



**Berklee**  
College of Music

1974-75 Catalog

Berklee College of Music is a non-profit, coeducational institution of higher learning incorporated under the General Laws of the Commonwealth of Massachusetts.

The College is accredited by the New England Association of Schools and Colleges, and approved by the U.S. Government 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

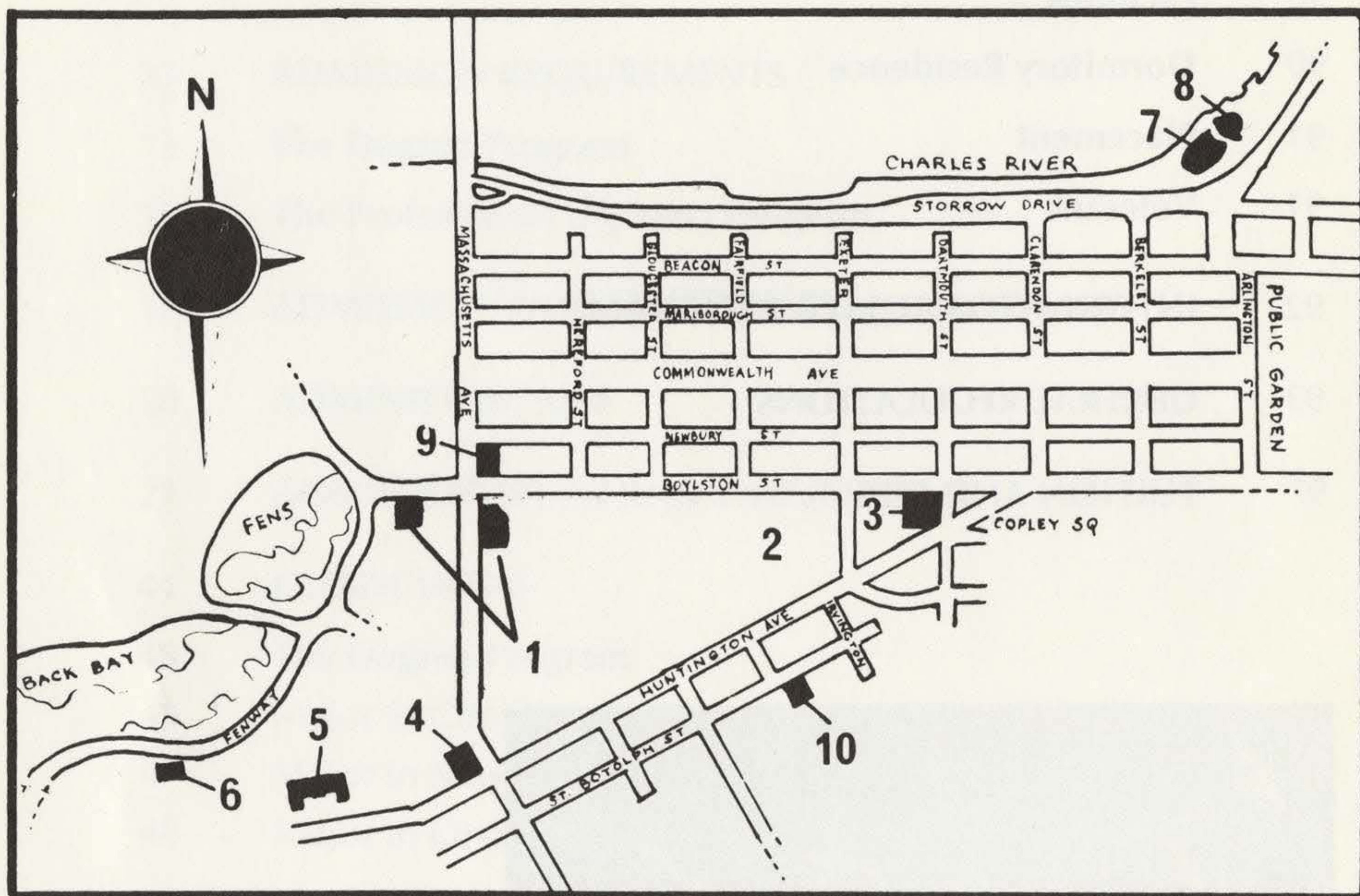
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Berklee College of Music is located in the very heart of the cultural center of Boston. Near to the school is the new Prudential Center which provides numerous facilities for the performing arts, including a new civic auditorium. Symphony Hall, the 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 '73

|                      |     |                |     |
|----------------------|-----|----------------|-----|
| ALABAMA              | 10  | NEBRASKA       | 8   |
| ALASKA               | 4   | NEVADA         | 3   |
| ARKANSAS             | 6   | NEW HAMPSHIRE  | 21  |
| CALIFORNIA           | 63  | NEW JERSEY     | 188 |
| COLORADO             | 9   | NEW MEXICO     | 3   |
| CONNECTICUT          | 123 | NEW YORK       | 372 |
| DELAWARE             | 7   | NORTH CAROLINA | 21  |
| DISTRICT OF COLUMBIA | 6   | NORTH DAKOTA   | 2   |
| FLORIDA              | 26  | OHIO           | 61  |
| GEORGIA              | 6   | OKLAHOMA       | 3   |
| HAWAII               | 4   | OREGON         | 1   |
| ILLINOIS             | 31  | PENNSYLVANIA   | 168 |
| INDIANA              | 14  | RHODE ISLAND   | 58  |
| IOWA                 | 9   | SOUTH CAROLINA | 2   |
| KANSAS               | 7   | SOUTH DAKOTA   | 3   |
| KENTUCKY             | 2   | TENNESSEE      | 5   |
| LOUISIANA            | 7   | TEXAS          | 4   |
| MAINE                | 25  | UTAH           | 2   |
| MARYLAND             | 27  | VERMONT        | 11  |
| MASSACHUSETTS        | 511 | VIRGINIA       | 19  |
| MICHIGAN             | 37  | WASHINGTON     | 16  |
| MINNESOTA            | 14  | WEST VIRGINIA  | 4   |
| MISSISSIPPI          | 6   | WISCONSIN      | 15  |
| MISSOURI             | 15  | WYOMING        | 2   |
| MONTANA              | 2   |                |     |

### FOREIGN STUDENTS '73

|                |    |           |    |
|----------------|----|-----------|----|
| AUSTRALIA      | 3  | ETHIOPIA  | 1  |
| AUSTRIA        | 2  | FINLAND   | 2  |
| BELGIUM        | 2  | FRANCE    | 8  |
| BERMUDA        | 6  | GREECE    | 3  |
| BRAZIL         | 6  | HONG KONG | 2  |
| CANADA         | 42 | IRAN      | 2  |
| COLOMBIA       | 2  | ISRAEL    | 4  |
| CZECHOSLOVAKIA | 1  | JAMAICA   | 2  |
| DENMARK        | 2  | JAPAN     | 10 |
| ENGLAND        | 4  | LEBANON   | 2  |

|                      |   |                |   |
|----------------------|---|----------------|---|
| MEXICO               | 5 | TAIWAN         | 2 |
| NIGERIA              | 1 | THAILAND       | 3 |
| PANAMA               | 2 | TRINIDAD       | 1 |
| PHILIPPINES          | 1 | TURKEY         | 4 |
| POLAND               | 2 | U.S.S.R.       | 1 |
| SENEGAL, REPUBLIC OF | 1 | VENEZUELA      | 4 |
| SOUTH AFRICA         | 4 | VIRGIN ISLANDS | 4 |
| SPAIN                | 1 | WEST GERMANY   | 5 |
| SWEDEN               | 2 | WEST INDIES    | 1 |
| SYRIA                | 1 | YUGOSLAVIA     | 1 |





# Calendar

|  | <b>1973-74</b>        | <b>1974-75</b>        |
|--|-----------------------|-----------------------|
| <b>FALL SESSION</b>                      |                       |                       |
| Registration Week                        | Sept. 4-7             | Sept. 3-6             |
| Instruction Begins                       | Sept. 10              | Sept. 9               |
| *Columbus Day                            | Oct. 8                | Oct. 14               |
| *Veterans Day                            | Oct. 22               | Oct. 28               |
| Thanksgiving Recess                      | Nov. 22-25            | Nov. 21-24            |
| Examinations: Written                    | Dec. 17-21            | Dec. 16-20            |
| Christmas Recess                         | Dec. 22 - Jan. 13     | Dec. 21 - Jan. 12     |
| <br><b>SPRING SESSION</b>                |                       |                       |
| Registration Week                        | Jan. 14-18            | Jan. 13-17            |
| Instruction Begins                       | Jan. 21               | Jan. 20               |
| *Washington's Birthday                   | Feb. 18               | Feb. 17               |
| Spring Recess Begins                     | March 16              | March 15              |
| Instruction Resumes                      | March 25              | March 24              |
| Examinations:                            |                       |                       |
| Seniors —                                | May 6-10              | May 5-9               |
| Regular — Written                        | May 13-17             | May 12-16             |
| Proficiency                              | May 20-24             | May 19-23             |
| Graduation                               | May 18                | May 17                |
| <br><b>SUMMER SESSION</b>                | <br><b>Summer '74</b> | <br><b>Summer '75</b> |
| Registration                             | May 30-31             | May 29-30             |
| Instruction Begins                       | June 3                | June 2                |
| *Independence Day                        | July 4                | July 4                |
| Examinations                             | Aug. 19-23            | Aug. 18-22            |
| <br><b>SPECIAL 7 WEEK SUMMER SESSION</b> | <br><b>Summer '74</b> | <br><b>Summer '75</b> |
| Registration                             | June 21               | June 20               |
| Instruction Begins                       | June 24               | June 23               |
| *Independence Day                        | July 4                | July 4                |
| Instruction Ends                         | Aug 9                 | Aug. 8                |

\*Classes Suspended



# Berklee College of Music

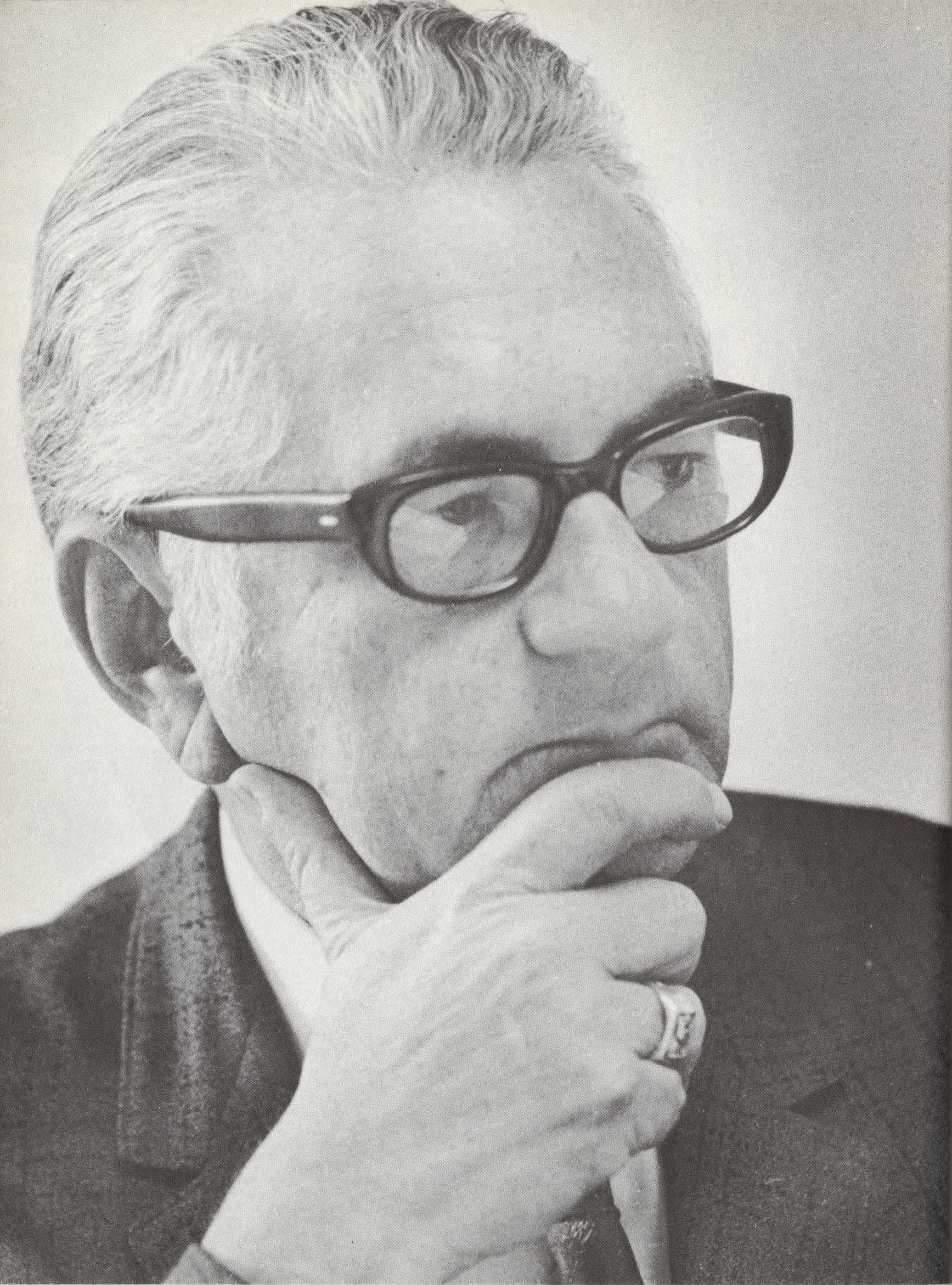
The Berklee College of Music was founded in 1945 by Lawrence Berk with the purpose of initiating a pioneering program in music education which emphasized the development of techniques for the composing, teaching, and better understanding of 20th century music.

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. A four-year Professional Diploma program is offered for students planning a career in arranging-composition or performance.





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<br>or laboratory science, fine arts) ..... | 4  |
| Free Electives .....   | 3  |
|  | —  |
|  | 16 |

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

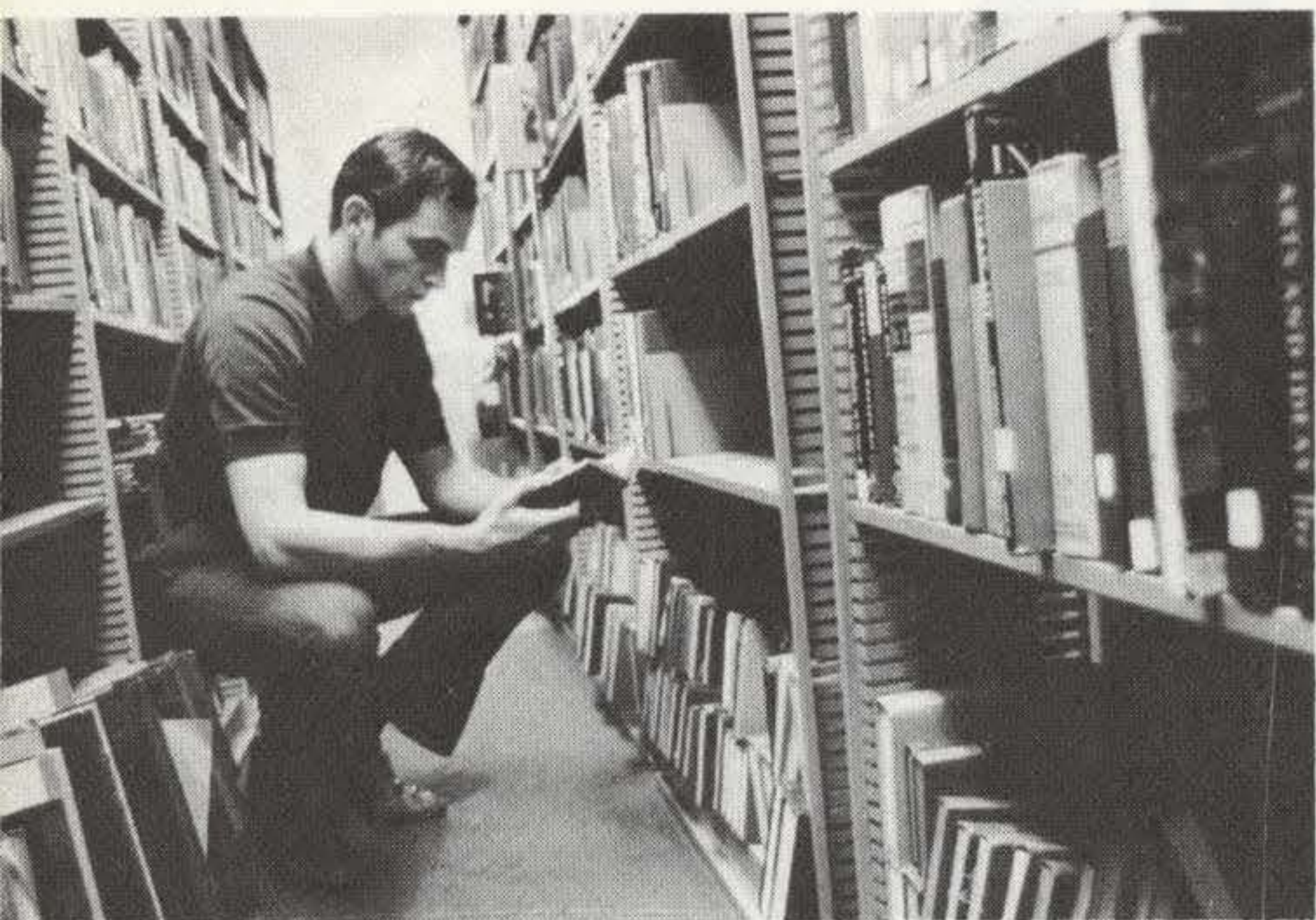
- (1) letters of reference
- (2) scores of college entrance examinations; these examinations are given by the applicant's secondary school or by direct arrangement with

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.



Library. —



Ear Training Laboratory.





- (3) an audition or tape recording, required only of applicants who wish to major in piano or orchestral instrument. Specific details regarding required musical repertory are provided after receipt of the Application.

### **TRANSFER CREDITS**

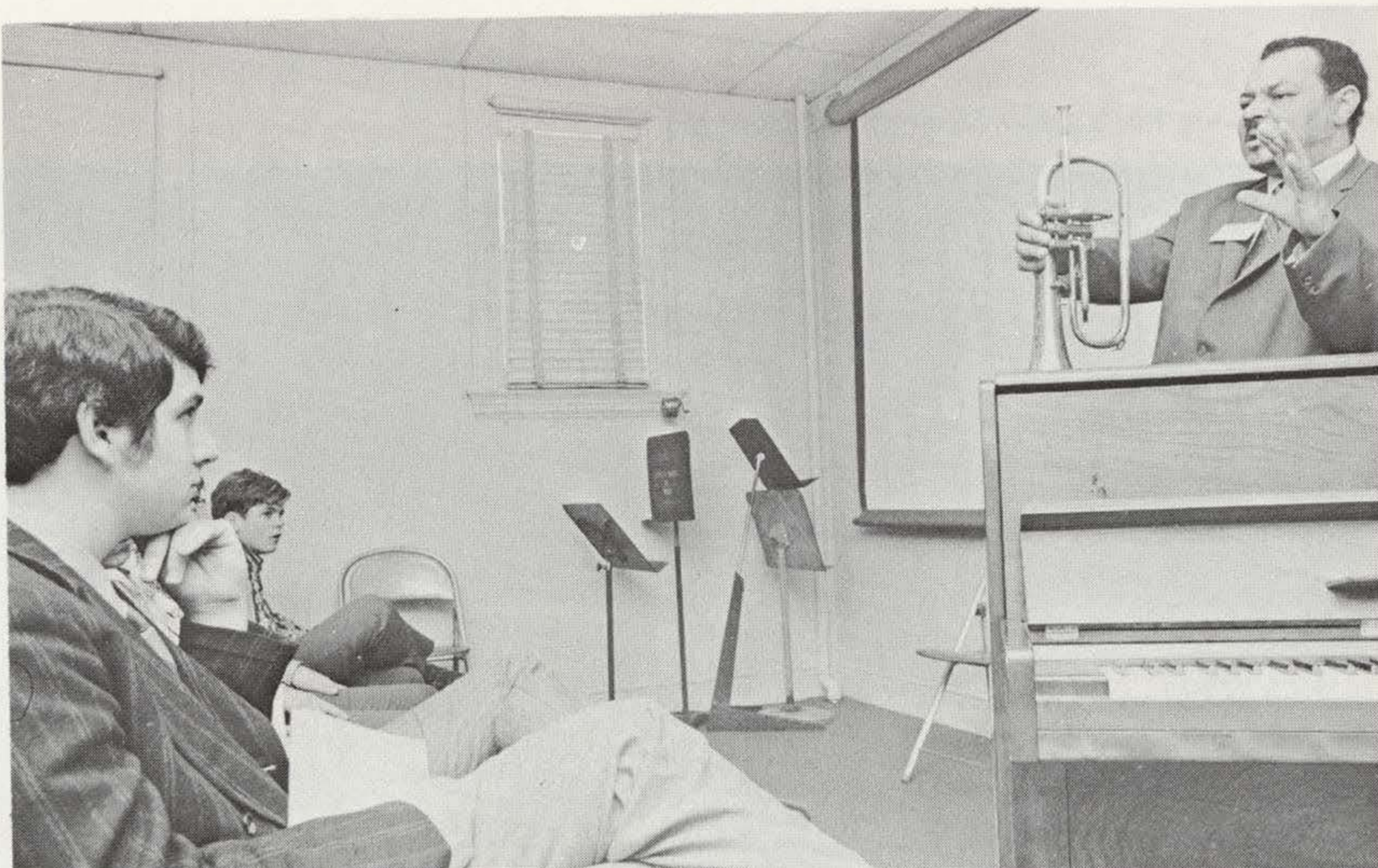
Transfer credits may be accepted from an accredited institution of higher education. However, credit will not be allowed for courses in which the applicant has received a grade lower than "C—," or its equivalent, and transfer placement in music courses will be determined only by examination. In all cases, 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 during registration for all entering students who wish to seek advanced standing. These examinations are made available to students on both the Degree and Diploma programs.

### **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.



Instructor Lennie Johnson discusses improvisation techniques.

# 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 or 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.

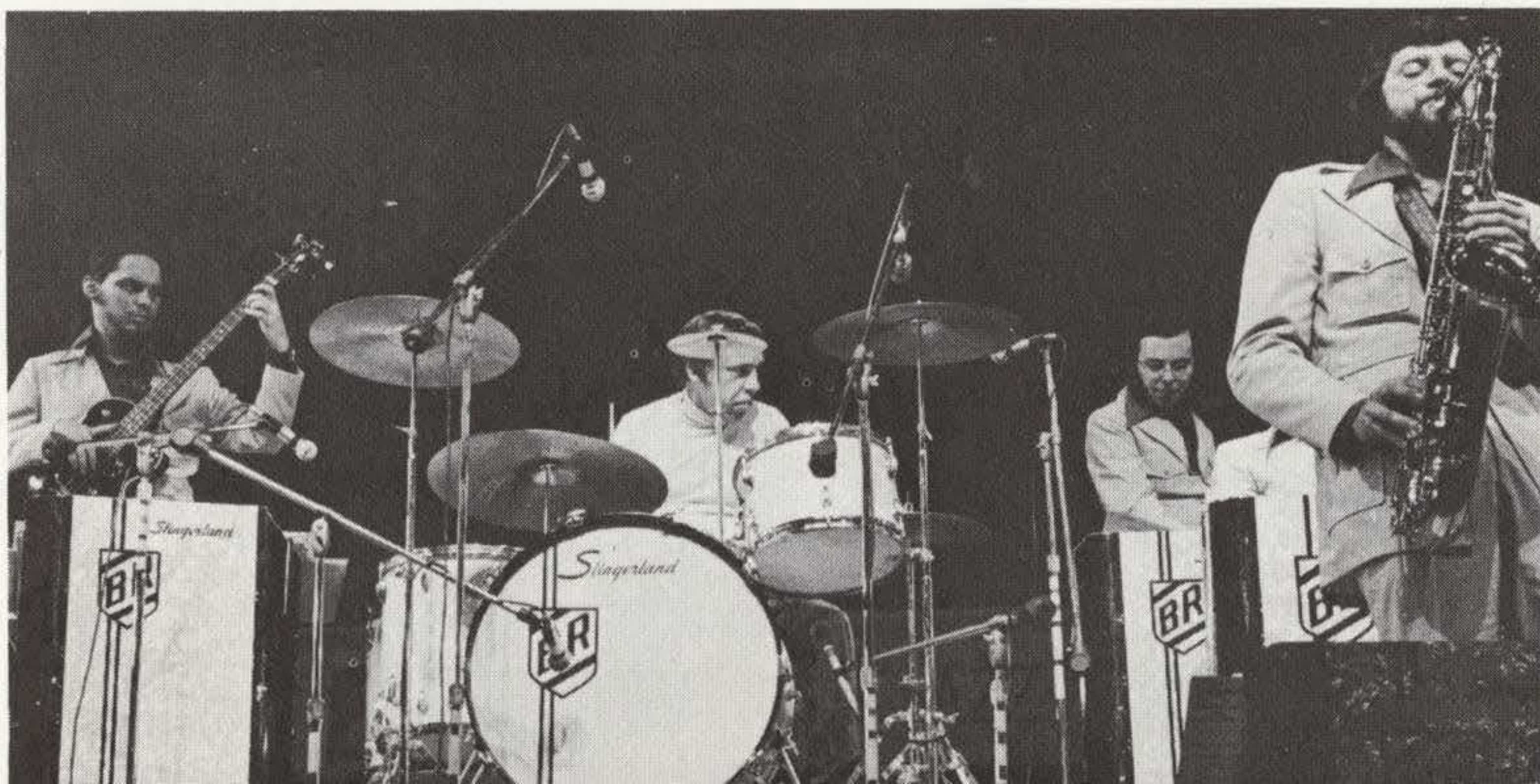
## ADVANCE DEPOSIT

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. Where applicable, the same policy applies to students resident with the College (see Dormitory Residence).

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**

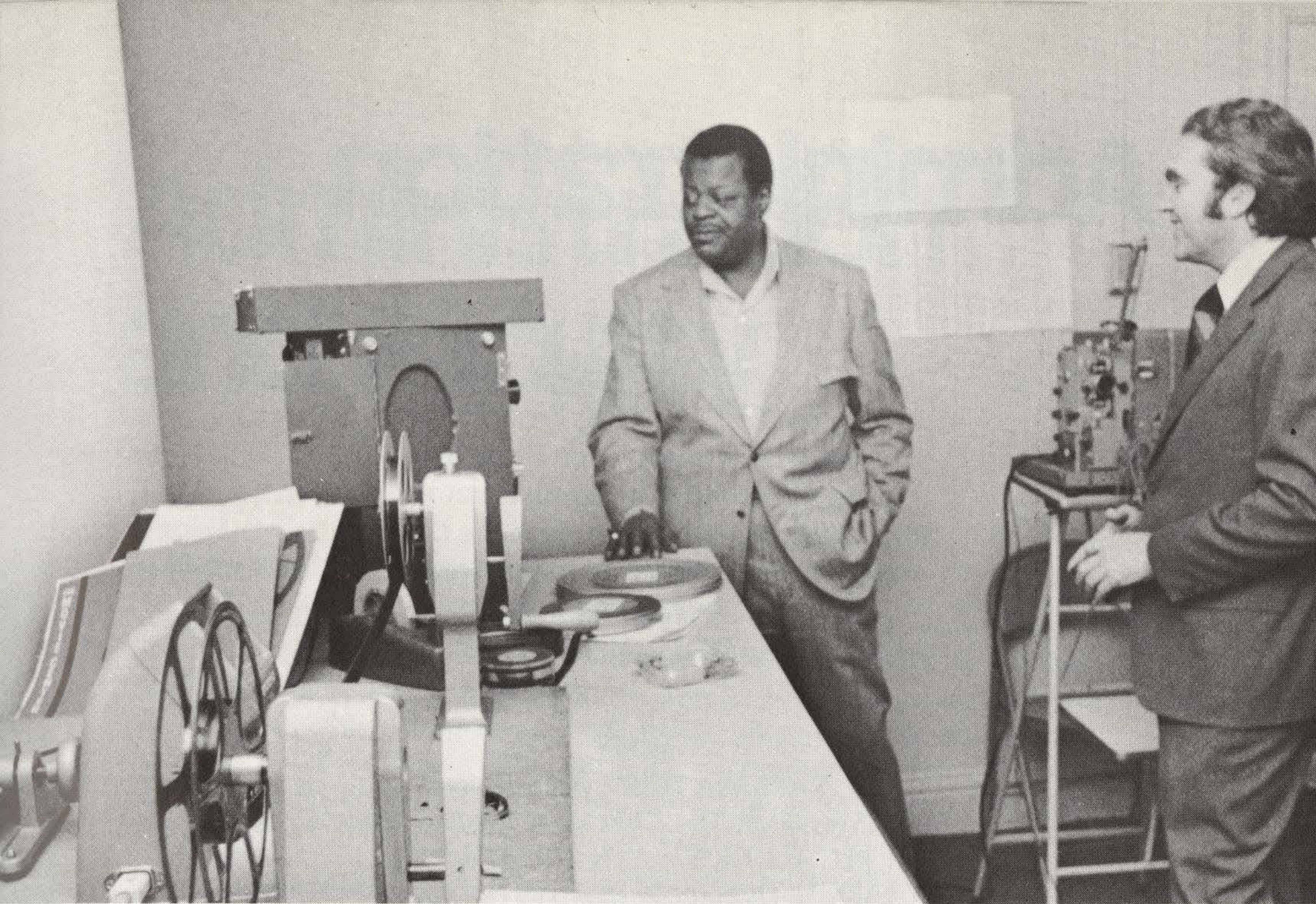
Payment of tuition and fees is part of registration; accordingly, no student's registration is complete until all tuition and fees for the current semester have been paid. No student is permitted to attend any Berklee course for which he is not officially registered. Students will not be accepted into 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 I-20 which confirms admission to the school. The I-20 form will be sent after the student is notified of acceptance and has submitted the required tuition deposit.



Oscar Pererson visits film scoring lab.

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*  
ALMA BERK, *Director, Public Information*

## STAFF

BARBARA TERRY, *Admissions*  
CAROLYN NEMROW, *Director of Student Services*  
RUSSELL GREEN, *Veterans Counselor*  
GREGORY LARKIN, *Director of Financial Aid and Development*  
MARGARET KEITH, *Bursar*  
SAMUEL GESSERMAN, *Comptroller*  
ROBERT McHUGH, *Supervisor of Buildings and Maintenance*  
PAUL McKINLEY, *Audio-Visual Systems*  
RUSSELL TUTTLE, *Housing Director*  
NORMAN SILVER, *Office Manager*  
JOHN VOIGT, *Librarian*

## BOARD OF TRUSTEES

|                            |                        |
|----------------------------|------------------------|
| Lawrence Berk (Ex Officio) | Fr. Norman O'Connor    |
| Herbert Baer               | Calvin Perry           |
| Willis Conover             | William Plante, Jr.    |
| Warren Freeman             | Albert E. Sloan        |
| Quincy Jones               | Alan Tucker            |
| Arif Mardin                | Richard Wilton         |
| Roderick Nordell           | 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 Eddie 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.

**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.



**JOHN AMARAL, Guitar, Ensemble**

B.S., University of Southern California; studies, Pasadena City College, Guitar with William Leavitt, Howard Roberts, Johnny Smith. Professional engagements in Los Angeles and New England area; recordings for United Recording Corp., Western Recordings, Inc., and Rondo Recordings.

**RICHARD APPLEMAN, Bass, Theory, Arranging, Ensemble**

B.M. Berklee College of Music. Studies, Navy School of Music. Professional performing artist in New England area. Extensive theatre and show band experience. Appearances with Worcester Symphony and various jazz and jazz/rock groups, including Papa's Nite Life and Children at Play.

**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.

**EDWARD C. BEDNER, Piano, Theory**

B.M. (History and literature of Music), M.M. (Piano) and doctoral studies in piano, Boston University. Special studies, New England Conservatory of Music. Awarded grant for study at Tanglewood. Extensive solo recital experience including television appearances and performances.



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



**RANDY M. BELL, Admissions, 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 was performed by players of the Denver Symphony. Compositions published by SEESAW Music Corporation.

**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.

**LARRY BETHUNE, Tutorial Services, Theory, Ensemble**

B.M., Berklee College of Music; studies, Royal Academy of Music and Trinity College. 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, October Mountain Productions (recording).

**RONALD E. BILL, Guitar**

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

**TOM BORAS, Theory, Arranging, Ensemble**

B.M., North Texas State University. Formerly with Woody Herman, NORAD Band, Les Elgart, Ralph Marterie, Buddy Morrow and various rock groups. Professional recording artist.

**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**

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 in U.S.A., Europe, Asia, South America. Downbeat "Jazzman of the Year" (1968); N.A.R.A.S. "Grammy" Award (1972); Nationally known clinician and educator.

**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.

**STEPHEN CARTER, Guitar**

B.A., University of Massachusetts. Guitarist with numerous groups including Blues Children, Jimmy Eagle, Woody Johnson. Former instructor, Paul Monte Studios. Professional engagements for WGBH-TV and WBZ-TV; recordings for Eastern Sound Recordings and Spotlight Productions.

**ROBERT CHESNUT, Arranging**

Special Studies, New England Conservatory of Music under Whitehurst, Lenom, Fischer; arranging and composition with W. Sargent and S. Endicot. 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.

**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.

**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. Author of *A Manual For the Modern Drummer*. Clinician for Fibes Drum Co.

**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.

**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.

**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.

**TONY GERMAINE, Piano, Theory, Ensemble**

B.M. (Piano), Berklee College of Music. Professional performing artist throughout New England area. Television appearances on WGBH-TV; staff pianist for Jack Harris Show (radio), Detroit, Nick Cluney Show and Bob Braun Show, Cincinnati.

**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 *Cinematic: 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).

**LANCE GUNDERSON, Guitar**

Undergraduate studies, Berklee College of Music; Guitar with William Leavitt, Robert Sullivan, Jim Hall; master classes with John Duarte, Oscar Ghiglia, Alirio Diaz. Professional engagements in West Germany, Sweden, Denmark, Austria. Numerous recording and television appearances. Guitarist on NET film soundtracks; European tour with Heikki Sarmanto. Recordings for EMI.

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



**GARY GUZIO, Trumpet, Ensemble, Ear training**

B.A., Montclair State College; M.M., Manhattan School of Music. Trumpet with Harry Glantz, Mel Broiles, Carmine Caruso. Professional engagements with Les Elgart, Warren Covington; recording artist for RCA, Mercury and Paramount. Performances at Radio City Music Hall and for Broadway theatre orchestras.

**JAMES S. HARPER, English**

B.A., Southwestern University; A.M., Ph.D., Boston University. Former instructor at Boston University, College of Basic Studies and Division of General Education; lecturer, Boston University College of Liberal Arts. Member, Bibliography Committee for "Literature and Psychology" journals.

**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.

**MICHAEL HASSELL, Chorus, Theory, Ensemble**

B.M., Berklee College of Music; studies with Kenneth Andersen, Gregg Smith, Margaret Chaloff, Marilyn Moore. Former Conductor, Panama Polyphonic-Choir and accompanist for the Canal Zone Symphony. Engagements with own group in Latin America, including performances with Antonio Carlos Jobim.

**PETER HAZZARD, Theory, Music History**

B.M., Berklee College of Music; special studies, Boston University. Composer of sound tracks for educational and commercial films, as well as a variety of chamber and orchestral works; compositions published by SEESAW Music Corp. Leader of own group and arranger for various recorded ensembles. Assistant Conductor, Arlington Philharmonic Symphony Orchestra. Member, ASCAP.



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.

**WES HENSEL, Theory, Ensemble**

Undergraduate studies, University of Southern California, Notre Dame University. Former instructor, University of Utah. Professional performing artist for many years with the name groups including Benny Goodman, Boyd Raeburn, Les Brown. Staff trumpet with Las Vegas Showrooms, Flamingo Tropicana, Sandy, Thunderbird and Dunes hotel orchestras.

**ROBERT HORES, Woodwinds, Ensemble**

A.B. (Music Education), West Liberty State College; M.M. Ed. D.M. Ed. (candidate), Indiana University; Diploma, U.S. Naval School of Music. Professional engagements with Henry Mancini, Johnny Mathis, Andy Williams, Johnny Carson "Tonight" Show, and many other name performers. Clinician, National Stage Band Camps, Indiana University Performers' Clinic, University of Kentucky Jazz Ensemble, and Indianapolis "Jazz in the Schools" program.

**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.

**PHYLLIS ISAACSON, Music Education, Theory, Choral Conducting**

B.Mus.Ed., Boston University; M.M., New England Conservatory of Music. Conducting with Leon Barzin, Richard Pittman, Lorna Cooke DeVaron, Allen Lannom; piano with Alexander Borovsky. Former Director of Choral Music and choral workshops, Natick public schools; former Instructor of vocal, instrumental and general music, Hingham public schools. Music Director of the Concord Chorale, and guest piano soloist with the Boston Pops. Professional conducting appearances with Masterworks Chorale of Lexington; former assistant conductor, New England Conservatory Repertory Orchestra.

**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. Member, Berklee Faculty Saxophone Quartet.

**LENNIE JOHNSON, Ensemble, Trumpet**

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

**JERONIMAS KACINSKAS, Conducting**

Graduate, 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.

**LARRY KLEINFELD, Tutorial Services, Theory, Arranging**

B.S., University of Florida; J.D., Cumberland School of Law. Professional performing artist. Engagements with a variety of groups. Private teaching experience, Florida and New England. Active arranger and composer.

**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*.



Guitar Ensemble directed by William Leavitt.





**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, Chairman, Music Education Department**

B.S. Ed., Lowell State College; M. Ed., Ed. D., Boston University. Former Supervisor of Music, Littleton, Harvard and Stow, Mass.; Former Director of Music, Randolph. Senior State Supervisor of Music Education, and Visiting Professor in Music Education, Lowell State College Graduate School and Fitchburg State College. Chairman, Arts and Humanities Committee, Mass. Department of Education; Curriculum Coordinator, Mass. State Music Curriculum Guides.

**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.

**JOHN LAPORTA, Chairman, Instrumental Performance Department**

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 with Woody Herman. Instructor Stan Kenton Stage Band Clinics. Author: *Developing the School Jazz Ensemble, A Guide to Improvisation, Ear Training — Phase I, Developing Sight-Reading Skills in the Jazz Idiom, A Guide to Jazz Phrasing and Interpretation*, and many other publications. ASCAP Award Winner since 1968. Member, Berklee Faculty Saxophone Quartet.

**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.

**PETER LINKOW, Psychology**

B.A., DePauw University; M.S., Indiana University; M.Ed., Harvard University. Former instructor in Educational Psychology, Indiana University. Author, "The Ph.D., or Catch a Falling Star." Former Director, Political Education Program, Folks Corp.; Co-Director, Summer Project for Educational Reform, U.S. Office of Education; Consultant for government Environmental Health Programs.

**STEVEN N. LIPMAN, Admissions, 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 Rheinhardt. 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.

**THOMAS McGAH, Theory, Composition**

B.S., Lowell State College; M.M., Boston University, Trombone with Kauko Kahilla. Former instructor in Somerset and Milton public schools. Professional performing artist and composer. Specialist in film-study programs.

**ANDY McGHEE, Woodwinds, Ensemble**

Diploma, New England Conservatory of Music. Saxophonist-arranger with Lionel Hampton and Woody Herman. Performances with Sammy Davis, Jr., Louis Armstrong, Tony Bennett, Danny Kaye Show and series of youth concerts with Boston Symphony. Author, *Improvisation for Saxophone* and *Improvisation for Flute*.

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

Saxophonist-arranger in Reno and Las Vegas for many years. Former Chairman and founder of jazz theory program and instructor in arranging, composition and ensemble at University of Nevada. Adjudicator, Reno International Jazz Festival, Maine Jazz Festival and conductor of New Jersey All State Festival Jazz Band. Appearances and recordings with Ella Fitzgerald, Frank Sinatra, Tony Bennett, and Sammy Davis, Jr.

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

B.S., 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. Co-leader, arranger and saxophonist with Berklee Faculty Concert Jazz Orchestra.

**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.

**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.

**BRIAN O'CONNELL, Solfage, Theory, Music Education**

B.S., Lowell State College; M.Mus. Ed. (candidate), Boston Conservatory of Music. Former instructor, public schools of Los Angeles, California, and East Bridgewater, Mass.

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



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



### **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.

### **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.

### **BRUCE PASHA, Percussion**

B.M., Berklee College of Music. Professional engagements for clubs and theatrical productions in New England area. Television appearances; international tour with the "Disney on Parade" Show. Guest artist and clinician, University of Vermont summer music programs.

### **FREDERICK T. PEASE, Chairman, Arranging Department**

B.A., Cornell University; B.M. (Music Education), Berklee College of Music; Professional arranger with experience in the jazz and commercial idioms; arrangements for Buddy Rich Orchestra; co-leader, arranger, and drummer with Berklee Faculty Concert Jazz Orchestra; lecturer on modern arranging pedagogy at education conferences; professional engagements with Herb Pomeroy, Ray Santisi, Charlie Mariano, Lee Konitz. Member, ASCAP.

### **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.

**THOMAS PLESEK, Theory, Composition, Ensemble**

B.M., Texas Christian University; M.M., University of Houston. Professional trombonist with various groups. Former instructor, public schools of Houston and Fort Worth.

**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.

**MICHAEL RENDISH, 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 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. Composer of sound tracks for documentary films; MENC clinician in electronic music.



**JOHN REPUCCI, Theory, Arranging, Bass**

B.Mus. Ed., Lowell State College. Bass with William Curtis, Leslie Martin. Professional engagements with Worcester Symphony, Concord Choral Society. Performances with Elmer Bernstein, Urbie Green and various groups throughout New England

**CYNTHIA REYNOLDS, English**

B.A., Queens College (N.Y.); M.A. and Ph.D. (candidate), City University of New York. Former instructor in English at Queens College and University of North Carolina; former Editorial Assistant, University of N.C. Department of Epidemiology. Member, Phi Beta Kappa. Recipient of Peter Pauper Press Award for Creative Writing and NDEA Fellowship Award for graduate study at City University of N.Y.

**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.

**PAUL SCHMELING, Chairman Ear training and Piano Departments —  
Theory, Ear Training, Piano**

B.M., Boston Conservatory of Music; M.M. (candidate), Boston University; special studies; University of Pittsburgh. Theory with Artin Arslanian; piano with Katja Andy, Leon Tumarkin, Bela Nagy. Professional experience includes staff pianist WBZ-TV and numerous theatre productions. Appearances as accompanist with Tom Jones, Gordon McCrae, Buddy Hackett.

**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.

**JERRY SEECO, Theory, Arranging, Ensemble**

Undergraduate studies, Boston University; studies with Gerald Goguen. Former Director of Instrumental Music, Franklin and Hopedale public schools; Instructor in Brass, Hopkinton public schools. Leader of own group; recordings with Ace, Fleetwood, Continental and Professional Sounds. Musical Director for NYC productions performing in Boston area.

**LARRY SENIBALDI, Guitar**

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

**PAUL SMITH, History and Political Science**

A.B., Wheaton College; A.M., Boston University; Ph.D. (candidate), Boston University. Former Lecturer in History, Boston University and resident Counsellor, Wheaton Academy.

**ANDY STEINBORN, Guitar, Ensemble, Arranging**

B.M., Berklee College of Music. Professional engagements with Charlie Mariano, Kenny Baron trio, Ike and Tina Turner. Recordings on Vanguard, RCA, and sound track for Joan Baez film, "Carry It On." Radio and television appearances; clinician in Boston area high schools.

**DON STERLING, Theory, Ensemble**

Undergraduate studies, Boston University. Professional Performing artist with Bob Hope Show and Donald O'Connor Show European tours. Extensive experience with numerous club and radio groups throughout New England. Former director "Upward Bound" music program, University of Mass.; former instructor, Arlington Academy of Music.

**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.

**STEVE SWALLOW, Bass, Electric Bass, Ensemble**

Undergraduate studies, Yale University. Professional performing artist with Jimmy Giuffre, George Russell, Art Farmer, Gary Burton, and Stan Getz. Extensive private teaching experience.

**MICHAEL T. SZYMCZAK, Guitar, Ensemble**

B.M., Berklee College of Music; graduate studies at Alfred University. Guitar studies with William G. Leavitt and Vincent Bredice. Instructor in Music Education in public and private schools. Professional engagements with Vikki Carr, Al Martino, and Anna Marie Alberghetti. Guitarist for "Jacques Brel is Alive and Well and Living in Paris," "Mame," "Boyfriend," "Promises, Promises," and "Hello Dolly."

**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.

**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.

**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 Himber 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.

**DAVID VOSE, Percussion, Theory, Ensemble**

B.M., Berklee College of Music. Performances throughout New England area with own group; recordings with Freddy Cannon and The Drifters. Extensive private teaching experience. Member, Percussive Arts Society.

**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, 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 many years, including the New England Conservatory of Music.

**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.

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.

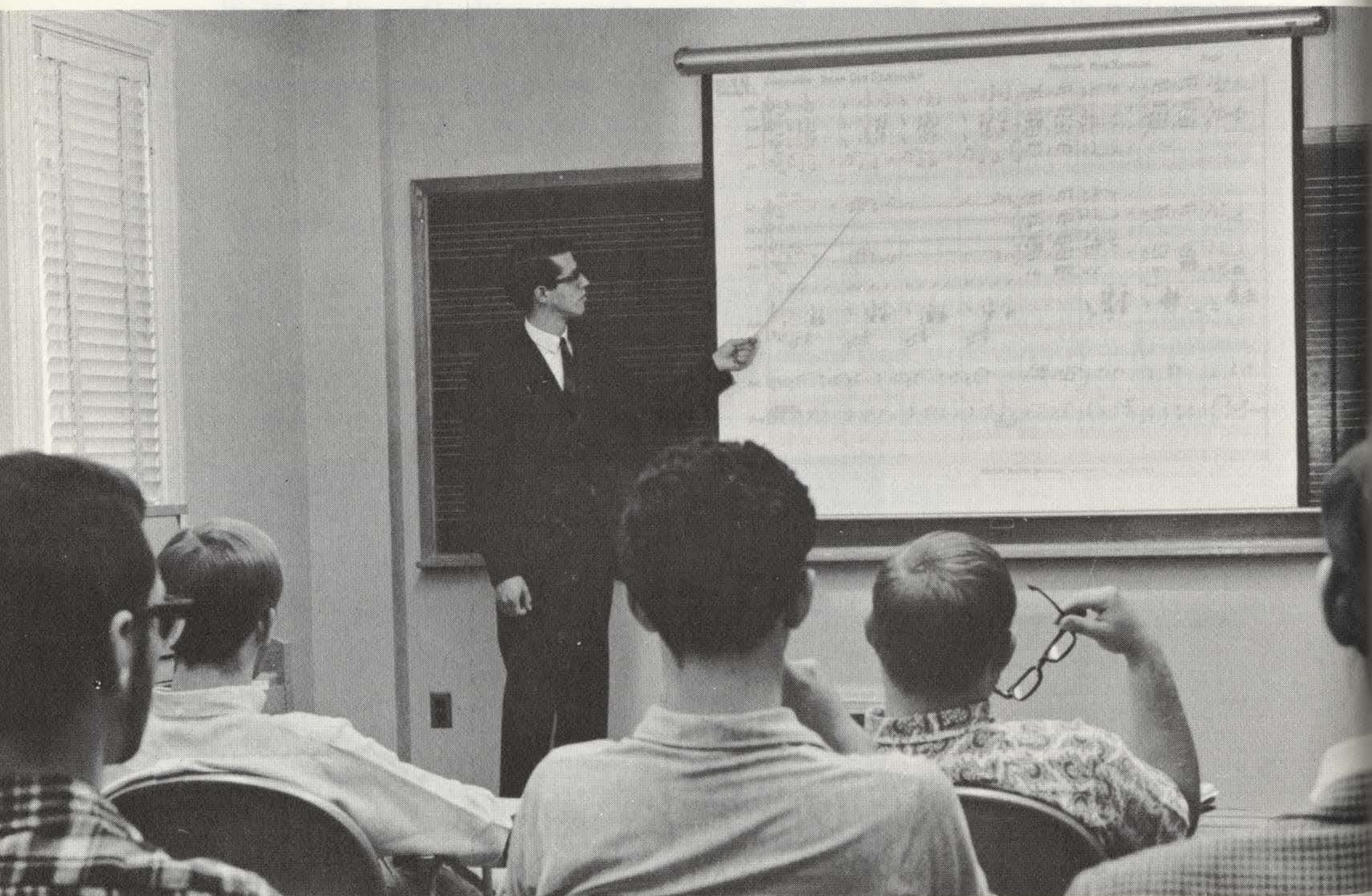


# Curriculum

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.

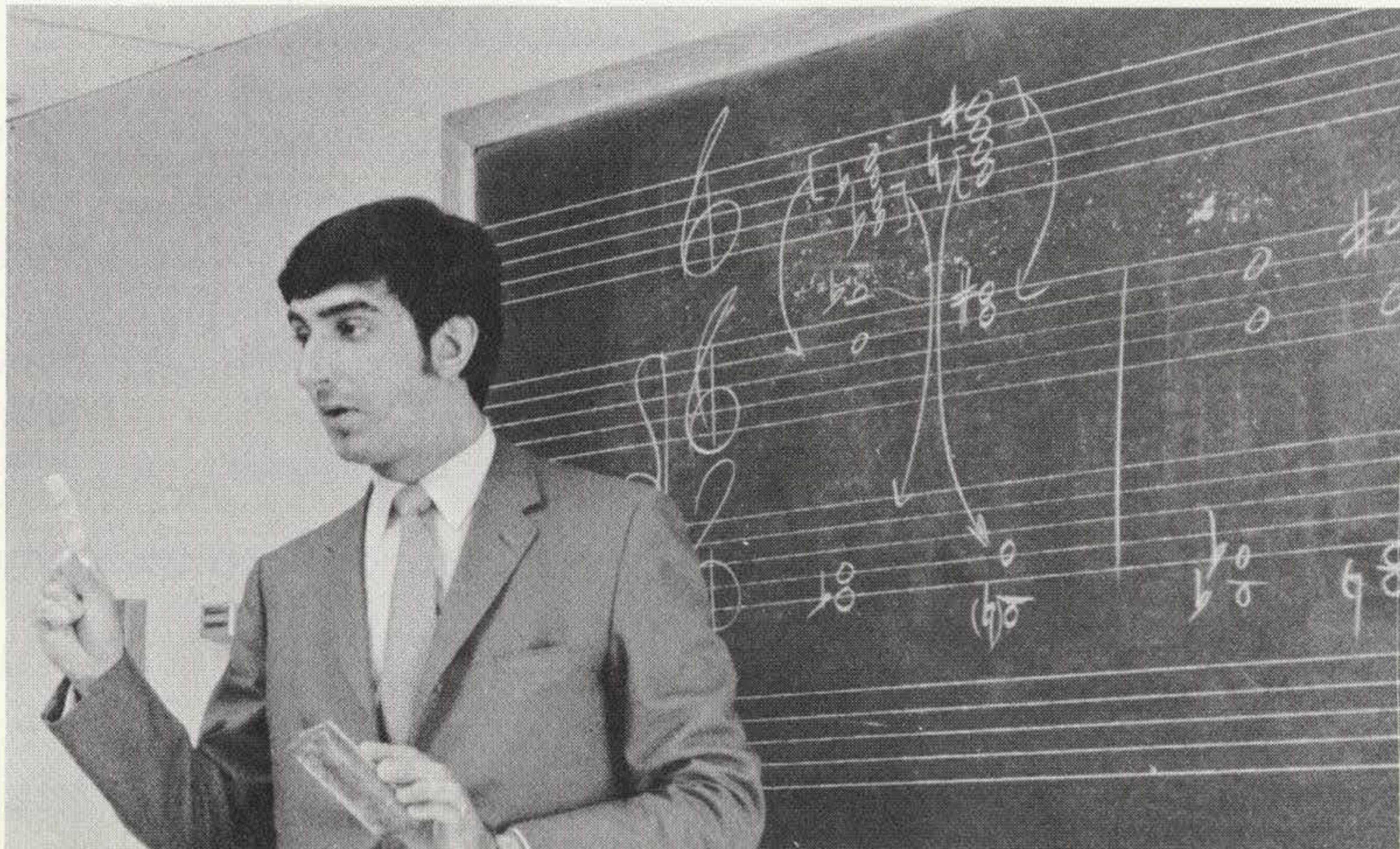
## MAJOR IN COMPOSITION

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       |
| 111(112)   |   |         |
| 211(212)   | Arranging .....                           | 6       |
| 1-213A     | Melody and Improvisation .....            | 4       |
| 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       |
|            |   | 38      |

| SECOND YEAR |   | CREDIT |
|-------------|---|--------|
| 3-401A      | Harmony 3-4 .....                           | 4      |
| 3-403       | Counterpoint 1-2 .....                      | 4      |
| 3-404       | Composition 1-2 .....                       | 4      |
|             | Music Electives .....                       | 4      |
| 3-421       | Instrument (principal) .....                | 4      |
| 3-425       | Ensemble .....                              | 2      |
| 3-432       | Solfege .....                               | 2      |
| (3)435      | Clarinet Class .....                        | 2      |
| 3-451       | History and Literature of Music (3-4) ..... | 4      |
| 3-463       | English 3-4 .....                           | 6      |
|             |   | 36     |

| THIRD YEAR |  | CREDIT |
|------------|--|--------|
| 5-603      | Counterpoint 3-4 .....                                     | 4      |
| 5-604      | Composition 3-4 .....                                      | 4      |
| 5-605      | Composition Seminar .....                                  | 4      |
|            | Music 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      |
|            |  | 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.



| FOURTH YEAR |   | CREDIT |
|-------------|---|--------|
| 7-804       | Composition 5-6 .....                             | 4      |
|             | Music Electives .....                             | 8      |
| 7-816       | Advanced Instrumentation .....                    | 4      |
| 7-821       | Instrument (principal or approved elective) ..... | 4      |
| 7-825       | Ensemble .....                                    | 2      |
| 7-834       | String Class .....                                | 2      |
| 7-865       | Fine Arts 1-2 .....                               | 2      |
| 7-875       | Physical Science 1-2 .....                        | 6      |
|             | Academic Elective .....                           | 6      |
|             |   | 38     |

### MAJOR IN MUSIC EDUCATION

| FIRST YEAR |   | CREDIT |
|------------|---|--------|
| 1-201A     | Harmony 1-2 .....                         | 4      |
| 204        | Introduction to Composition .....         | 1      |
| 111(112)   |   |        |
| 211(212)   | Arranging .....                           | 6      |
| 1-213A     | Melody and Improvisation .....            | 4      |
| 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      |
|            |   | 36     |

| SECOND YEAR |   | CREDIT |
|-------------|---|--------|
| 3-401A      | Harmony 3-4 .....                         | 4      |
| 3-404       | Composition 1-2 .....                     | 4      |
|             | Music Electives .....                     | 4      |
| 3-421       | Instrument (principal) .....              | 4      |
| 3-424       | Keyboard Improvisation .....              | 2      |
| 3-425       | Ensemble .....                            | 2      |
| 425P        | Performance Class .....                   | 0      |
| 3-432       | Solfege .....                             | 2      |
| (3)435C     | Clarinet Class .....                      | 2      |
| (3)435F     | Flute Class .....                         | 1      |
| (3)437      | Percussion Class .....                    | 1      |
| 3-451       | History and Literature of Music 1-2 ..... | 4      |
| 3-463       | English 3-4 .....                         | 6      |
|             |   | 36     |

## MAJOR IN MUSIC EDUCATION, Continued

| THIRD YEAR |   | CREDIT |
|------------|---|--------|
| 5-603E     | Counterpoint 1-2 .....                    | 4      |
| 5-611      | Music 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) or Approved Elective ..... | 4      |
| 7-825       | Ensemble .....                                    | 2      |
| 7-828       | Vocal Literature and Materials .....              | 1      |
| (7)834      | String Class ..                                   | 2      |
| (7)835D     | Double Reed 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\* (Applied Music)

| FIRST YEAR |   | CREDIT |
|------------|---|--------|
| 1-201A     | Harmony 1-2 .....                         | 4      |
| 204        | Introduction to Composition .....         | 1      |
| 111(112)   |   |        |
| 211(212)   | Arranging .....                           | 6      |
| 1-213A     | Melody and Improvisation .....            | 4      |
| 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      |
|            |   | 38     |

\*Includes Applied Music major in Woodwinds and Guitar.

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

| SECOND YEAR |   | CREDIT |
|-------------|---|--------|
| 3-401A      | Harmony 3-4 .....                         | 4      |
| 3-404       | Composition 1-2 .....                     | 4      |
|             | Music Electives .....                     | 4      |
| 3-421       | Instrument (principal) .....              | 6      |
| 3-425       | Ensemble .....                            | 2      |
| 3-432       | Solfege .....                             | 2      |
| 3-451       | History and Literature of Music 1-2 ..... | 4      |
| 3-463       | English 3-4 .....                         | 6      |
|             |   | 32     |

| THIRD YEAR |   | CREDIT |
|------------|---|--------|
| 5-603E     | Counterpoint 1-2 .....                    | 4      |
|            | Music Electives .....                     | 4      |
| 5-621      | Instrument (principal) .....              | 6      |
| 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      |
|            |   | 40     |

| FOURTH YEAR |                              | CREDIT |
|-------------|------------------------------|--------|
|             | Music Electives .....        | 8      |
| 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      |
|             |                              | 36     |

\* 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 talent to the utmost in order that he may be thoroughly prepared to meet the highly specialized demands of a career in professional music.

While Arranging-Composition Majors do concentrate primarily in the development of writing skills, they also participate extensively in performance situations. Instrumental Performance Majors also have the opportunity to study arranging techniques.

Faculty member Frank Turziano conducts guitar ensemble.



## MAJOR IN ARRANGING-COMPOSITION

The Arranging-Composition Program is designed to expose students to a variety of stylistic situations involving the notation, adaptation and communication of music through written arrangements.

Course materials progress from the fundamentals of notation and transposition for instruments to melodic analysis, harmonization of melody, background writing and score layouts which are applied to arrangements for various instrumental combinations.

Since learning the craft of arranging depends heavily upon musical productivity, students who major in arranging-composition must devote a substantial amount of time to writing assignments.

| FIRST YEAR |                                   | CREDIT |
|------------|-----------------------------------|--------|
| 1-201A     | Harmony 1-2 .....                 | 4      |
| 204        | Introduction to Composition ..... | 1      |
| 111(112)   |                                   |        |
| 211(212)   | Arranging .....                   | 6      |
| 1-213A     | Melody and Improvisation .....    | 4      |
| 114        | Basic Instrumentation .....       | 1      |
| 1-221      | Instrument (principal) .....      | 4      |
| 1-225      | Ensemble .....                    | 4      |
| 1-231      | Ear Training .....                | 2      |
| 152        | History of Jazz .....             | 2      |
|            |                                   | 28     |

Berklee Vice President, Lee Eliot Berk, is congratulated by ASCAP President Stanley Adams at presentation of the Deems Taylor First Prize Award for his book, *Legal Protection for the Creative Musician*.



## MAJOR IN ARRANGING-COMPOSITION, Continued

| SECOND YEAR |  | CREDIT |
|-------------|--|--------|
| 3-401A      | Harmony 3-4 .....                      | 4      |
| 3-403A      | Counterpoint 1-2 .....                 | 4      |
| 3-404A      | Composition 1-2 .....                  | 4      |
|             | Music Electives .....                  | 4      |
| 3-421       | Instrument (principal) .....           | 4      |
| KBDA.       | *Piano for Arrangers .....             | 2      |
| 3-425       | Ensemble .....                         | 4      |
| 3-431       | Ear Training .....                     | 2      |
|             |  | 28     |
| THIRD YEAR  |  | CREDIT |
| 5-602A      | Harmonic Analysis .....                | 2      |
| 5-603A      | Counterpoint 3-4 .....                 | 4      |
|             | Music Electives .....                  | 16     |
| 5-621       | Instrument .....                       | 4      |
| 5-625       | Ensemble .....                         | 2      |
| 5-629       | Conducting .....                       | 2      |
|             |  | 30     |
| FOURTH YEAR |  | CREDIT |
| 7-802A      | Harmonic Analysis .....                | 2      |
|             | Music Electives .....                  | 16     |
| 7-816       | Advanced Instrumentation .....         | 4      |
| 7-821       | Instrument or Approved Electives ..... | 4      |
| 7-825       | Ensemble .....                         | 2      |
| 7-851       | History of Music 1-2 .....             | 4      |
|             |  | 32     |

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



Administrator Robert Share (right) discusses score with visiting Canadian band director Frank Warbis at Berklee's annual High School Jazz Awards Festival.

## MAJOR IN INSTRUMENTAL PERFORMANCE

The purpose of the Instrumental Performance Program is to fulfill the needs of the student whose major interest is in playing. All courses in this program are designed to involve the student in learning through performance and aural development.

Musical data is introduced more slowly, in the first year, than in the Arranging-Composition program, so that beginners may assimilate materials gradually. In subsequent semesters, the learning pace is increased until students, in the Senior year, are exposed to a comprehensive performance experience that includes rehearsal techniques, instrumental recording, free improvisational forms and recital seminars.

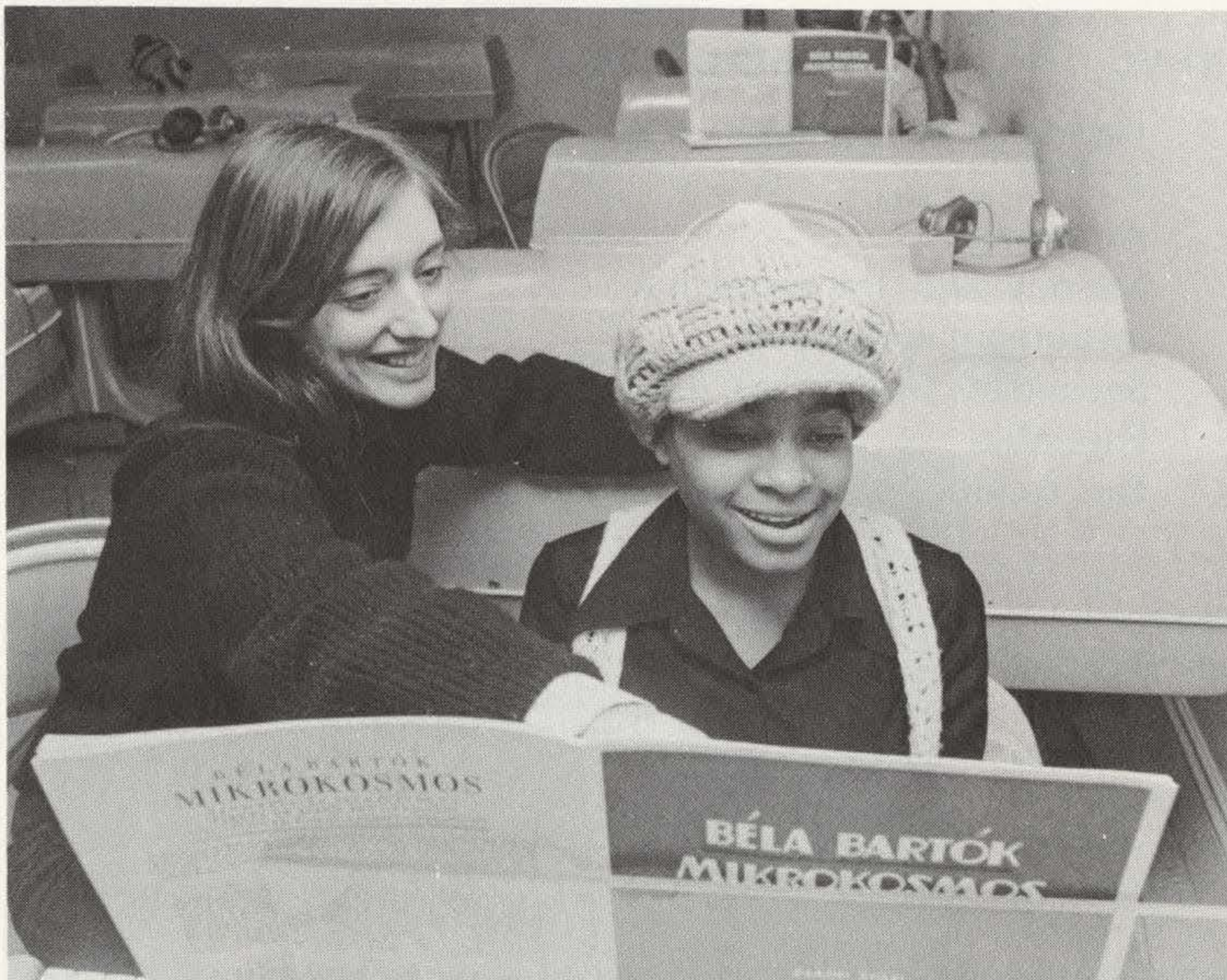
| FIRST YEAR |                              | CREDIT   |
|------------|------------------------------|----------|
| 1-201(I)   | Harmony Workshop .....       | 4        |
| 1-213(I)   | Improvisation Workshop ..... | 6        |
| 214        | Basic Instrumentation .....  | 1        |
| 1-221      | Instrument (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 |

## MAJOR IN INSTRUMENTAL PERFORMANCE, Continued

| THIRD YEAR  |                                       | CREDIT |
|-------------|---------------------------------------|--------|
| 5-601(I)    | Harmony Workshop .....                | 4      |
|             | Music Electives .....                 | 8      |
| 5-613(I)    | Melody and Improvisation .....        | 4      |
| 5-621       | Instrument (principal) .....          | 4      |
| 5-623       | Secondary Instrument (elective) ..... | 4      |
| 5-631(I)    | Ear Training .....                    | 2      |
| 5-625       | Ensemble .....                        | 6      |
|             |                                       | 32     |
| FOURTH YEAR |                                       | CREDIT |
| 7-802(I)    | Harmonic Analysis .....               | 4      |
|             | Music Electives .....                 | 4      |
| 713(I)      | Rehearsal Techniques .....            | 2      |
| 813(I)      | Recital Seminar .....                 | 2      |
| 7-821       | Instrument (principal) .....          | 4      |
| 7-823       | Secondary Instrument (elective) ..... | 4      |
| 7-825       | Ensemble .....                        | 6      |
| 7-853       | Literature and Materials .....        | 4      |
|             |                                       | 30     |

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





## 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 students with special 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.



# 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*

**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.

**5-604**

COMPOSITION 3-4. Composition in larger forms. Sonata, song cycles; tone poem, and miscellaneous a cappella forms. Emphasis on chamber orchestra and choral-instrumental combinations.

*2 credits, each semester*

**7-804**

COMPOSITION 5-6. Senior project for majors in Composition. An extended work for full contemporary orchestra, with or without choral accompaniment. Intended to demonstrate the student's ability to handle large orchestral groups in a coherent, logical manner.

*4 credits, each semester*

**5-605**

COMPOSITION SEMINAR. 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*

**111**

ARRANGING. Basic theory. Transportation 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.

*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.

*3 credits\**

\*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.

**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.

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

**312 I**

ARRANGING. See Course 112.

**412 I**

ARRANGING. See Course 212.

**512 I**

ARRANGING. See Course 312.

**612 I**

ARRANGING. See Course 412.

**1-213A**

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.

*2 credits, 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*



Lionel Hampton  
with Brazilian  
student  
Claudio Caribe.

# MUSIC ELECTIVES

2 credits, each semester (each course)

| If your major field is:      | And you are NOW in your   | You are eligible for Music Electives in your next semester as follows: |               |
|------------------------------|---|--|---------------|
| Music Education*<br>(Degree) | 2nd semester  | One Arranging or one Level I Composition elective.                     |               |
|                              | 3rd semester  | One Arranging or one Level I Composition elective.                     |               |
|                              | *Music Education majors must take Choral and Stage-Band Arranging | 4th semester   | One elective. |
|                              |   | 5th semester   | One elective. |
|                              |   | 6th semester   | None.         |
| 7th semester                 |   | None.  |               |
| Composition<br>(Degree)      | 2nd semester  | One Arranging or one Level I Composition elective.                     |               |
|                              | 3rd semester  | One Arranging or one Level I Composition elective.                     |               |
|                              | 4th semester  | One elective.  |               |
|                              | 5th semester  | One elective.  |               |
|                              | 6th semester  | Two electives. At least one of these must be a Composition elective.   |               |
|                              | 7th semester  | Two electives. At least one of these must be a Composition elective.   |               |
| Applied<br>(Degree)          | 2nd semester  | One Arranging or one Level I Composition elective.                     |               |
|                              | 3rd semester  | One Arranging or one Level I Composition elective.                     |               |
|                              | 4th semester  | One Performance elective.  |               |
|                              | 5th semester  | One Performance elective.  |               |
|                              | 6th semester  | Two electives. At least one of these must be a Performance elective.   |               |
|                              | 7th semester  | Two electives. At least one of these must be a Performance elective.   |               |
| Arranging<br>(Diploma)       | 2nd semester  | One Arranging or one Level I Composition elective.                     |               |
|                              | 3rd semester  | One Arranging or one Level I Composition elective.                     |               |
|                              | 4th semester  | Four electives. At least two of these must be Arranging electives.     |               |
|                              | 5th semester  | Four electives. At least two of these must be Arranging electives.     |               |
|                              | 6th semester  | Four electives. At least two of these must be Arranging electives.     |               |
|                              | 7th semester  | Four electives. At least two of these must be Arranging electives.     |               |



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|  |              |  |
|--|--------------|--|
| Instrumental<br>Performance<br>(Diploma) | 2nd semester | None.  |
|  | 3rd semester | None.  |
|  | 4th semester | Two electives. At least one of these must be a Performance elective. |
|  | 5th semester | Two electives. At least one of these must be a Performance elective. |
|  | 6th semester | One elective.  |
|  | 7th semester | One elective.  |

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## ARRANGING ELECTIVES—LEVEL I

### 311(511I)

VOICINGS DERIVED FROM CHORD SCALES. (Pre-requisite: Arranging II). Five and six part writing for instruments. Application of voicings in 2nds, 3rds, and 4ths. Upper structure triads, clusters and other non-mechanical voicings derived from chord scales. Extensive score analysis.

### -11C

ADVANCED COMMERCIAL ARRANGING FOR LARGE ENSEMBLE. (Pre-requisite: Arranging II). Emphasis on various jazz and dance band styles. Use of doubling instruments and practical voicings.

### -11D

ADVANCED COMMERCIAL ARRANGING FOR SMALL ENSEMBLE. (Pre-requisite: Arranging II). Small group arranging techniques applied to popular and standard repertoire. Effective techniques for various instrumental combinations.

### -11G

ARRANGING IN THE ROCK IDIOM. (Pre-requisite: Arranging II). The emphasis of the course is on the arranging of instrumental back-up music for vocalists. Problems of group vocal arranging are also considered. Materials are drawn from contemporary standard rock repertoire.

### -11L

CHORAL ARRANGING. (Pre-requisite: Arranging II. Additional pre-requisite: 404 or 404A). Traditional scoring techniques for full chorus, with and without instrumental accompaniment. A traditional-style choral composition is required as a class project.

### -11M

SCORING FOR STRINGS. (Pre-requisite: Arranging II. Additional prerequisite: 404 or 404A). Discussion of the string instruments, their special effects and proper notation. Procedures for scoring for strings, discussion of effective string voicings.

**-11P**

POP-STYLE VOCAL ARRANGING. (Pre-requisite: Arranging II. Additional pre-requisites: 401A, 404 (404A), 431, or 432. Contemporary vocal arranging. Three, four, and five part writing exploring such styles as the Lettermen, the Four Freshmen, Anita Kerr and Ray Coniff.

**-11T**

ARRANGING FOR THE STAGE BAND. (Pre-requisite: Arranging II. Open to Juniors and Seniors). Principles of writing for the junior high school and high school stage band. Range problems considered. Problems of instrumental imbalance. Examination of representative published scores. Problems relating to ensemble capabilities and arrangement grade levels.

**-11S**

TECHNIQUES OF RECORD COPYING. (Pre-requisite: Arranging II. Additional pre-requisite 431, or 431I, or 432). Aural analysis of recorded arrangements for the purpose of relating arranging techniques learned in class to actual applications by well-known arrangers and composers.

**-11U**

AUDIO RECORDING SEMINAR. (Pre-requisite: Arranging II). 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.

**-11W**

SCORING FOR PERCUSSION. (Pre-requisite: Arranging II). Composition and arranging techniques for percussion in the symphonic, chamber music, show band, and studio idioms.



## ARRANGING ELECTIVES—LEVEL II

### 411

BIG BAND SCORE ANALYSIS. (Pre-requisite: 311). Analysis of scores by contemporary big band arrangers such as Bill Holman, Thad Jones, Manny Albam, Graham Collier, Oliver Nelson, etc. Library assignments and class discussion.

### -11A

ADVANCED JAZZ ARRANGING FOR LARGE ENSEMBLE. (Pre-requisite: 311(511I), 401A(601I), Four credits per semester). Also referred to as "Line Writing." Arranging for large ensemble groups utilizing available-note voicings and linear techniques.

### -11B

ADVANCED JAZZ ARRANGING FOR SMALL ENSEMBLE. (Pre-requisite: 311(511I), 401A(601I)). Jazz arranging for small groups of up to eight pieces.

### -11E

ARRANGING FOR SHOW AND THEATRE ORCHESTRA. (Pre-requisite: -11C). Arranging for vocalists, instrumentalists, and theatre productions, etc.

### -11F

WRITING RADIO AND TELEVISION COMMERCIALS (Pre-requisite: -11C). Preparation and layout of commercials for radio and television. Rehearsal and recording procedures for vocal and instrumental sound tracks.

### -11J

ADVANCED CONCEPTS IN REHARMONIZATION. (Pre-requisites: 311 511I), 401A (601I). Exploration of the various forms of extended reharmonization of melody. Applications in compositional situations and in situations involving thematic development.

### -11K

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

### -11N

SCORING FOR FULL ORCHESTRA. (Pre-requisite: -11M). Orchestration techniques for full symphony orchestra.

**-11X**

ARRANGING IN EARLY JAZZ STYLES. (Pre-requisite: -11C). Analysis and comparison of early jazz forms. Instrumentation, harmonic devices, and form as found in Dixieland jazz and related idioms. Guided listening and class discussion; comparison with contemporary trends in jazz. Performance of assigned student projects.

**-11Y**

ADVANCED JAZZ ARRANGING FOR LARGE ENSEMBLE. (Pre-requisite: 311(511I), 401A(601I)). Scoring for the large jazz ensemble. Expansion of chord scale theory. Emphasis on orchestration, woodwind doublings, mutes, ensemble color and texture. Form and phrase structure related to orchestration.

**ARRANGING ELECTIVES—LEVEL III****-11H**

ARRANGING IN THE STYLE OF DUKE ELLINGTON. (Pre-requisite: -11A). Analysis and application of the band style of Duke Ellington.

**-11R**

DIRECTED STUDY IN ARRANGING. (Pre-requisite: -11A). A seminar for advanced students in Arranging.

**COMPOSITION ELECTIVES—LEVEL I****3-403A**

COUNTERPOINT 1-2. (Pre-requisite: Arranging II. Elective for Instrumental Performance juniors and seniors only. Counterpoint 1-2 is offered as a required course in all other programs. A two semester course.) Harmonically derived two-part counterpoint. Harmonically controlled melody as a basis for the study of canon and other contrapuntal forms.

**-06H**

COMPOSITION OF POPULAR SONGS. (Pre-requisite: Arranging II). Analysis of the songs of Laura Nyro, Carole King, the Beatles, Jim Webb, James Taylor and other artists. The writing of lyrics as applied to popular songs. Problems of form. Students compose their own songs and arrange them for class performance.

## COMPOSITION ELECTIVES—LEVEL II

### **06A**

ADVANCED COMPOSITION TECHNIQUES I. (Pre-requisite: 404 or 404A). 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.

### **-06C**

COMPOSITION STYLE ANALYSIS I. (Pre-requisite: 404 or 404A). Research into compositional practice and stylistic distinctions in music from the Romantic to Neo-Classic periods. Analysis of representative works.

### **-06G**

COMPOSITION WITH PITCH SCALES. (Pre-requisite: 404-404A). 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.

### **-06K**

THE MUSIC OF NORTH INDIA I. (Pre-requisite: 404 or 404A). Introduction to the folk and classical music of North India. Consideration of the basic concepts of melody, raga, tala (rhythmic cycle), improvisation, basic forms, styles, and instruments used in the performance of Indian music. Discussion of the interrelationship of Indian music, art, language, religion and philosophy.

### **-06P**

FILM COMPOSITION SEMINAR I. (Pre-requisite: 404 or 404A). 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 of these elements are applied to specific film situations.

### **-06R**

ELECTRONIC MUSIC I. (Pre-requisite: 404 or 404A). An introductory course. A survey of musique concrete techniques. Use of the tape recorder in composition. The function and use of Arp modules, amplitude modulation, envelope generation, frequency modulation, filtering.

**-06T**

THE BEETHOVEN STRING QUARTETS. (Pre-requisite: 404 or 404A). Comparative study and analysis of the principal Beethoven quartets. Relationship of Beethoven's quartets to his work as a whole. Examination of the outstanding compositional characteristics of this important body of literature.

**-06U**

BARTOK'S CHAMBER MUSIC. (Pre-requisite: 404 or 404A). Score analysis, discussion, and study of Bartok's principal chamber works. Comparison of formal characteristics, scoring, and compositional practices.

**COMPOSITION ELECTIVES — LEVEL III**

**-06B**

ADVANCED COMPOSITION TECHNIQUES II. (Pre-requisite: -06A). Continuation of course -06A.

**-06D**

COMPOSITION STYLE ANALYSIS II. (Pre-requisite: -06C). Early twentieth century to the present. Examination of the development in serial, electronic, aleatoric, and experimental composition.

**-06L**

THE MUSIC OF NORTH INDIA II. (Pre-requisite: Music of North India I. Open to others by permission of the instructor). Concepts of pitch, time, tone-color, and form in North Indian classical music. Notation and analysis of selected compositions. Examination of contemporary compositional theories derived from or related to the music-theoretical systems of North India. Other Asian musical systems to be studied include China and Indonesia. Asian concepts and 20th century composers.

**-06Q**

FILM COMPOSITION SEMINAR II. (Pre-requisite: -06R). Continuation of course -06P.

**-06S**

ELECTRONIC MUSIC II. (Pre-requisite: -06R). Directed studies in electronic music composition using multiple recording techniques.

## COMPOSITION ELECTIVES—LEVEL IV

### **-06E and -06F**

DIRECTED STUDY IN COMPOSITION I & II. (Pre-requisite: -06B). A two semester course. 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.

### **-06J**

JAZZ COMPOSITION. (Pre-requisite: -11A and -11B). Composition for jazz orchestra. A seminar for advanced students by permission of the instructor only.

### **7-803**

COUNTERPOINT 5 & 6. (Pre-requisite: 603). Open to Composition Degree seniors only. Strongly recommended to those students contemplating graduate studies in Composition. 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.

## PERFORMANCE ELECTIVES—LEVEL I

### **-13B**

RECORDING SESSIONS. (Pre-requisite: Arranging II). Additional pre-requisite: suitable instrumental ability. The instrument balance of the class will also be a factor as far as scheduling is concerned). Performance under actual recording conditions. Experience with proper projection, balance, and accuracy of performance.

### **513I**

### **613I**

MELODY AND IMPROVISATION (Pre-requisite: Arranging II, 213A, and suitable instrumental proficiency. Available as an elective in programs other than Instrumental Performance. The course is required for Instrumental Performance juniors). Continuation and refinement of course 213A (413I). Use of chord scales and guide tones as a basis for improvisation.

**13C**

CLUB DATE WORKSHOP. (Pre-requisite: Arranging II, and suitable instrumental proficiency. Open to juniors and seniors only). Performance of standard songs, Latin-American songs, waltzes, cha-cha's, etc. utilized in club date or general business work.

**7-829**

CONDUCTING 1-2. (Pre-requisite: Arranging II. Elective for Instrumental Performance juniors and seniors only. This is a required course in all the other programs. A two semester course). Techniques of conducting vocal and instrumental music. Fundamental beat patterns. Discussion and study of terminology, problems of tempo, phrasing and articulation.

**PERFORMANCE ELECTIVES— LEVEL II****-13D**

FORM AND ANALYSIS WORKSHOP. (Pre-requisite: 6131 or instructor approval. Open to seniors only). Discussion and performance of inner and outer manifestations of popular song forms. Phrase construction, periods, sections. Binary and ternary form. Theme and variations. Generative song forms. Motive, sequence, augmentation, diminution, contraction, expansion, inversion.

**-13E**

JAZZ WORKSHOP. (Pre-requisite: 6131 or instructor approval. Open to seniors only). Improvisation dealing with jazz. Songs from various periods: swing, be-bop, cool, contemporary. Standard songs, modal songs, and jazz originals.

**-13F**

WORLD MUSIC WORKSHOP. (Pre-requisite: 6131 or instructor approval. Open to seniors only). Discussion and analysis of the music of various world cultures — India, Japan, Africa, et al. Introduction to the use of these elements in our own culture.

**713I****-13I**

REHEARSAL TECHNIQUES. (Pre-requisite: instructor approval. Open to seniors only). Students rehearse ensembles in class with prepared materials of their own choosing. Discussion and analysis follow each rehearsal. (This is a required course in the Instrumental Performance program).



**7-802I**

ADVANCED REPERTORY WORKSHOP. (Pre-requisite: instructor approval. Open to seniors only). Harmonic analysis and performance of contemporary songs. (This is a required course in the Instrumental Performance program. A two semester course.)

**PERFORMANCE ELECTIVES—LEVEL III****-13J**

IMPROVISATIONAL FORMS. (Pre-requisite: -13D. Open to seniors only). Discussion and performance of contemporary forms in jazz and rock idioms. Conceiving improvisational forms through performance.

**GENERAL MUSIC ELECTIVES****-94**

LEGAL PROTECTION OF MUSICAL MATERIALS. (Pre-requisite: Arranging II). 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. Tax aspects of owning copyrights. The function and operation of the Musician's Union.

**-08A**

INSTRUMENT REPAIR. (Pre-requisite: Arranging II. Open to juniors and seniors only). Problems of repair with respect to brass, woodwind, string, and percussion instruments. Laboratory sessions.

**-08B**

PIANO TUNING. (Pre-requisite: Arranging II). Problems of piano tuning. Different methods explored. Discussion of the mechanism of the piano. Differences between upright, spinet, and grand pianos.

**-08C**

MUSIC TYPING. (Pre-requisite: Arranging II. Open to juniors and seniors only). Operating the music typewriter. Explanation of basic techniques; practical projects.

# 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*

**(7)834**

STRING CLASS. Fundamental instruction in violin, violoncello and contra-bass. Basic technique pertaining to each instrument. Application in selected elementary ensemble music.

**(3)435C**

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

*2 credits*

**(3)435F**

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

*1 credit*

**(7)835D**

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*

**(3)437**

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

*1 credit*

**5-638**

MUSIC EDUCATION OBSERVATION. Assigned observation experience in the elementary and secondary schools of the Boston area. A minimum of 30 hours each semester (including class practicum) is required. Preparation and classroom presentation of representative class lessons.

*1 credit, each semester*

**7-839**

PRACTICE TEACHING. Student teaching experience in the elementary and secondary schools of the Boston area. A minimum of 160 clock hours in assigned schools is required. Weekly discussion periods and individual conferences.

*3 credits, each semester*

**7-840**

PRACTICE TEACHING SEMINAR. Critique and evaluation of problems encountered in student teaching assignments in the public schools. Supervised by the Music Education Department Chairman. Course projects directly related to situations in the field.

*1 credit, each semester*

# LITERATURE OF MUSIC

## **3-451**

HISTORY AND LITERATURE OF MUSIC 1-2. A survey of the main periods in Western music from the Middle Ages to the present. Chronological examination of works by principal composers. Outstanding style 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, 7-853**

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*

## **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*



## 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. All majors in percussion must eventually perform on mallets and timpani.

## **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.

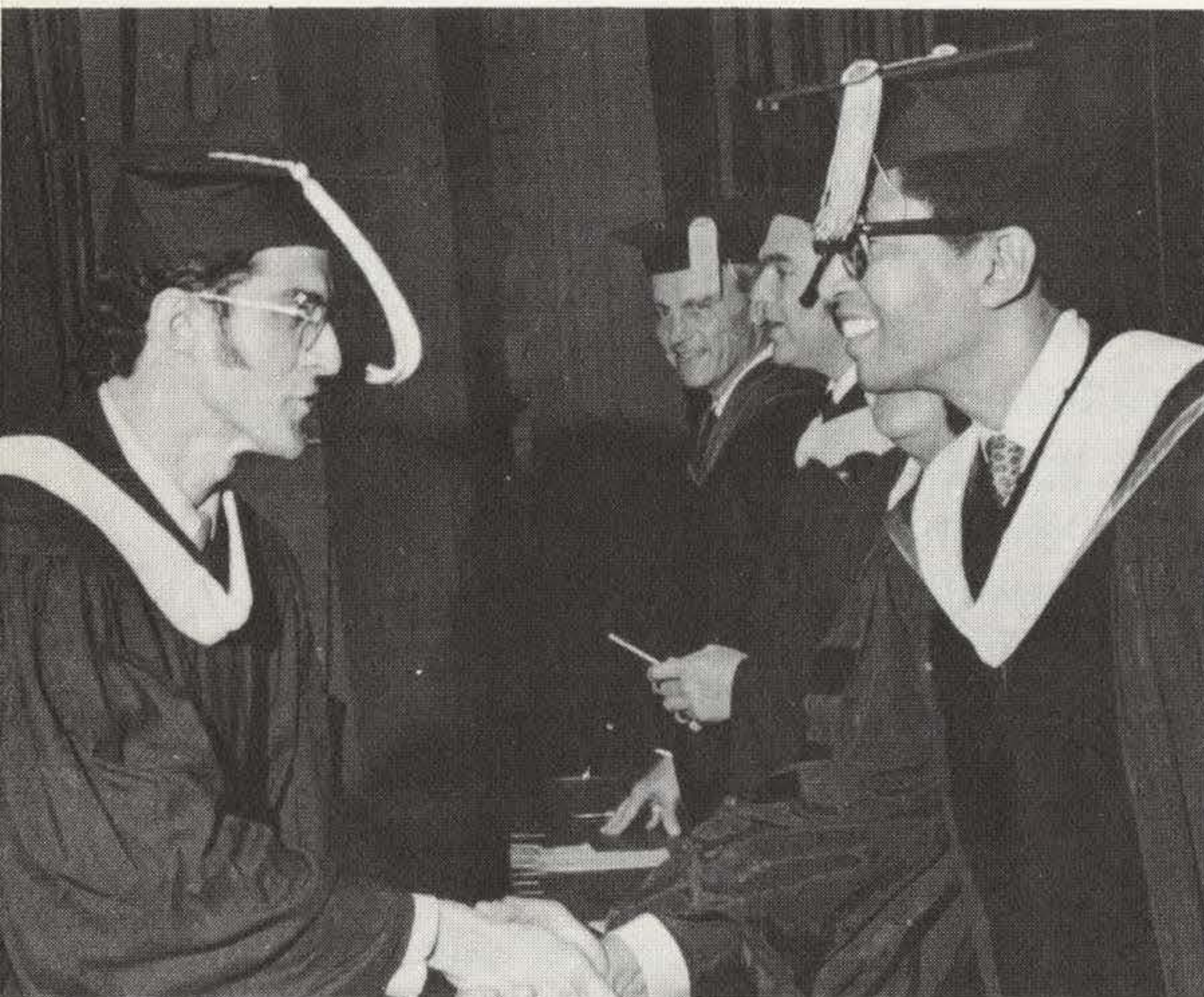
Sight-reading, improvisation, modulation, transposition, and stylization. Advanced study in modern chord progression and reharmonization. Orchestral, danceband, and small group repertoire. Analysis of recorded solos.

## 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.

# 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. Additional information may be obtained through the Admissions Office, which will recommend the program in cases where it seems warranted.

Organist Jimmy Smith conducts clinic/demonstration for Berklee students.





# Personal Supervision and Counseling

## **CURRICULUM COUNSELING**

Staff members are available in the Office of Student Services for advice and information regarding their particular program of study. Questions pertaining to change of program, academic electives and music electives should be directed to this Office.

## **TUTORIAL ASSISTANCE**

The Office of Student Services also maintains a Tutorial Division for students experiencing difficulty with any subject, or who need assistance related to course material or any other pertinent aspect of their college work. 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 Student Affairs Office.

## **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 GRANTS AND LOANS

Various grant and loan plans are available to parents and students who need assistance in meeting educational expenses.

## FEDERAL PROGRAMS

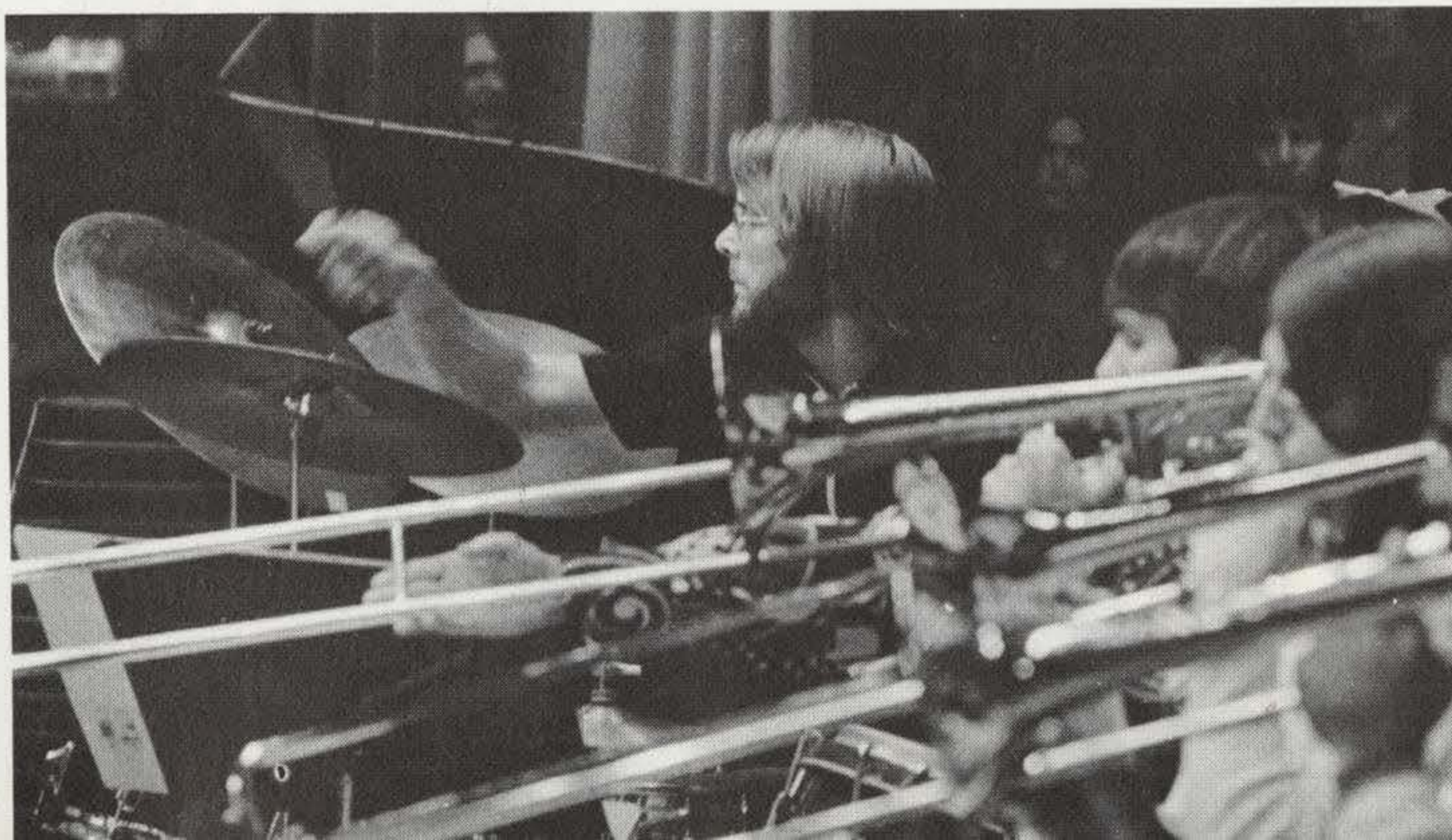
Berklee College of Music participates in the following Federal programs: Educational Opportunity Grants, National Defense Student Loans, College Work-Study Program, Basic Opportunity Grants and Federally Insured (Bank) Loans.

## HOW TO APPLY

Contact your High School Counselor for further information or request a complete information packet covering the various loan and grant programs and all the necessary forms from:

OFFICE OF FINANCIAL AID  
BERKLEE COLLEGE OF MUSIC  
1140 BOYLSTON STREET  
BOSTON, MASSACHUSETTS 02215

Other financial aid opportunities include the State Scholarship Programs. 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.

*Youth Concerts at Symphony Hall Trust Fund.* A permanent trust to fund an annual award for outstanding musicianship.

*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

# General Information

## **FACILITIES**

The physical plant of Berklee College of Music is located in the heart of the cultural Back Bay area of Boston. Two fine and substantial physical structures house all classrooms and rehearsal studios, private teaching and practice studios, recital halls, book store, administrative offices and various student service and residence facilities. Three electronic keyboard rooms, a professional-quality recording studio, a completely equipped electronic synthesizer studio, a film scoring and editing lab 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 newly-acquired Concert Hall is currently undergoing renovation and is scheduled for opening during the 1974-1975 academic year.

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 experience and professional contacts are made through faculty members, prominent visiting musicians, and professional groups seeking replacements. Students' schedules may be adjusted, when practicable, to permit them to undertake professional engagements.

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

## 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.



# 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 Director of Student Services. 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 Dean of Students 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 College requires the written consent of a parent or guardian of any student under 21 years of age who desires an approved withdrawal. Dorm residents with an approved withdrawal receive only a meal allowance refund for the remaining weeks in the contract term.

Students forced to withdraw for medical reasons may, upon presentation of verification of their disability, receive a pro-rated adjustment of tuition for the semester in which they are registered and, if applicable, a pro-rated adjustment of the dorm fee for the remaining weeks in the contract term. No adjustment 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 "IncF" will be recorded in all classroom courses (and of "NC" for instrumental studies) where incomplete examinations are not made up within the first two weeks of the following semester. Exception to the ruling is possible only if the course instructor petitions 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<br>GRADE   | % EQUIVALENT   | GRADE POINT<br>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    Withdraw  
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 proficiency examination grade (25%). The latter is compiled separately by the Faculty Committee present at the examination.

## PROBATION

A student with a Grade Point Index as low as 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.

## **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".

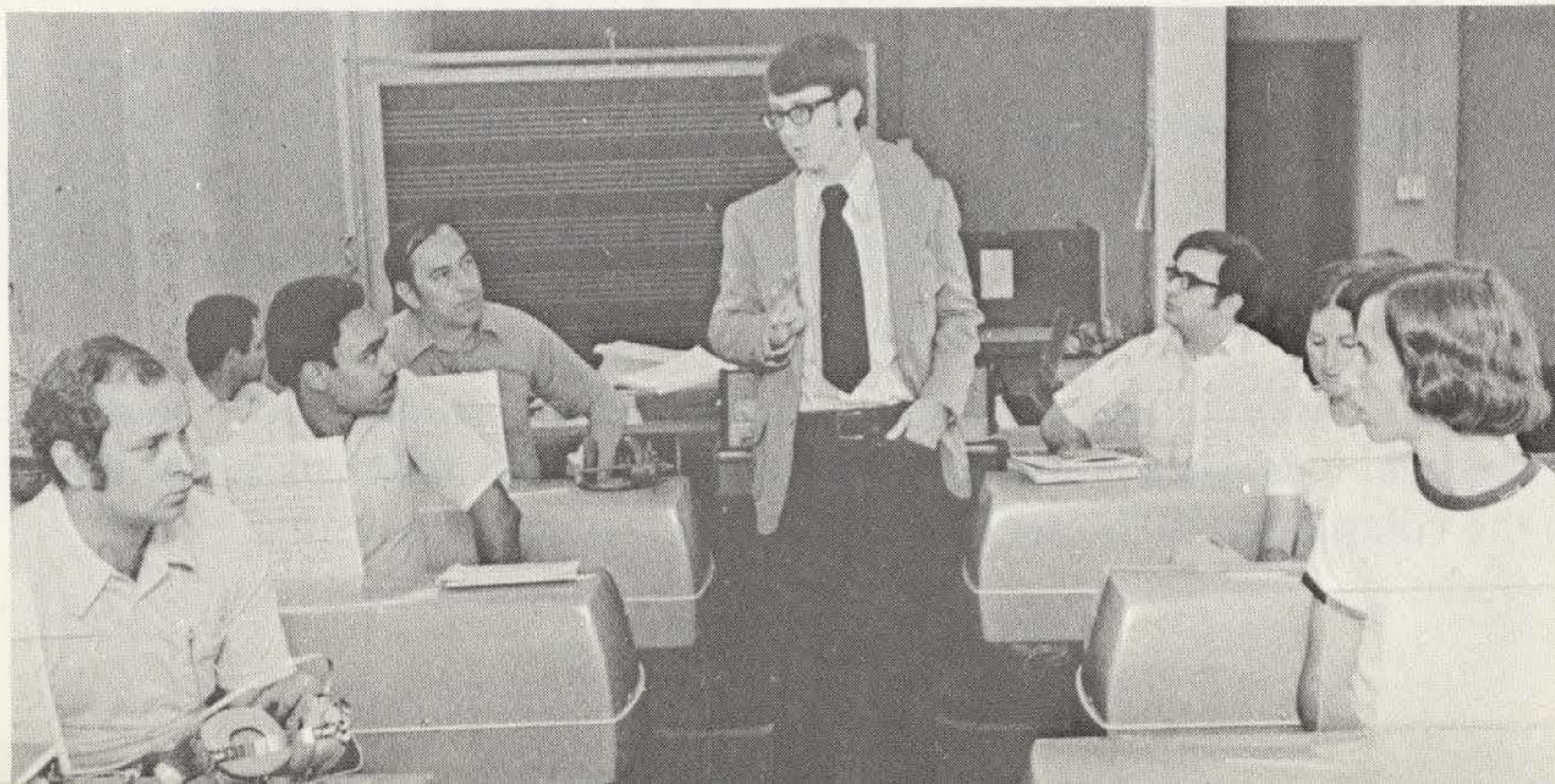
Candidates for the Professional Diploma must successfully complete a minimum of 112 semester hours of courses for which credit is given, and maintain a grade average of not less than "C".

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 during Registration periods. It is a comprehensive statement of school policy and contains more complete information regarding school regulations.

Instructor Larry Robertson discusses electronic keyboard procedures for Music Educators Rock Workshop.



# Tuition and Fees

## 1974-75 SCHOOL YEAR

### REGULAR SCHOOL YEAR

Degree Program, including all class and private instruction ..... *per semester* ..... \$975

Professional Diploma Program, including all class and private instruction ..... *per semester* ..... 900

Preparatory Program ..... *one semester* ..... 850

### Individual Course Fees

General Class Instruction ..... *per credit hour* .... 85

Ensemble ..... *per clock hour* .... 40

Private Instruction ..... *per semester* ..... 130

### SUMMER SESSIONS

12 Week Semester ..... 685

7 Week Summer Program ..... 395

Preparatory Program (12 Week) ..... 650

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

Regular School Year ..... 1375

12 Week Semester ..... 495

7 Week Summer Program ..... 310

Breakage Deposit (refundable) ..... 50

### MISCELLANEOUS FEES

Application Fee (non-refundable)

Regular School Year ..... 15

Summer Session ..... 5

Registration Fee ..... *per semester* ..... 10

Late Registration ..... 20

### GENERAL FACILITIES FEE

Each Semester ..... 40

12 Week Summer Semester ..... 30

7 Week Summer Program ..... 20

Graduation Fee ..... 20

Make-up Examinations ..... *each* ..... 5

Transcripts (one copy without charge) ..... *each* ..... 1

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



Berklee College of Music 1974-75 Catalog