson, Herb Pomeroy and U.S. Army Special Services Band. Staff musician, Playboy Club. Many years teaching experience in New England area.

**STEVEN NILSON, Theory, Ensemble**

B.M., Berklee College of Music; special studies, University of Maryland. Assistant Conductor, Arlington Philharmonic Society. Professional engagements with Manhattans, The Four Tops, Dana Valery and a variety of groups.

**FREDERIC G. OSHIRO, Guitar, Ensemble**

Diploma, Berklee College of Music; undergraduate studies, University of Hawaii. Professional performing artist. Recording and television performances in U.S. and Hawaii. Performances with various groups throughout New England area.

Faculty member Charlie Mariano performs with the Thursday Night Dues Band.





**DONALD OUTERBRIDGE, Fine Arts**

B.A., 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, Chairman, Arranging Department; Arranging, Theory, Ensemble**

B.A., Cornell University; B.M. (Music Education), Berklee College 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. Lecturer on modern arranging pedagogy at education conferences. Member, National Association of Jazz Educators.

**LENNY PERRY, Guitar, Ensemble**

Undergraduate studies, Southeastern Massachusetts University. Private teaching of guitar in New England area; professional television and recording artist; appearances with variety of groups, including Dion and Bobby Rydel. Berklee Alumnus.

**SAMUEL PILAFIAN, Trombone, Tuba**

B.M., University of Miami. Tuba with Arnold Jacobs, William Bell, Chester Schmitz, Barry Tuckwell; trombone with Dorothy Ziegler. Fellowships at Tanglewood, Dartmouth Contemporary Music Festival, New College Music Festival. Former instructor in Brass at University of Miami. First tuba with Cambridge Brass Quintet, Boston Ballet Orchestra, Boston Opera Company, Boston Philharmonia and first substitute with Boston Symphony Orchestra. Formerly staff musician for ABC, NBC, CBS; recording artist for Mercury, Atlantic, and MGM; member various professional club and theater ensembles. Performances with Leonard Bernstein.

**STEPHEN F. PLUMMER, Piano, Theory, 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 at 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.

**MELVIN A. RABINOWITZ, Psychology**

B.S., Northwestern College; M.Ed., Suffolk University; Ed.D. candidate, Boston University. Extensive counseling and psychometric experience in Boston area. Analyst, correlation of information relating to data-criteria on effects of psychological counseling upon academic performance. Intern psychologist, Cutler Clinic and Norfolk Mental Health Center. Active in psychological diagnosis, evaluation, testing, and consultation with school guidance counselors and instructors.

**MICHAEL RENDISH, Piano, Theory, Arranging, Electronic Music**

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

**LAWRENCE ROBERTSON, Piano, Theory**

B.M., Berklee College of Music; special studies; University of Detroit; graduate studies, New England Conservatory of Music. Professional performing artist with own trio and various groups in Boston area.

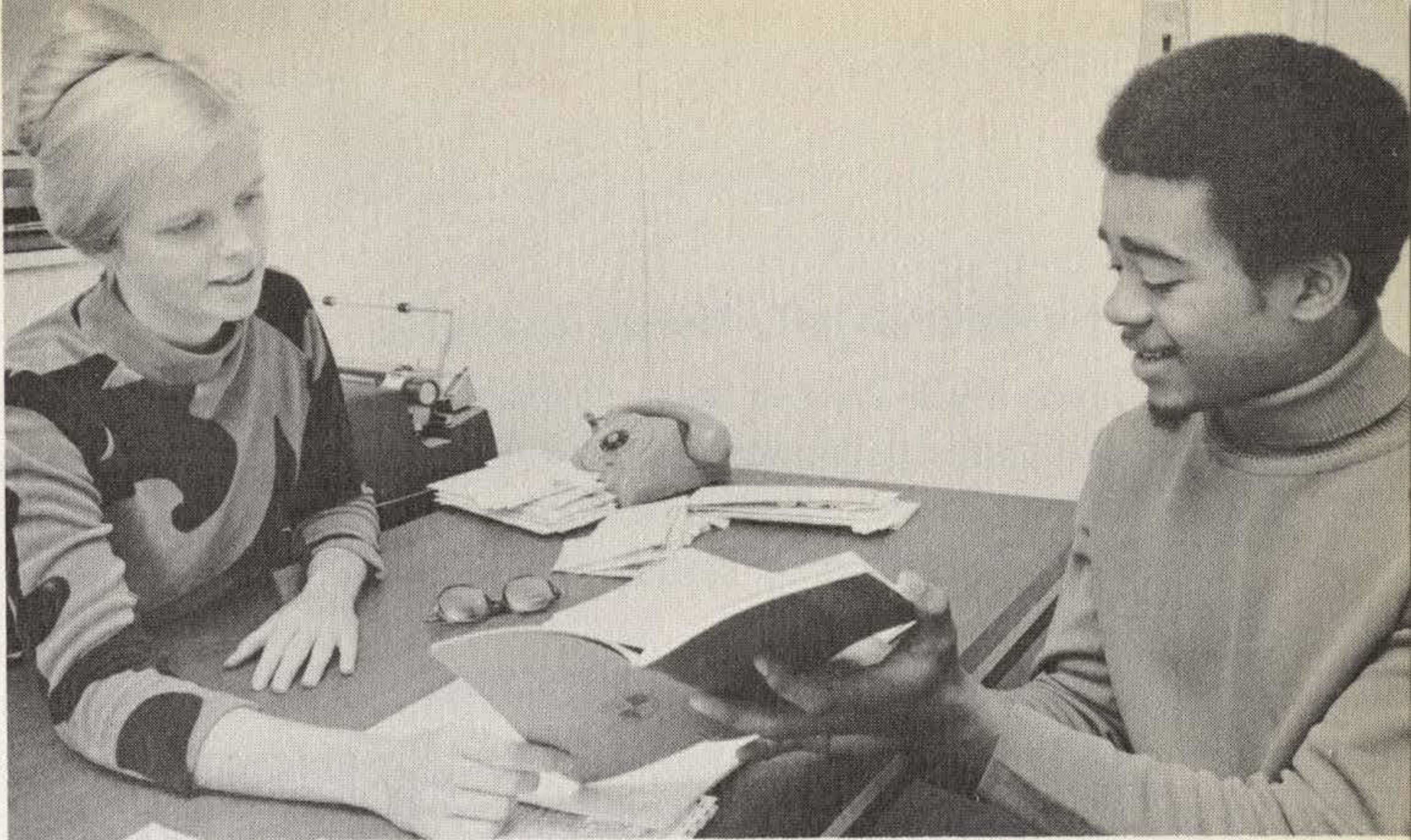
**DAVID SAMUELS, Percussion**

B.A., Boston University; percussion studies with David Freidman, Edward Poremba, Gary Burton. Performances and extensive professional experience in Chicago and Boston area. Composer and musical director of educational films for Wombat Productions. Former Instructor of Percussion, Kenilworth, Ill. Public Schools.

**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.





Applicant meets with Admissions Coordinator, Frances Doyle.

**PAUL SCHMELING, Theory, Ear Training**

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.

**FRED D. SCHMIDT, Theory, Arranging, Ensemble**

B.M., Boston University; graduate studies at Lowell State, Framingham State, Boston State, and Boston University. Former Director of Instrumental Music, Uxbridge Public Schools. Professional trombonist with Boston Civic Symphony, Worcester Civic Symphony, Buddy Morrow, Warren Covington and Ted Herbert.

**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.

**MEL SIBULKIN, Piano**

Undergraduate studies, Juilliard School of Music. Former music director of WKBR radio. Leader of own group. Many years experience as professional performer.

**JAXON STOCK, Arranging, Ensemble**

Artist's Diploma, Berklee College of Music. Undergraduate studies, Monterey College and San Francisco State College. Professional performance and recording experience includes the Buddy Rich orchestra and theater engagements. Winner, Richard Levy Memorial Composition Award.



**JEFFREY STOUT, Theory Ensemble**

B.S. Westchester State College; special studies, Berklee College of Music. Former Instructor in instrumental music and general music, Pennsbury District (Pa.) Public Schools. Professional arranger and performing artist. Featured soloist, Buddy Rich Orchestra. R.C.A. recording artist.

**MICHAEL T. SZYMCZAK, Guitar Ensemble**

B.M., Berklee College of Music; graduate studies at Alfred University. Special studies in guitar with Vincent Bredice. Instructor in Music Education in public and private schools. Professional playing experience throughout New York State and New England.

**ALPHONSE TATARUNIS, Music Education**

B.S., Lowell State College; Ed.M., Harvard University; DMA Candidate, Boston University. Former choral and general music instructor in Amesbury and Danvers public schools; Director of Music Education, Danvers public schools. Clinician, University of Buffalo Summer Workshop for Nat. Assoc. of Singing Teachers; panelist at state and divisional music educators conferences; lecture-demonstrations in vocal technique for Mass. Dept. of Ed. and Boston Univ. music education conference. Former Assoc. Editor, *National Student Musician*; co-author *Teaching Music in Today's Secondary Schools* (Appleton, Century-Crofts).

**ANTONIO TEIXEIRA, Theory, Arranging, Ensemble**

A.A. Boston University; special studies, Los Angeles Conservatory of Music and Brighton Academy, Hull, England. Former Musical Director, Ace Recording Studios, and staff bassist with Jazz Workshop; featured with Tony Pastor, Perez Prado, Herb Pomeroy, Jaki Byard. Writer and producer of radio and television commercials; arranger for Allied Artists recordings. Berklee Alumnus.

**AL TORRENTE, Theory, Arranging, Ensemble**

B.M., University of Miami; composition with J. Clifton Williams, theory and improvisation with Jerry Coker, and conducting with Paul Eisenhart. Compositions for a variety of traditional and jazz-rock ensembles. Professional performing artist.







Chick Corea, jazz pianist and Berklee Alumnus, gives lecture-demonstration to Berklee student group.

**DANIEL TUDOR, Piano, Theory**

B.M., Berklee College of Music; graduate studies, Potsdam University, Boston University, Lowell State College. Former instructor, Burlington Public Schools. Active composer.

**FRANK TURZIANO, Theory, Guitar, Ensemble**

B.M., Berklee College of Music. Professional guitarist with variety of groups; extensive recording, television and theatre orchestra experience; engagements with artists such as Peggy Lee, Andy Williams, Johnny Mathis, Peter Nero and Danny Kaye. Private teaching experience throughout New England area.

**RUSSELL M. TUTTLE, Guitar**

Alumnus and former Instructor of classical and jazz guitar, Wisconsin Conservatory of Music. Professional performing artist with Roger Miller, Bobby Goldsborough, Kaye Stevens, Four Freshmen, and variety of jazz groups.

**ALEXANDER ULANOWSKY, Arranging, Theory, Ensemble**

B.A., Dartmouth College; special studies, New York College of Music and Berklee College of Music. Former Instructor, Stamford, Conn. Public Schools and Boston "Summerthing" program. Private teaching experience in piano and theory, Bedford Music Center.

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

Solo instrumentalist on clarinet, saxophone, oboe, English horn. Resident study in Paris with Marcel Mule. Extensive professional performance in radio, television, and musical theatre orchestras. Transcriptions and recordings under Ray Block, Mark Warnow, and Richard Humber at CBS and NBC, New York and California. Author of *The Technique of the Saxophone*, *Chord Studies for Saxophone*. Co-author; *Chord Studies for Trumpet*, *Chord Studies for Trombone*. Director, Berklee Faculty Saxophone Quartet. President, Berklee Faculty Association.



**JOHN VOIGT, Librarian**

A.B. Boston State College; Diploma, U. S. Naval School of Music; M.L.S., Simmons College. Prose works published by Olympia and Intrepid Press. Professional experience as performing musician.

**JACK WEAVER, Theory, Arranging, Electronic Music**

Graduate, Berklee College 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.

**EDGAR WEISS, Work-Study Coordinator, Theory**

Trombone with John Coffey. Professional arranger and leader of his own group. Former instructor and counselor in charge of brass at the secondary level for Tanglewood in Stamford Music Clinic. Berklee alumnus.

**PHIL 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, Director, Music Dept. of Phillips-Exeter Academy (summer session). Arranger-Composer for Buddy Rich orchestra and Airmen of Note. Recording artist for Freeform Records.

**ROBERT WINTER, Piano**

B. Mus., Boston University; Berklee Alumnus. Piano with Leon Tumarkin, George Cohen; conducting with Frederick Praunitz. Professional experience in many styles; T.V., radio, recording, club and show engagements. Former accompanist for Hildegard; toured with Ray McKinley/Glenn Miller orchestra. Musical Director, Playboy of Boston. Lecturer in History of Jazz and American Music, Northeastern University. Private piano instructor in Boston area for eight years.

**EMANUEL ZAMBELLI, Piano**

Diploma in Piano, Boston University, Piano with Alfredo Fondacaro, Jesus Maria San Roma and Robert Casadesus. Organ with Dowell McNeill, N.E.C. 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. Piano debut, Jordan Hall.

**GEORGE ZONCE, Theory, Ensemble**

B.M., Berklee College of Music; special studies Navy School of Music. Trumpet with Armando Ghitalla. Performances with Buddy Rich, Petula Clark, Mel Torme, Burt Bacharach.

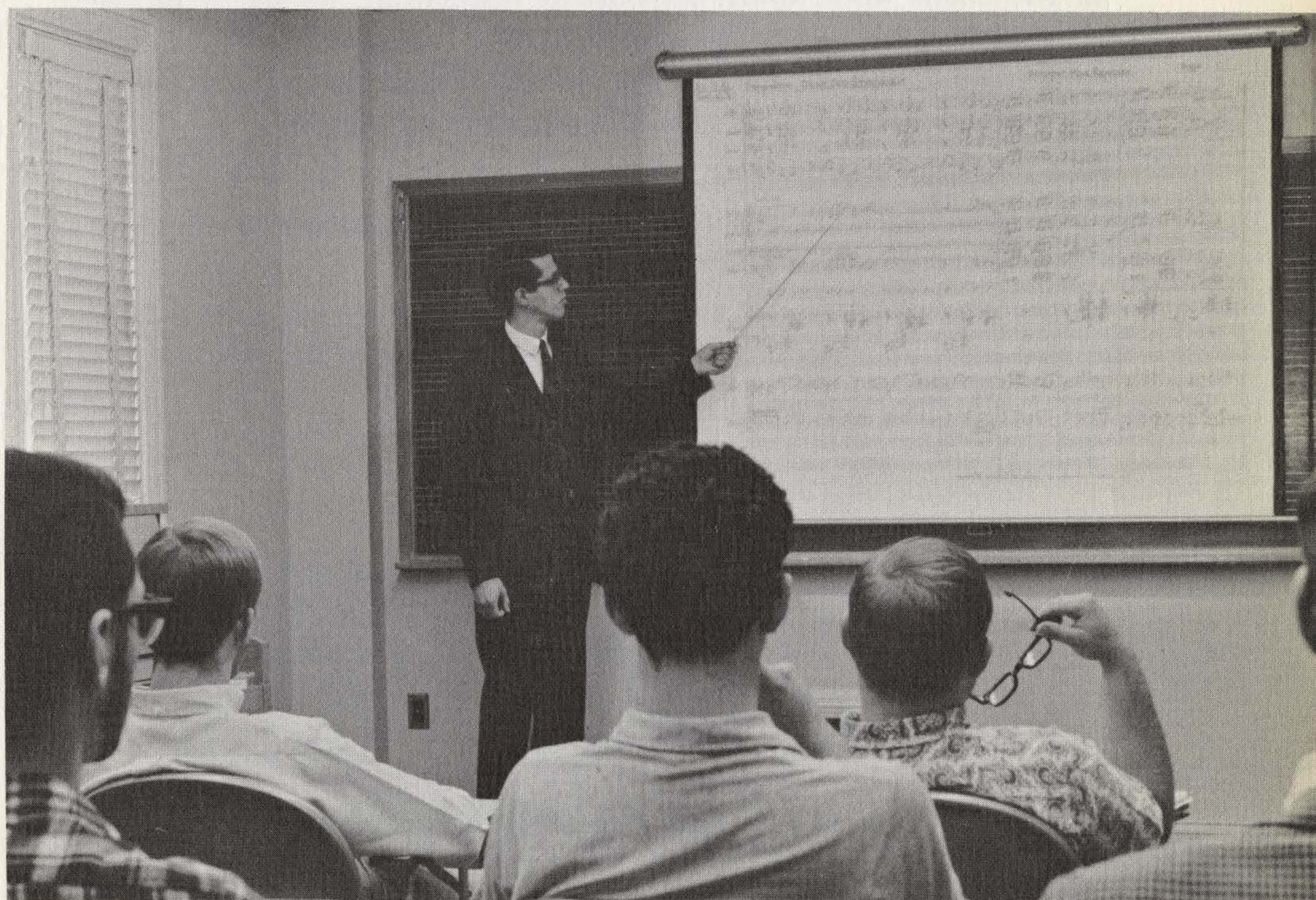


# Curriculum

The Berklee curriculum is designed to prepare the student for a successful career as a professional musician and teacher. 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.



Instructor Ted Pease in score analysis class.



# 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.

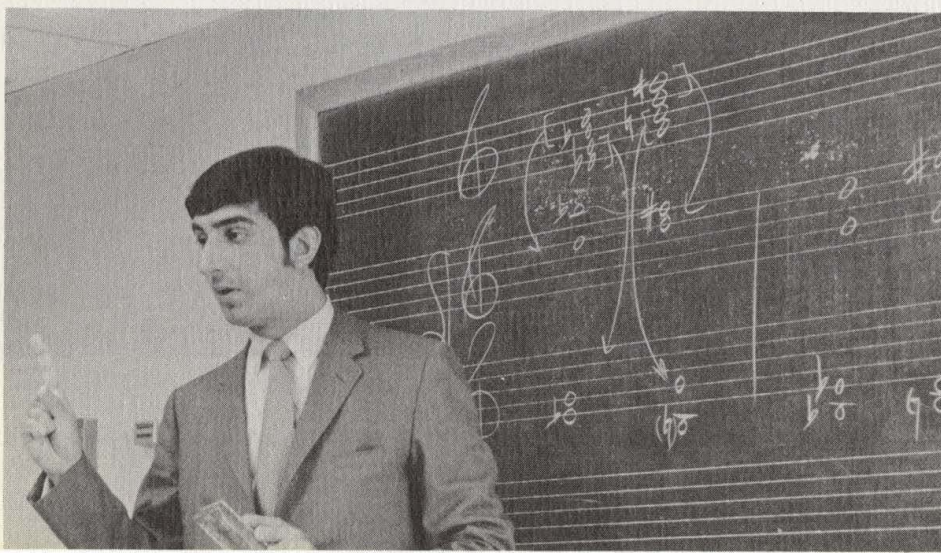
## MAJOR IN COMPOSITION

All compositions done for credit must be submitted to the major instructor on or before May 9th of the Senior year. Manuscripts must be bound and in ink (photo-copies of pencil scores are also acceptable). All scores become the property of the Berklee College 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 choral works which demonstrate respectively, the ability to handle 18th 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 three movement sonata for piano, or solo instrument with piano.
- (5) an extended work (Senior project) for full contemporary orchestra. Minimum duration, 10 minutes.

Performance Requirement: All majors in Composition must participate in at least one public performance of their work(s) during their Senior year. A series of concerts is provided for this purpose.





## MAJOR IN COMPOSITION

FIRST YEAR		*CREDIT
1-201A	Harmony 1-2 .....	4
204	Introduction to Composition .....	1
1-211	Arranging .....	4
1-213A	Melody and Improvisation .....	2
114	Basic Instrumentation .....	1
1-221	Instrument (principal) .....	4
KBD.	**Piano (functional) .....	2
1-225	Ensemble .....	2
1-231	Ear Training .....	2
1-262	English 1-2 .....	6
1-291	History of Western Civilization 1-2 .....	6
		32(34)

SECOND YEAR		CREDIT
3-401A	Harmony 3-4 .....	4
3-403	Counterpoint 1-2 .....	4
3-404	Composition 1-2 .....	4
3-411	Arranging .....	4
3-421	Instrument (principal) .....	4
KBD.	**Piano (functional) .....	2
3-425	Ensemble .....	2
3-432	Solfege .....	2
(3)434	String Class .....	2
(3)435	Clarinet Class .....	2
3-451	History and Literature of Music (3-4) .....	4
3-463	English 3-4 .....	6
		38(40)

THIRD YEAR		CREDIT
5-603	Counterpoint 3-4 .....	4
5-604	Composition 3-4 .....	4
5-605	Composition Seminar .....	4
5-611	Arranging Electives .....	4
5-621	Instrument (principal or approved elective) .....	4
5-625	Ensemble .....	2
5-629	Conducting 1-2 .....	2
5-636	†Brass Class (elective substitute for clarinet class) ....	2
5-651	History and Literature of Music 3-4 .....	4
	Academic Elective .....	6
		34(36)

\*A semester credit is equivalent to one hour class (lecture course) per week for one semester of sixteen weeks.

\*\*Not required of students whose principal instrument is piano.

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



## MAJOR IN COMPOSITION, Continued

FOURTH YEAR		CREDIT
7-803	Counterpoint 5-6 .....	4
7-804	Composition 5-6 .....	4
7-806	Composition Electives .....	4
7-816	Advanced Instrumentation .....	4
7-821	Instrument (principal or approved elective) .....	4
7-825	Ensemble .....	2
7-865	Fine Arts 1-2 .....	2
7-875	Physical Science 1-2 .....	6
	Academic Elective .....	6
		<hr/> 36

## MAJOR IN MUSIC EDUCATION

FIRST YEAR		CREDIT
1-201A	Harmony 1-2 .....	4
204	Introduction to Composition .....	1
111(112)		
211(212)	Arranging .....	4
1-213A	Melody and Improvisation .....	2
114	Basic Instrumentation .....	1
1-221	Instrument (principal) .....	4
1-225	Ensemble .....	2
1-231	Ear Training .....	2
1-262	English 1-2 .....	6
1-291	History of Western Civilization 1-2 .....	6
		<hr/> 32

SECOND YEAR		CREDIT
3-401A	Harmony 3-4 .....	4
3-404	Composition 1-2 .....	4
311(312)		
411(412)	Arranging .....	6
3-421	Instrument (principal) .....	4
3-424	Keyboard Improvisation .....	2
3-425	Ensemble .....	2
425P	Performance Class .....	0
3-432	Solfege .....	2
(3)434	String Class .....	2
(3)435	Clarinet Class .....	2
3-451	History and Literature of Music 1-2 .....	4
3-463	English 3-4 .....	6
		<hr/> 38



THIRD YEAR		CREDIT
5-603E	Counterpoint 1-2 .....	4
5-611	Arranging Electives .....	4
5-621	Instrument (principal) .....	4
5-624	Keyboard Improvisation .....	2
5-625	Ensemble .....	2
5-629	Conducting 1-2 .....	2
5-636	Brass Class .....	2
5-638	Mus. Ed. Observation .....	2
5-651	History and Literature of Music 3-4 .....	4
556	Music Ed. Methods (elementary) .....	3
656	Music Ed. Methods (secondary) .....	3
5-672	Psychology 1-2 .....	6
		38

FOURTH YEAR		CREDIT
7-815	Instrumentation 1-2 .....	4
7-821	Instrument (principal) .....	4
7-825	Ensemble .....	2
7-828	Vocal Literature and Materials .....	1
735	Flute Class .....	1
835	Double Reed Class .....	1
837	Percussion Class .....	1
7-839	Practice Teaching .....	6
7-840	Practice Teaching Seminar .....	2
7-854	Instrumental Literature and Materials .....	1
7-865	Fine Arts 1-2 .....	2
7-875	Physical Science .....	6
7-881	Philosophy of Education .....	6
		37

### MAJOR IN PIANO OR ORCHESTRAL INSTRUMENT\*

FIRST YEAR		CREDIT
1-201A	Harmony 1-2 .....	4
204	Introduction to Composition .....	1
111(112)		
211(212)	Arranging .....	4
1-213A	Melody and Improvisation .....	2
114	Basic Instrumentation .....	1
1-221	Instrument (principal) .....	6
KBD.	**Piano (functional) .....	2
1-225	Ensemble .....	2
1-231	Ear Training .....	2
1-262	English 1-2 .....	6
1-291	History of Western Civilization 1-2 .....	6
		36

\*Includes Applied Music major in Woodwinds and Guitar.

\*\*Not required for students whose principal instrument is piano.



## MAJOR IN PIANO OR ORCHESTRAL INSTRUMENT, Continued

SECOND YEAR	CREDIT
3-401A      Harmony 3-4 .....	4
3-404      Composition 1-2 .....	4
311(312)	
411(412)    Arranging .....	6
3-421      Instrument (principal) .....	6
KBD.      **Piano (functional) .....	2
3-425      Ensemble .....	2
3-432      Solfege .....	2
3-451      History and Literature of Music 1-2 .....	4
3-463      English 3-4 .....	6
	36

THIRD YEAR	CREDIT
5-603E      Counterpoint 1-2 .....	4
5-621      Instrument (principal) .....	10
5-625      Ensemble (chamber) .....	2
Orchestra and/or Band .....	2
5-629      Conducting 1-2 .....	2
5-651      History and Literature of Music 3-4 .....	4
5-653      Literature and Materials .....	4
5-672      Psychology 1-2 .....	6
Academic Elective .....	6
	38(40)

FOURTH YEAR	CREDIT
7-806      Composition Electives .....	4
7-811      Arranging Elective .....	4
7-821      Instrument (principal) .....	10
7-825      Ensemble (chamber) .....	2
Orchestra and/or Band .....	2
7-865      Fine Arts 1-2 .....	2
Academic Elective .....	6
†Senior Recital .....	0
7-875      Physical Science 1-2 .....	6
	34(36)

*\*\*Not required for students whose principal instrument is piano.*

*†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 core subjects 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.

Faculty member Frank Turziano conducts guitar ensemble.





## MAJOR IN ARRANGING AND COMPOSITION\*

FIRST YEAR		CREDIT
1-201A	Harmony 1-2 .....	4
204	Introduction to Composition .....	1
1-211	Arranging .....	6
1-213A	Melody and Improvisation .....	2
114	Basic Instrumentation .....	1
1-221	Instrument (principal) .....	4
KBD.	**Piano (functional) .....	2
1-225	Ensemble .....	4
1-231	Ear Training .....	2
152	History of Jazz .....	2
		28

SECOND YEAR		CREDIT
3-401A	Harmony 3-4 .....	4
3-403A	Counterpoint 1-2 .....	4
3-404A	Composition 1-2 .....	4
3-411	Arranging .....	6
3-421	Instrument (principal) .....	4
KBD.	**Piano (functional) .....	2
3-425	Ensemble .....	4
3-431	Ear Training .....	2
		30

THIRD YEAR		CREDIT
5-602A	Harmonic Analysis .....	2
5-603A	Counterpoint 3-4 .....	4
5-606	Composition Electives .....	8
5-611	Arranging Electives .....	8
5-621	Instrument .....	4
5-625	Ensemble .....	2
5-629	Conducting .....	2
		30

FOURTH YEAR		CREDIT
7-802A	Harmonic Analysis .....	2
7-806	Composition Electives .....	8
7-811	Arranging Electives .....	8
7-816	Advanced Instrumentation .....	4
7-821	Instrument .....	4
7-825	Ensemble .....	2
7-851	History of Music 1-2 .....	4
		32

\*No portfolio of scores for the Berklee Library is required of Diploma majors. No public performance of works is required, but may be requested.

\*\*Not required of students whose principal instrument is piano.



## MAJOR IN INSTRUMENTAL PERFORMANCE

FIRST YEAR		CREDIT
1-201(I)	Harmony Workshop .....	4
1-213(I)	Improvisation Workshop .....	6
214	Basic Instrumentation .....	1
1-221	Instrument (principal) .....	4
1-222(I)	Piano (functional) .....	2
1-225	Ensemble .....	4
1-227	Repertory Workshop .....	2
1-231(I)	Ear Training Workshop .....	6
152	History of Jazz .....	2
		<hr/> 31

SECOND YEAR		CREDIT
3-401(I)	Harmony Workshop .....	4
311(312)I		
411(412)I	Arranging .....	6
3-413(I)	Melody and Improvisation .....	4
3-421	Instrument (principal) .....	4
3-423	Secondary Instrument (elective) .....	4
3-425	Ensemble .....	6
3-431(I)	Ear Training .....	2
		<hr/> 30

THIRD YEAR		CREDIT
5-601(I)	Harmony Workshop .....	4
511(512)I		
611(612)I	Arranging .....	6
5-613(I)	Melony and Improvisation .....	4
5-621	Instrument (principal) .....	4
5-623	Secondary Instrument (elective) .....	4
5-631(I)	Ear Training .....	2
5-625	Ensemble .....	6
		<hr/> 30

FOURTH YEAR		CREDIT
7-802(I)	Harmonic Analysis .....	2
7-811	Arranging Electives .....	8
7-821	Instrument (principal) .....	4
7-823	Secondary Instrument (elective) .....	4
7-825	Ensemble .....	6
7-829	Conducting .....	2
7-853	Literature and Materials .....	4
		<hr/> 30



## THE ARTIST'S DIPLOMA

Application for the Artist's Diploma Program will be considered after the student has successfully completed one year of study at Berklee.

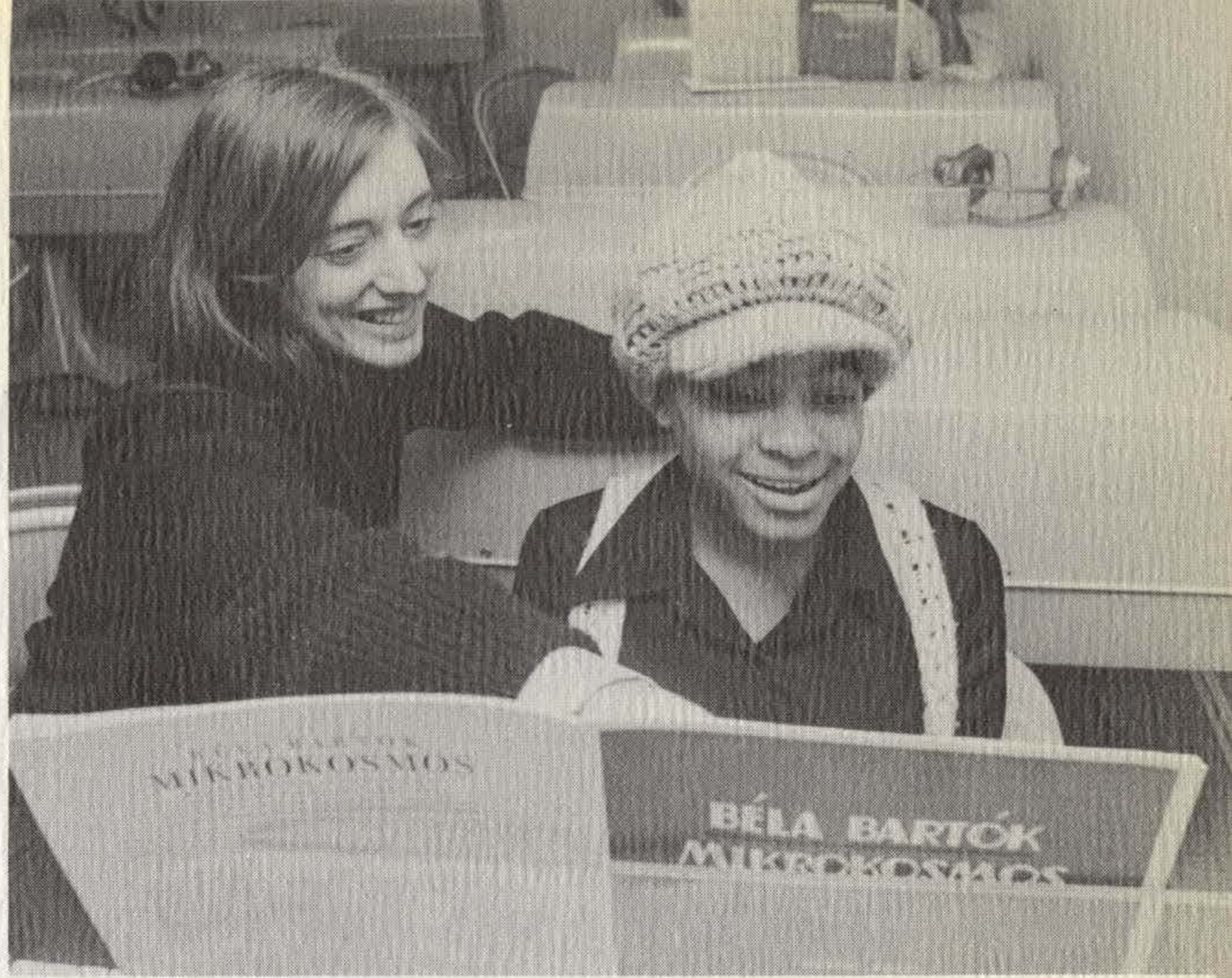
Participation in this program is limited to special students with musical talents and above-average, proven ability.

A selective study sequence, structured and approved by representative Faculty Chairmen, is arranged. Candidates for the Artist's Diploma may complete their course requirements in less than four years by means of advanced placement, special tutoring, and open class attendance. The Artist's Diploma candidates may concentrate in any or all areas of performance, arranging, or composition.

Faculty member Gary Burton teaches four mallet technique during private lesson.







Berklee students instruct local high school students as part of the College's Community Service Program.





# Description of Courses

## THEORY AND ARRANGING

### **1-201 A**

HARMONY 1-2. Principles of chord progression and harmonic motion. Extension and generalization of standard cadential formulas. Blues harmony (triadic progression). Analysis and synthesis of progressions found in current popular music. Introductions, modulations, endings.

*2 credits, each semester*

### **3-401 A**

HARMONY 3-4. Extension of principles of modern chord progression. Modal harmony. Correction and/or reharmonization of standard progressions. Linear control of harmony and advanced harmonization techniques. Progression as a style control factor.

*2 credits, each semester*

### **1-201 I**

HARMONY WORKSHOP. Chord spelling and other fundamentals. Two-part writing and performance.

*2 credits, each semester*

### **3-401 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*

### **5-601 I**

HARMONY WORKSHOP. Similar to HARMONY 3-401 A, but with continuing emphasis on the application of harmonic relationships to instrumental performance.

*2 credits, each semester*



**5-602 A, 7-802 A, 7-802 I**

HARMONIC ANALYSIS. Detailed study and analysis of contemporary musical idioms. These are advanced, seminar-type courses whose content will vary according to the special background, professional involvement, and musical interests of the particular instructor.

*1 credit, each semester*

**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 1-2. 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.

*2 credits, each semester*

**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. Twentieth Century contrapuntal techniques and devices.

*2 credits, each semester*



**204**

**INTRODUCTION TO COMPOSITION.** Fundamentals of composition. A survey of compositional techniques employed by major composers. Analysis of stylistic tendencies and typical melodic, harmonic, and rhythmic devices.

*1 credit, each semester*

**3-404**

**COMPOSITION 1-2.** Composition applied to short forms. A synopsis of traditional forms is followed by concentration in the adaptation of fundamental Schillinger techniques to 20th century stylization.

*2 credits, each semester*

**3-404 A**

See Course 3-404.



Music Educators attend Jazz-Rock Summer Seminars at Berklee.





**5-604**

COMPOSITION 3-4. Composition in larger forms. Sonata, song cycles; tone poem, and miscellaneous a capella 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. Research into compositional practice and stylistic distinctions in music from the late Classical period to the present. Audio-visual analysis of representative works. Examination of developments in serial, electronic, aleatoric, and experimental composition.

*2 credits, each semester*

**7-806**

See Composition Electives.

**7-805**

FILM SCORING 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*

**7-805 A**

COMPOSITION SEMINAR. See Course 5-605.





*Courses 1 - 2 - 3 - 411 are for Arranging Majors and Composition Majors.*

**111**

ARRANGING. Basic theory. Transposition techniques. Sheet music and lead sheets. The rhythm section. Principles of melodic analysis. Two part writing. Course includes laboratory sessions where student work can be heard and evaluated.

*2 (3) credits \**

**211**

ARRANGING. Principles of melodic embellishment and harmonic continuity. Complete discussion of close and open harmonization in three and four parts. Principles of harmonic tension and approach techniques. Background writing and soli combinations. Students produce and hear complete arrangements for various instrumental combinations.

*2 (3) credits \**

**311**

ARRANGING. Five and six part writing. Application of voicing in 3rds and 4ths. Upper structure triads, clusters and other non-mechanical voicings derived from available notes. Extensive score analysis. Students produce and hear complete arrangements.

*2 (3) credits \**

**411**

ARRANGING. Application of principles learned in Course 311 to large ensembles. Study of woodwind doublings. Extensive score analysis and discussion. Students produce and hear complete arrangements.

*2 (3) credits \**

**5-611**

See Arranging Electives.

**7-811**

See Arranging Electives.

**3-411 I**

ARRANGING. See Course 1-211.

**5-611 I**

ARRANGING. See Course 3-411.

*\*Credit will be granted in this course only after a final project has been submitted to, and approved by the Chairman of the Arranging Department.*



Courses 1-2-3-412 provide a general survey of basic arranging problems. *Project requirements are not as intensive as in 1-2-3-411, and there is less emphasis on advanced harmonic devices and special effects.*

**112**

INTRODUCTION TO ARRANGING. Basic theory. Transposition techniques. The rhythm section. Rhythmic alteration of melody. Laboratory sessions for hearing and evaluation of work.

*2 (3) credits*

**212**

ARRANGING. Principles of melodic analysis. Two-part writing. Students produce and hear complete arrangements.

*2 (3) credits*

**312**

ARRANGING. Principles of harmonic continuity. Harmonization of melody in close and open position. Counterlines and approach techniques. Laboratory sessions where students produce and hear complete arrangements.

*2 (3) credits*

**412**

ARRANGING. Extension of course 312. Principles of harmonic tension. Continued approach techniques. Three- and four-part writing. Backgrounds. Laboratory sessions where students produce and hear complete arrangements.

*2 (3) credits*

**512**

ARRANGING. Extension of course 412. Principles of arranging for large ensembles. Extensive score analysis. Students produce and hear complete arrangements.

*2 (3) credits*

**312 I**

ARRANGING. See Course 112.

**412 I**

ARRANGING. See Course 212.

**512 I**

ARRANGING. See Course 312.

**612 I**

ARRANGING. See Course 412.



**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. Principles of voice leading applied to melody-writing.

*1 credit, each semester*

**1-213 I**

IMPROVISATION WORKSHOP. Improvisation in theory and practice. Articulation, phrasing, expression. Melody writing with emphasis on melodic sequences, transposition, mixed rhythm patterns.

*3 credits, each semester*

**3-413 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*

**5-613 I**

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

*2 credits, each semester*

**(1)214**

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 for full contemporary orchestra. Audio-visual study of representative scores.

*2 credits, each semester*



## ARRANGING ELECTIVES

*2 credits, each semester (each course)*

### **-11 A**

ADVANCED JAZZ ARRANGING FOR LARGE ENSEMBLE. Arranging for large ensemble groups utilizing available note voicings and linear techniques.

### **-11 B**

ADVANCED JAZZ ARRANGING FOR SMALL ENSEMBLE. Arranging for small groups up to eight pieces. Emphasis on linear techniques.

### **-11 C, -12 C**

ADVANCED COMMERCIAL ARRANGING FOR LARGE ENSEMBLE. Emphasis on various jazz and dance band styles. Use of doubling instruments and practical voicings.

### **-11 D, -12 D**

ADVANCED COMMERCIAL ARRANGING FOR SMALL ENSEMBLE. Small group arranging techniques applied to popular and standard repertoire. Effective techniques for various instrumental combinations.

### **-11 E, -12 E**

ARRANGING FOR SHOW AND THEATRE ORCHESTRA. Arranging for vocalists and instrumentalists, theatre productions, etc.

### **-11 F, -12 F**

WRITING RADIO AND TELEVISION COMMERCIALS. Preparation and layout of commercials for radio and television. Rehearsal and recording procedures for vocal and instrumental sound tracks.

### **-11 G, -12 G**

ARRANGING IN ROCK IDIOM FOR LARGE AND SMALL GROUPS. Composition and arranging of Rock music for instrumental and vocal combinations. Vocal problems considered.

Faculty member Alan Dawson instructs Finnish student Matti Koskiala.





**-11 H**

ARRANGING IN THE STYLE OF DUKE ELLINGTON. Analysis and application of the band style of Duke Ellington.

**-11 J**

JAZZ COMPOSITION. Writing for jazz orchestra. A seminar for Advanced students. By permission of the instructor only.

**-11 K**

SEMINAR IN MODAL ARRANGING. Exploration of unitonal, unimodal, polytonal, polymodal, melodic and harmonic combinations with small instrumental groups.

**11 L, -12 L**

CHORAL ARRANGING. Scoring procedures for male, female and mixed chorus.

**-11 M, -12 M**

SCORING FOR STRINGS. Discussion of the string instruments, their special effects and proper notation. Procedures for scoring for strings, discussion of effective string voicings.

**-11 N, -12 N**

SCORING FOR FULL ORCHESTRA. Orchestration techniques for full orchestra.

**-11 P, -11 Q**

FILM COMPOSITION SEMINAR I & II. A detailed study and analysis of compositional techniques, their psychological significance, the mechanics of synchronization and editing, recording studio procedures and manner in which all these elements are applied to specific film situations.

**-11 R**

ARRANGING IN BLUES STYLES. Writing in a variety of styles using tonal and modal techniques.

**-11 S, -12 S**

TECHNIQUES OF RECORD COPYING. Aural analysis of recorded arrangements for the purpose of relating arranging and harmonic techniques to musical applications by well-known arrangers and composers.

**-11 T, -12 T**

A HISTORICAL SURVEY OF ARRANGING STYLES. Continuation of 11 S (or 12 S). Emphasis on aural perception. A survey of arranging styles from the 1930's to the present.



### **-11 U, -12 U**

AUDIO RECORDING SEMINAR. Operating principles of tape recorders, sound mixing equipment, microphones and other transducers; artificial reverberation systems, and other related equipment. Discussion of recording studio procedures, tape editing techniques and the problems of the characteristics of different microphones and their efficient relationship in picking up various sound sources. Laboratory sessions will include individual recording projects.

### **-11 W, -12 W**

SCORING FOR PERCUSSION. Composition and arranging techniques for percussion ensembles in the symphonic, chamber music, show band and studio idioms.

## **7-806**

### **COMPOSITION ELECTIVES**

#### **-06 A, -06 B**

ADVANCED COMPOSITION TECHNIQUES I & II. Specific techniques of twentieth century composition. Technical devices such as quartal harmony, serial writing, polytonality and contrapuntal techniques are illustrated and described in all ramifications. Assignments are directly related to each of these aspects of composition and all are performed in class.

#### **-06 C, -06 D**

COMPOSITION STYLE ANALYSIS I & II. Research into compositional practice and stylistic distinctions in music from the late Classical period to the present. Audio-visual analysis of representative works. Examination of developments in serial, electronic, aleatoric, and experimental composition.

#### **-06 E, -06 F**

DIRECTED STUDY IN COMPOSITION I & II. 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.

#### **-06 G**

COMPOSITION WITH PITCH SCALES. The construction of unconventional scales and their melodic-harmonic applications. Composition with pitch scales and study of their relationships in continuity and simultaneity, rhythmic considerations and clock-time planning.

#### **-06 J**

JAZZ COMPOSITION. Writing for Jazz orchestra. A seminar for advanced students by permission of the instructor only.





Michael Szymczak instructs in the Boston Public Schools.

**-06 K**

INTRODUCTION TO THE MUSIC OF INDIA. Compositional and Improvisational techniques employed in North Indian classical music. East and West African music and Javanese Gamelan music will also be discussed.

**-06 L**

CHORAL ARRANGING. Scoring procedures for male, female and mixed chorus.

**-06 M**

SCORING FOR STRINGS. Discussion of the string instruments, their special effects and proper notation. Procedures for scoring for strings and discussion of effective string voicing.

**-06 N**

SCORING FOR FULL ORCHESTRA. Orchestration techniques for full orchestra.

**-06 P, -06 Q**

FILM COMPOSITION SEMINAR I & II. A detailed study and analysis of compositional techniques, their psychological significance, the mechanics of synchronization and editing, recording studio procedures and the manner in which all these elements are applied to specific film situations.

**-06 R**

ELECTRONIC MUSIC I. An introductory course. A survey of musique concrete techniques. Use of the tape recorder for composition.

**-06 S**

ELECTRONIC MUSIC II. (Pre-requisite: Electronic Music I). The function and use of ARP modules; amplitude modification; envelope generation; frequency modulation; filtering.



# 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*

## KBD

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*

## 1-222 (I)

FUNCTIONAL PIANO. Keyboard fundamentals for majors in Instrumental Performance.

*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 Chairman of their major field.

*2 credits, each semester*

## 3-424

TRADITIONAL KEYBOARD IMPROVISATION (Fundamentals). Intended for majors in Music Education. A graduated method of piano study for the beginning student dealing systematically with note reading, rhythm, technique, and coordination. Materials lead to chordal accompaniment and chorale styles. Introduction to transposition.

*1 credit, each semester*

## 5-624

TRADITIONAL KEYBOARD IMPROVISATION. Further development of techniques necessary for functional piano in public school teaching. More

\* 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).



emphasis on accompaniment patterns, transposition, and improvisation. Sight-reading of open score vocal arrangements. Course material based on standard school music from various 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.

*1 credit, each semester*

**7-828**

VOCAL LITERATURE AND MATERIALS 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. Basic principles of singing: breathing, tone production, fundamentals of articulation, diction.

*1/2 credit, each semester*

**7-854**

INSTRUMENTAL LITERATURE AND MATERIALS WORKSHOP. 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.

*1/2 credit, each semester*

**5-629, 7-829**

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

*1 credit, each semester*

*\*\*Students in the Diploma Program will receive 1, 2 or 3 credits each semester in accordance with the Outline of Courses.*



**1-231**

EAR TRAINING. The development of relative pitch associations. An awareness of typical scale patterns and chord structure is developed through intensive drill and dictation. Programmed instruction techniques are employed in tape laboratory. Sight-singing of modern melodic and rhythmic patterns.

*1 credit, each semester*

**3-431**

EAR TRAINING. Continuation and expansion of Course 1-231. Emphasis upon the recognition of scales and melodic patterns from typical contemporary progressions. Transposition, dictation in two, three and four parts.

*1 credit, each semester*

**1-231 I**

EAR TRAINING WORKSHOP. Concentration on intervallic relations. Variable meters. Sight-reading and dictation.

*3 credits, each semester*

**3-431 I**

See Course 1-231.

**5-631 I**

See Course 3-431.

**3-432**

SOLFEGE. Development of sightsinging skills using the movable DO method. Rhythm, pitch, and interval drills in G, F, and C clefs. Part singing.

*1 credit, each semester*

**(3) 434**

STRING CLASS. Fundamental instruction in violin, violoncello and contra-bass. 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.

*1 credit, each semester*

**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.

**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 characteristic 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.

*2 credits*

## 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*

Berklee Faculty Quintet.







Berklee alumnus and faculty member Gary Burton solos with the Thursday Night Dues Band.

**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. Special emphasis on organization and development of the school Stage Band. Coordination of the elementary and secondary music programs. Guest lectures.

*3 credits*

**(5) 694, (7) 894**

LEGAL PROTECTION OF MUSICAL MATERIALS. The securing and maintaining of rights under common law and statutory copyright, including the panoply of protected rights and their infringement. Public domain considerations, performance rights, right to prohibit all but "fair use." Problems of joint, co-authored and commissioned works, and of sale, license or assignment, and divisibility. Organized protection through ASCAP and BMI, and tax aspects of owning copyrights.

Open to Juniors and Seniors (others by written permission)

*1 credit, each semester*



# ACADEMICS

## LANGUAGE, LITERATURE, FINE ARTS

### **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*

### **5-664, 7-864**

AMERICAN LITERATURE (Elective). The study of representative American Writers, their relation to literary movements, and their special contributions.

*3 credits*

### **7-865**

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*

### **5-668**

GERMAN 1-2 (Elective). Grammar and composition. Basic reading selections. Emphasis on pronunciation and foundational conversational training.

*3 credits, each semester*

### **7-868**

GERMAN 3-4 (Elective). Continuation and expansion of Course 5-668. More advanced grammar, composition, and conversation. Reading selections.

*3 credits, each semester*



**5-669**

FRENCH 1-2 (Elective). Grammar and composition. Basic reading selections. Emphasis on pronunciation and foundational conversational training.  
*3 credits, each semester*

**7-869**

FRENCH 3-4 (Elective). Continuation and expansion of Course 5-669. More advanced grammar, composition, and conversation. Reading selections.

*3 credits, each semester*

**5-670**

SPANISH 1-2 (Elective). Grammar and composition. Basic reading selections. Emphasis on pronunciation and foundational conversational training.

*3 credits, each semester*

**7-870**

SPANISH 3-4 (Elective). Continuation and expansion of Course 5-670. More advanced grammar, composition, and conversation. Reading selections.

*3 credits, each semester*

Jazz pianist Oscar Peterson conducts clinic/demonstration for capacity audience in Berklee Recital Hall.





## NATURAL SCIENCE

**5-671, 7-871**

**SOCIAL PSYCHOLOGY** (Elective). The effect of social institutions on individual behavior, and the reciprocal effect of the individual upon society. Interpersonal relations, motivation, group development, and the development of attitudes and values.

*3 credits*

**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** (Elective). 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*

**7-875**

**PHYSICAL SCIENCE 1-2.** Survey of Newtonian mechanics; conservation of energy and momentum. Methods of measurement, laws of rectilinear and circular motion. The transition from classical to modern physics; electricity, magnetism. Second semester emphasizes the study of the general nature of the production, transmission, and effect of vibrational phenomena. Resonance, harmonic partials, and the relation of acoustical laws to the structure of intervals, scales, and tuning systems. Lectures, demonstrations, and problems.

*3 credits, each semester*

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





## PHILOSOPHY

### 7-881

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*

### 5-682, 7-882

PHILOSOPHY OF RELIGION (Elective). The historical and interpretive examination of the major religions of man, with emphasis on their social setting and ethical principles.

*3 credits*

### 5-683, 7-883

ETHICS (Elective). The historical and comparative study of ethical theory. A study of the principal schools of ethical theory, and the problems of personal and social behavior.

*3 credits*

### 5-684

INTRODUCTION TO LOGIC (Elective). The processes and presuppositions of reflective thinking. The procedures of philosophical analysis, and the nature of formal reasoning.

*3 credits*

Trombone Department Chairman Phil Wilson and the Thursday Night Dues Band present a concert of sacred music at Boston's Emmanuel Church as part of Berklee's Community Service Program.





## **SOCIAL SCIENCES**

### **1-291**

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. Examinations of the major cultures within the context of their chronological position in history.

*3 credits, each semester*

### **(5)692, (7)892**

POLITICAL SCIENCE (International Relations) Elective. A study of the elements of national power, and the interaction of these elements in the international environment. Topics include international organization, regional problems, foreign policy and the national interest. Contemporary international problems and ideologies will also be surveyed.

*3 credits*

### **(5)693, (7)893**

POLITICAL SCIENCE (Comparative Government) Elective. A study of the various systems of government employed in the United States, Great Britain, France, and the Soviet Union. Each country will be surveyed from the point of view of its history, national character and traditions, and the political beliefs of its citizens.

*3 credits*

### **5-695, 7-895**

AMERICAN HISTORY (Elective). The United States from the close of the Revolution to the annexation of Texas, with emphasis on the political institutions and policies of the New Republic. The rise of sectional controversy, the Civil War, and the Reconstruction period. The age of urbanized industrialism and international crisis.

*3 credits*

### **5-696, 7-896**

PRINCIPLES OF POLITICAL SCIENCE (Elective). Evolution of the nation-state. Basic political concepts and forms of the contemporary system. Analysis of constitutional and totalitarian models. Civil rights and international politics.

*3 credits*

### **5-697, 7-897**

AFRO-AMERICAN HISTORY (Elective). A survey of the history and contributions of Afro-American culture. The Pre-Civil War, Civil War, and Reconstruction periods. Civil liberties movements for political recognition and economic development.

*3 credits*



# 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 ensemble. Analysis of recorded solos by representative artists.

## **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.

## **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**

Snare technique: basic and advanced rudiments. Studies: Pace, Chapin, Stone, Allbright, Leavitt, Wilcoxon and Gardner. The Dawson-DeMichael "Manual for the Modern Drummer" provides supplementary material in modern jazz technique. Mallet technique: Goldenberg method. Timpani: Freise and Goodman. Selected solos, orchestral literature, and repertory.

## **STRING BASS — ELECTRIC BASS**

Technique: The study of all positions, scales, arpeggios. Studies: Nanny Etudes, Curtis "Modern Method for String Bass." Standard repertoire, orchestral studies, and selected solos. Electric bass may be elected as a principal instrument for Diploma majors only.

## **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.

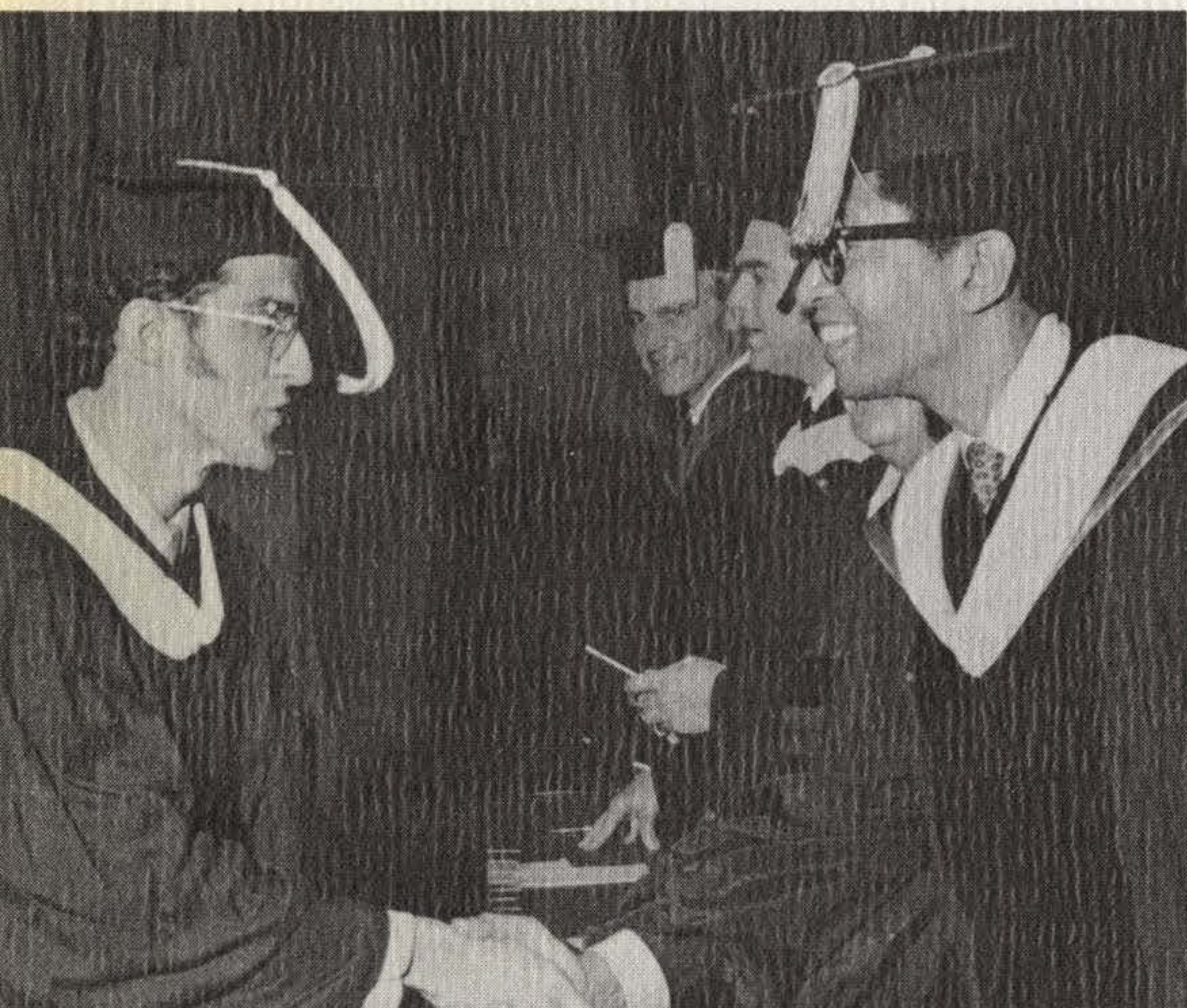


## GUITAR

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.



1970 graduate is congratulated by Billy Taylor.



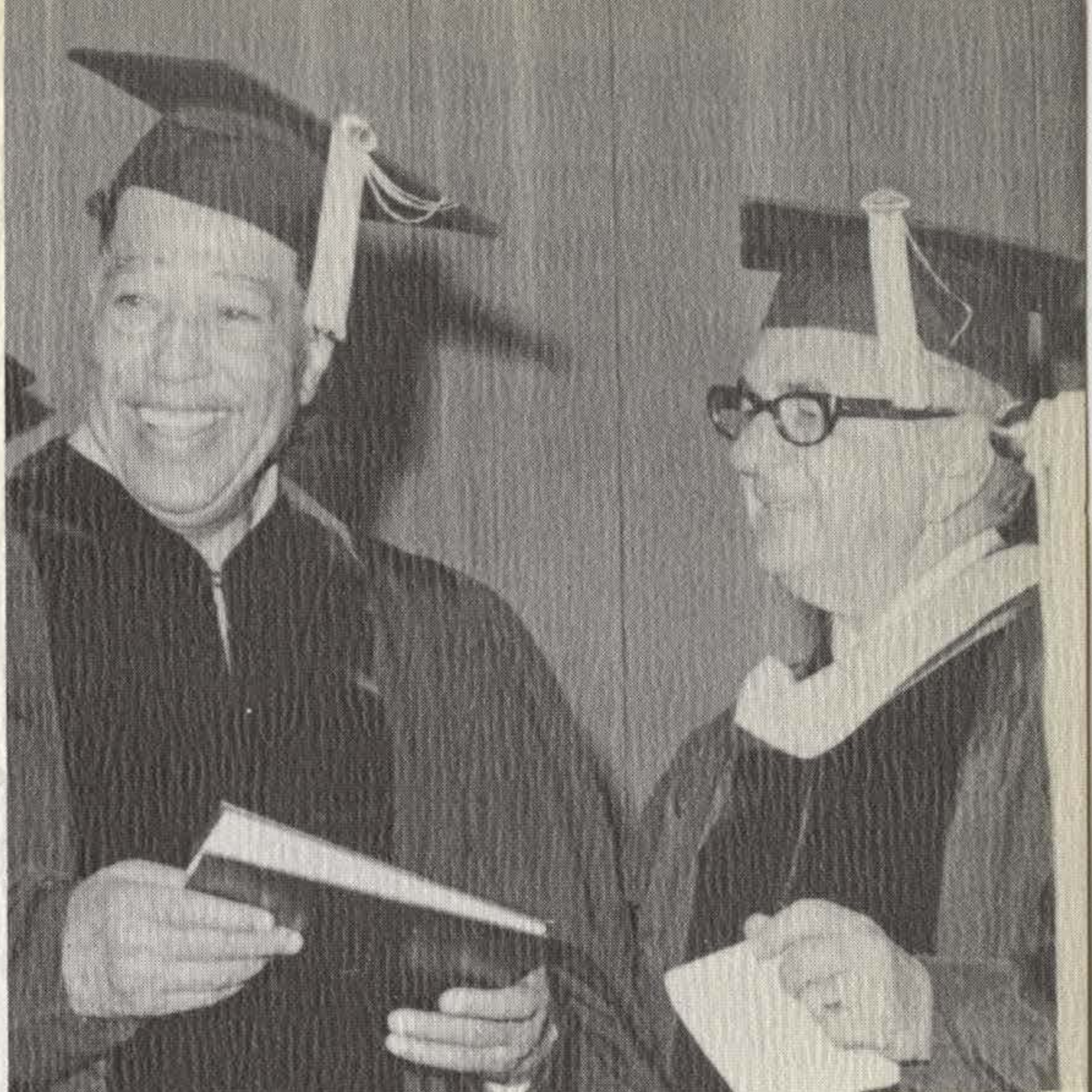
1971 graduate is congratulated by Duke Ellington at Commencement Exercises.



1972 graduate is congratulated by President Berk and Arthur Fiedler at Commencement Exercises.



Distinguished Boston Pops conductor Arthur Fiedler receives an Honorary Degree of Doctor of Music from President Berk at the 1972 Commencement Exercises.



1971 Commencement was highlighted by presentation of Honorary Doctor of Music Degree to Duke Ellington.

Commencement, 1972.





# 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 College 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**, Diploma programs.

### **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.

Organist Jimmy Smith conducts clinic/demonstration for Berklee students.





# Personal Supervision and Counseling

## **DIVISION OF STUDENT SERVICES**

Students experiencing difficulty with any subject, or who need assistance related to course material or any other pertinent aspect of college work, may discuss their problem with an assigned study advisor in the Office of Student Services. When necessary, tutors are made available on a regular or occasional basis with no additional charge.

## **PERSONAL COUNSELING**

Counseling service is also provided for students who wish to discuss problems of a personal nature. Appointments with the counselor may be arranged through the Administrator or the Office of Dean of Students.

## **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.





# Financial Assistance

## STUDENT LOANS

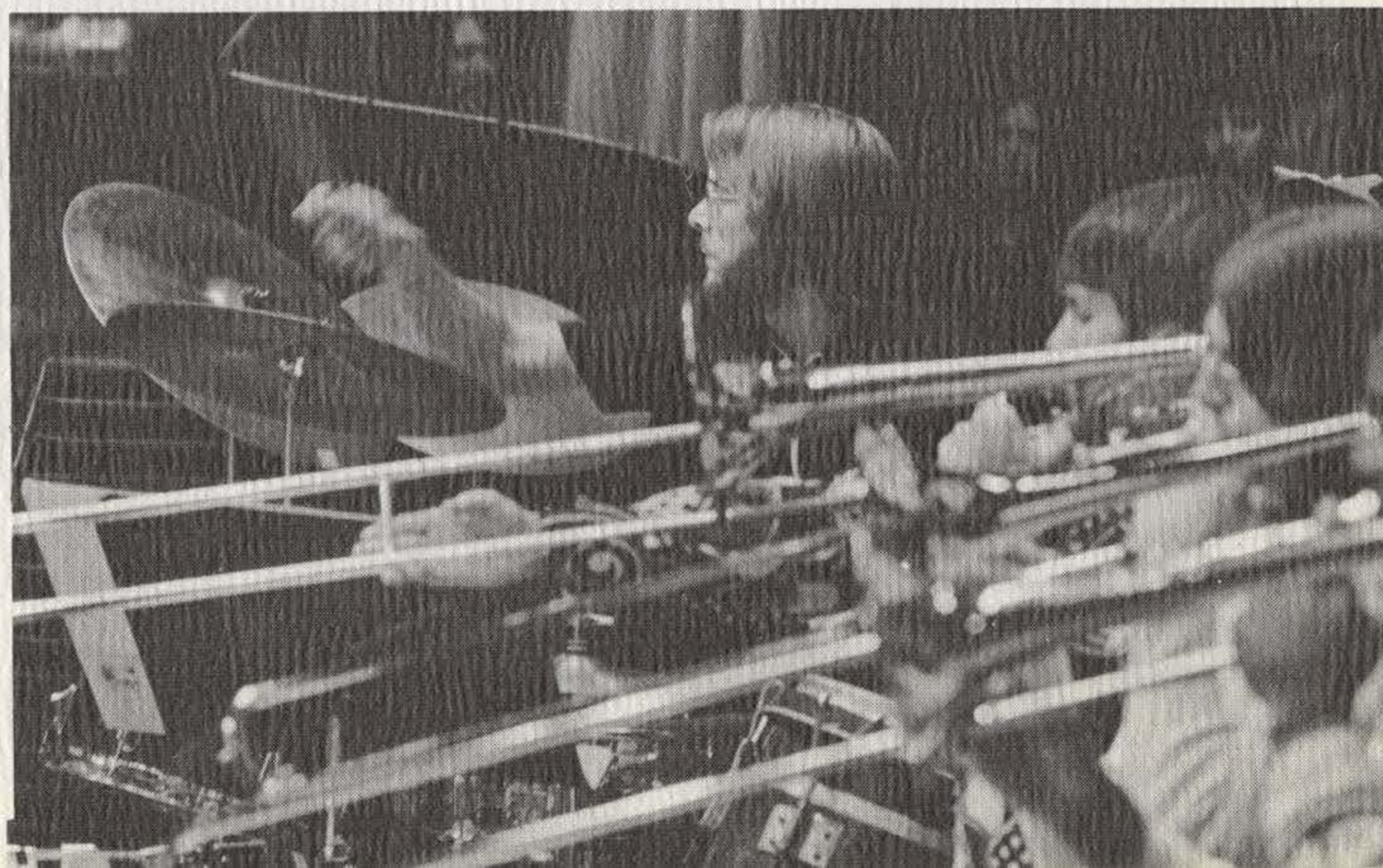
Although loans are not made directly from the School, various plans are available to parents and students who wish to meet educational expenses on a deferred payment basis. Complete information may be obtained from the Office of Financial Aid.

## FEDERAL PROGRAMS

The financial aid programs that are maintained at Berklee to accommodate young men and women who are in need of assistance include the Federal Educational Opportunity Grants, National Defense Student Loans, and College Work-Study Programs. All full time Berklee students are eligible to be considered for financial aid.

The applicant should have his parents complete a Parents' Confidential Statement (PCS) and forward it to the appropriate College Scholarship Service office. Independent or married students should use the Students' Confidential Statement (SCS), provided they are not receiving help from their parents. Either of these statement forms may be obtained from the school counselor or headmaster, or by writing to the College Scholarship Service, Box 176, Princeton, New Jersey 08540. Berklee upperclassmen may obtain the Parents' or Students' Confidential Statement and an instruction bulletin from the Financial Aid office. The appropriate Confidential Statement must be filed for each school year.

Other financial aid opportunities include the state scholarship programs and federally insured loans. Information on these programs may be obtained from a bank or the local federal or state Office of Education.





## SCHOLARSHIPS AND AWARDS

*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.

*The Harris Stanton Scholarship Fund.* A permanent trust established in 1971, the proceeds from which are awarded to a deserving student.

*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

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



Faculty Saxophone Quartet — Joseph Viola (soprano), Harry Drabkin (alto), John LaPorta (tenor), Gary Anderson (baritone).



# General Information

## FACILITIES

The physical plant of Berklee College of Music includes seven floors of recently expanded facilities which house all classroom and rehearsal studios, private teaching and practice studios, recital hall, bookstore and administrative offices. Two electronic piano rooms and a new tape-response laboratory for programmed instruction in ear training provide students with excellent teaching aids and the opportunity for self-instruction.

A 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.





## **DORMITORY RESIDENCE**

Dormitory residence is required of all male and female Freshmen and Sophomores under twenty-one years of age unless they are commuting to school from their own homes. Dormitories for students are maintained by the College. Room and board expenses are given under "Tuition and Fees" in this catalog. Detailed information regarding accommodations and rates may be obtained by writing directly to Housing Director, Berklee College of Music. Dormitory residents are eligible for membership in the Boston YWCA or YMCA at a reduced rate.

## **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.

A complete placement service is maintained for graduates in Music Education. Information regarding the availability of new teachers may be obtained by writing

DIVISION OF TEACHER PLACEMENT  
BERKLEE COLLEGE OF MUSIC  
1140 BOYLSTON ST.  
BOSTON, MASS. 02215

In addition, other professional contacts are made through faculty members, prominent visiting musicians, and professional groups seeking replacements.

## **VETERANS**

Berklee College 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 in accordance with VA Policy 12204.1.

## **MAIL**

Mail to dormitory residents may be addressed to the School, but all other students should plan on having mail directed to their Boston address. Although mailbox facilities are provided, the School cannot assume responsibility for the delivery of incoming mail to non-dormitory residents.



# Educational Publications

## **"JAZZ IN THE CLASSROOM" RECORDS**

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

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

## **"JAZZ IN THE CLASSROOM" SCORES**

The simultaneous release of a "Jazz in the Classroom" score accompanies each record. These scores written by Berklee students and faculty, illustrate in practical terms the techniques covered in classes such as combo and big band scoring, improvisation, poly-tonal 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 publication of study books featuring instrumental methods, ear training and theory texts. These books are based on teaching methods and principles developed at Berklee by faculty members.

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





# International Jazz Program

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



Charlie Mariano conducts Berklee's International Ensemble for the filming of U.S.I.A. documentary.



# General Regulations

## **CONDUCT**

Students who fail to comply with the regulations of the Berklee College of Music may be asked to withdraw from the school any time during the school year. Behavior unbecoming a student of the College is considered grounds for dismissal.

## **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 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 absences for professional reasons may be granted by the Administration with the approval of the Office of Dean of Students. 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 fourth week, no refunds will be made. No financial adjustment is made for non-attendance at classes prior to the approved withdrawal date.

During a 12 week summer semester refunds are made on the basis of assessing 25% of the semester's tuition per week (or portion thereof) of attendance. Therefore, no refunds are made after the third week of school.

During a 7 week summer semester refunds are made on the basis of assessing 33 1/3% of the semester's tuition per week (or portion thereof) of attendance. Therefore, no refunds are made after the second week of school.

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 subsequent to a formal petition for change by the Student. Requests must be made prior to the opening of the semester during which the change is to take place. Change of program includes changes of major field, transfer from Diploma to Degree (or vice-versa) addition or deletion of any course or ensemble and change of principal instrument. Further information and deadline dates may be obtained from the Student Handbook.





## EXAMINATIONS

Credit will not be given for a course unless all scheduled Mid-Term and Final examinations are taken. In the event of absence from an examination, a make-up exam must be taken at the convenience of the instructor. A grade of "F" will be recorded in all classroom courses (and of "NC" for instrumental studies) 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 examination.

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 "NC" (or "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

W	Withdrew
INC	Incomplete
NC	No Credit
NA	Not Averaged

*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 (75%) and semester proficiency examination grade (25%). The latter is compiled separately according to the vote of the Faculty Committee present at the examination.



## **PROBATION**

A student receiving a Grade Point Index between 1.0 and 1.6 at the completion of a semester will be placed on probation the following semester. In order to be removed from probation, a student must earn a Grade Point Index of 2.0 or better at the completion of the semester in which he is on probation.

No student may remain on academic probation for two consecutive semesters.

Any student on probation who becomes liable for further probation in the following semester may be required to withdraw from the College.

## **ACADEMIC SUSPENSION**

Any student required to withdraw from college because of academic reasons must remain out of the college for one regular academic semester before readmission may be considered.

Upon admission after academic suspension, the student will again be placed upon probation and must earn a Grade Point Index of 2.0 or better at the completion of the semester.

## **EXPULSION**

Failure to satisfy the terms of probation, after readmission following academic suspension, will result in permanent expulsion from the college.



Jazz pianist Oscar Peterson during a recent visit.





### **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, such courses being a part of their program as shown in the Outline of Courses.

Composition majors must meet the requirements specified under the Outline of Courses (regarding submission of works to the Library), and must maintain a grade average of not less than "C".

Music Education majors must complete all Observation and Practice Teaching requirements, and maintain a grade average of "B" in core subjects.

Majors on Piano or Orchestral Instrument (Applied Majors) must complete the Senior Recital requirement and maintain a grade average of not less than "C".

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".

### **STUDENT HANDBOOK**

A Student Handbook is distributed to all students. It is a comprehensive statement of school policy and contains more complete information regarding school regulations.



# Tuition and Fees

## 1973-74 SCHOOL YEAR

### REGULAR SCHOOL YEAR

Degree Program, including all class and private instruction .....	<i>per semester</i> .....	\$925
Professional Diploma Program, including all class and private instruction .....	<i>per semester</i> .....	850
Preparatory Program .....	<i>one semester</i> .....	800

### Individual Course Fees

General Class Instruction .....	<i>per credit hour</i> ....	75
Ensemble .....	<i>per clock hour</i> ....	35
Private Instruction .....	<i>per semester</i> .....	115

### SUMMER SESSIONS

12 Week Semester .....	635
7 Week Summer Program .....	385
Preparatory Program (12 Week) .....	600

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

Regular School Year .....	1375
12 Week Semester .....	475
7 Week Summer Program .....	290
Breakage Deposit (refundable) .....	50

### MISCELLANEOUS FEES

Application Fee (non-refundable)		
Regular School Year .....	15	
Summer Session .....	5	
Registration Fee .....	<i>per semester</i> .....	10
Late Registration .....	20	

### GENERAL FACILITIES FEE

Each Semester .....	35	
12 Week Summer Semester .....	25	
7 Week Summer Program .....	15	
Graduation Fee .....	20	
Make-up Examinations .....	<i>each</i> .....	5
Transcripts (one copy without charge) .....	<i>each</i> .....	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.







