

Berklee



College of Music

1976 - 77 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*

GERALD SIDDONS, *Dean of Students*

1140 Boylston Street
Boston, Massachusetts 02215

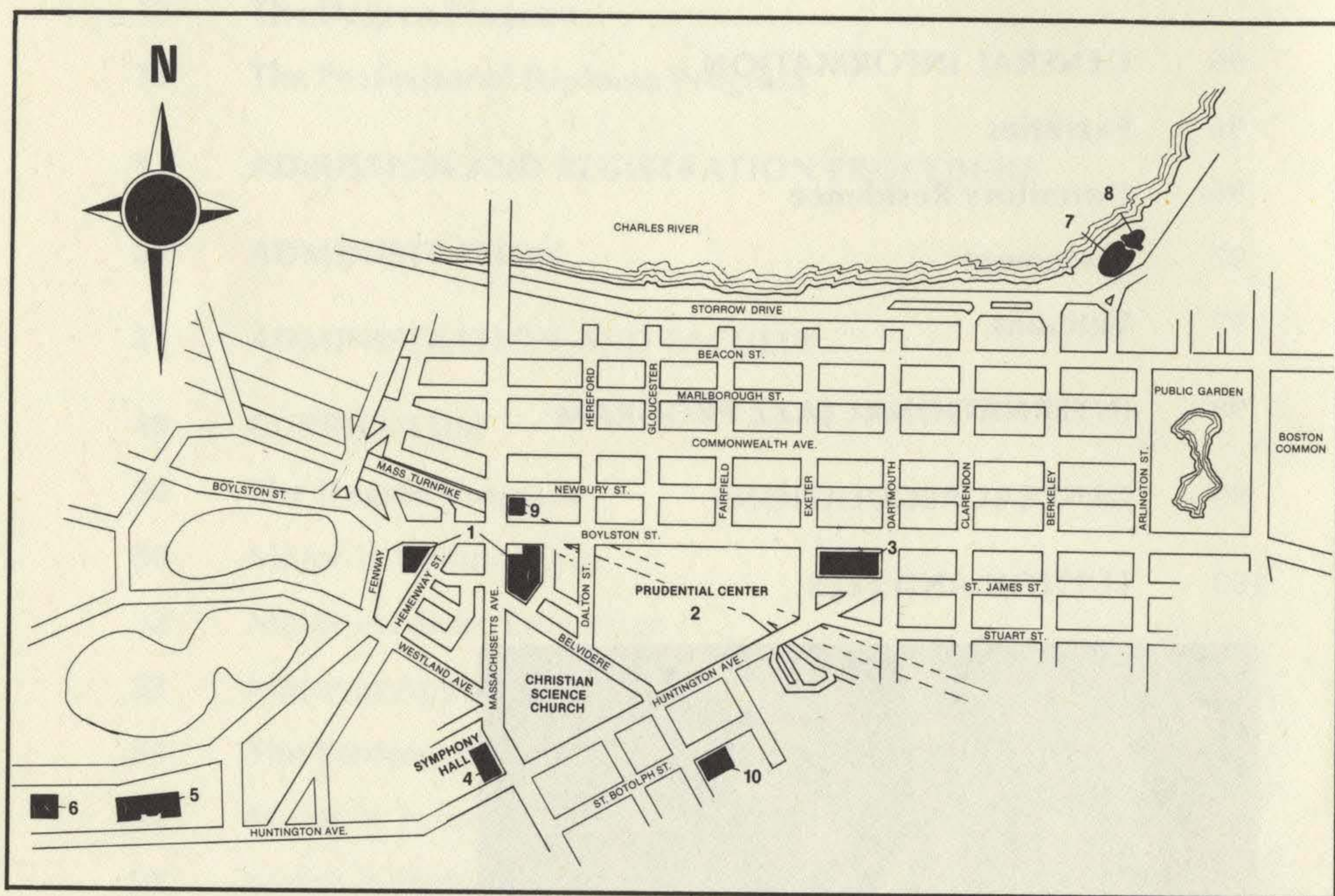
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Berklee College of Music is located in the very heart of the cultural center of Boston. Near to the school is the new Prudential Center which provides numerous facilities for the performing arts, including a new civic auditorium. Symphony Hall, the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

ALABAMA	6	MISSOURI	10
ALASKA	1	MONTANA	1
ARIZONA	5	NEBRASKA	4
ARKANSAS	2	NEVADA	7
CALIFORNIA	50	NEW HAMPSHIRE	21
COLORADO	7	NEW JERSEY	186
CONNECTICUT	138	NEW MEXICO	1
DELAWARE	9	NEW YORK	351
DISTRICT OF COLUMBIA	8	NORTH CAROLINA	10
FLORIDA	49	OHIO	59
GEORGIA	3	OKLAHOMA	4
HAWAII	5	OREGON	3
ILLINOIS	19	PENNSYLVANIA	192
INDIANA	8	RHODE ISLAND	58
IOWA	9	SOUTH CAROLINA	5
KANSAS	3	SOUTH DAKOTA	1
KENTUCKY	2	TENNESSEE	5
LOUISIANA	7	TEXAS	11
MAINE	21	VERMONT	9
MARYLAND	37	VIRGINIA	30
MASSACHUSETTS	508	WASHINGTON	8
MICHIGAN	34	WEST VIRGINIA	5
MINNESOTA	8	WISCONSIN	14
MISSISSIPPI	1	WYOMING	2
ANTIGUA	1	IRELAND	1
ARGENTINA	1	ISRAEL	6
AUSTRALIA	5	ITALY	1
BAHAMAS	4	JAPAN	24
BARBADOS	1	PHILLIPINES	1
BELGIUM	1	PUERTO RICO	6
BERMUDA	4	SINGAPORE	2
BRAZIL	8	SOUTH AFRICA	4
CANADA	57	SPAIN	1
DENMARK	1	SWITZERLAND	2
EGYPT	1	SYRIA	1
ENGLAND	5	THAILAND	1
FINLAND	2	TRINIDAD	2
FRANCE	7	TURKEY	1
GERMANY	4	URUGUAY	1
GREECE	1	VENEZUELA	3
GUAM	1	VIRGIN ISLANDS	8
HONG KONG	3		



Yamaha electronic keyboard laboratory.



New student cafeteria

Supervisor of Woodwind Instruction, Joseph Viola



Jazz improvisation with Andy McGhee



Calendar

FALL SESSION

Registration Week
 Instruction Begins
 *Columbus Day
 *Veterans Day
 Thanksgiving Recess
 Examinations: Written
 Christmas Recess

1975-76

Sept. 2-5
 Sept. 8
 Oct. 13
 Nov. 11
 Nov. 27-30
 Dec. 15-19
 Dec. 20-Jan. 11

1976-77

Sept. 7-10
 Sept. 13
 Oct. 11
 Nov. 11
 Nov. 25-28
 Dec. 16-22
 Dec. 23-Jan. 9

SPRING SESSION

Registration Week
 Instruction Begins
 *Washington's Birthday
 Spring Recess Begins
 Instruction Resumes
 Examinations:
 Seniors —
 Regular — Written
 Proficiency
 Graduation

Jan. 12-16
 Jan. 19
 Feb. 16
 Mar. 13
 Mar. 22

Jan. 10-14
 Jan. 17
 Feb. 21
 Mar. 12
 Mar. 21

May 3-7
 May 10-14
 May 17-21
 May 15

May 2-6
 May 9-13
 May 16-20
 May 14

SUMMER SESSION

Registration
 Instruction Begins
 *Independence Day
 Examinations

Summer '76

June 3-4
 June 7
 July 4
 Aug. 23-27

Summer '77

June 2-3
 June 6
 July 4
 Aug. 22-26

SPECIAL 7 WEEK SUMMER SESSION

Registration
 Instruction Begins
 *Independence Day
 Instruction Ends

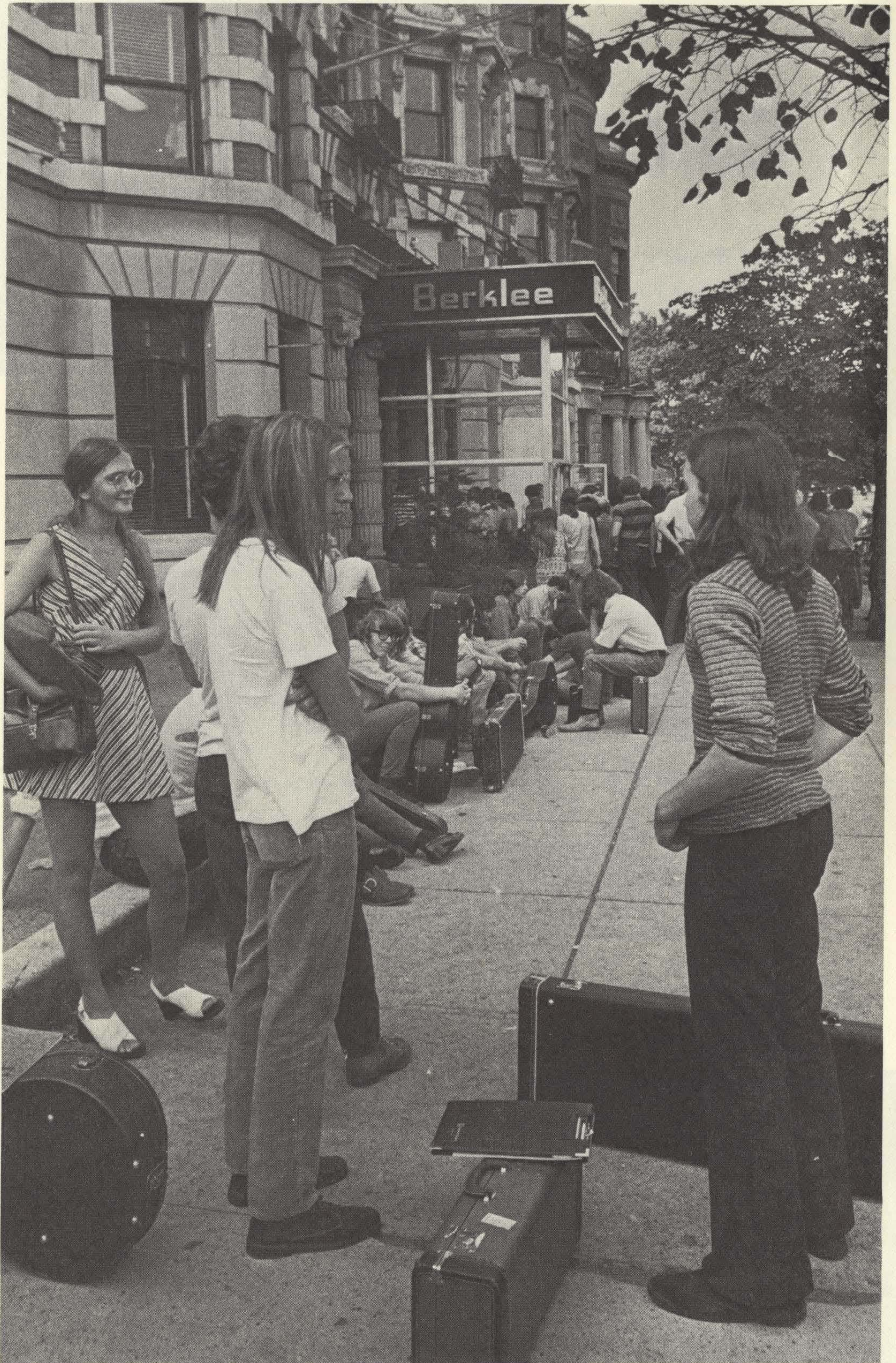
Summer '76

June 24
 June 28
 July 4
 Aug. 13

Summer '77

June 23
 June 27
 July 4
 Aug. 12

*Classes Suspended



Berklee College of Music

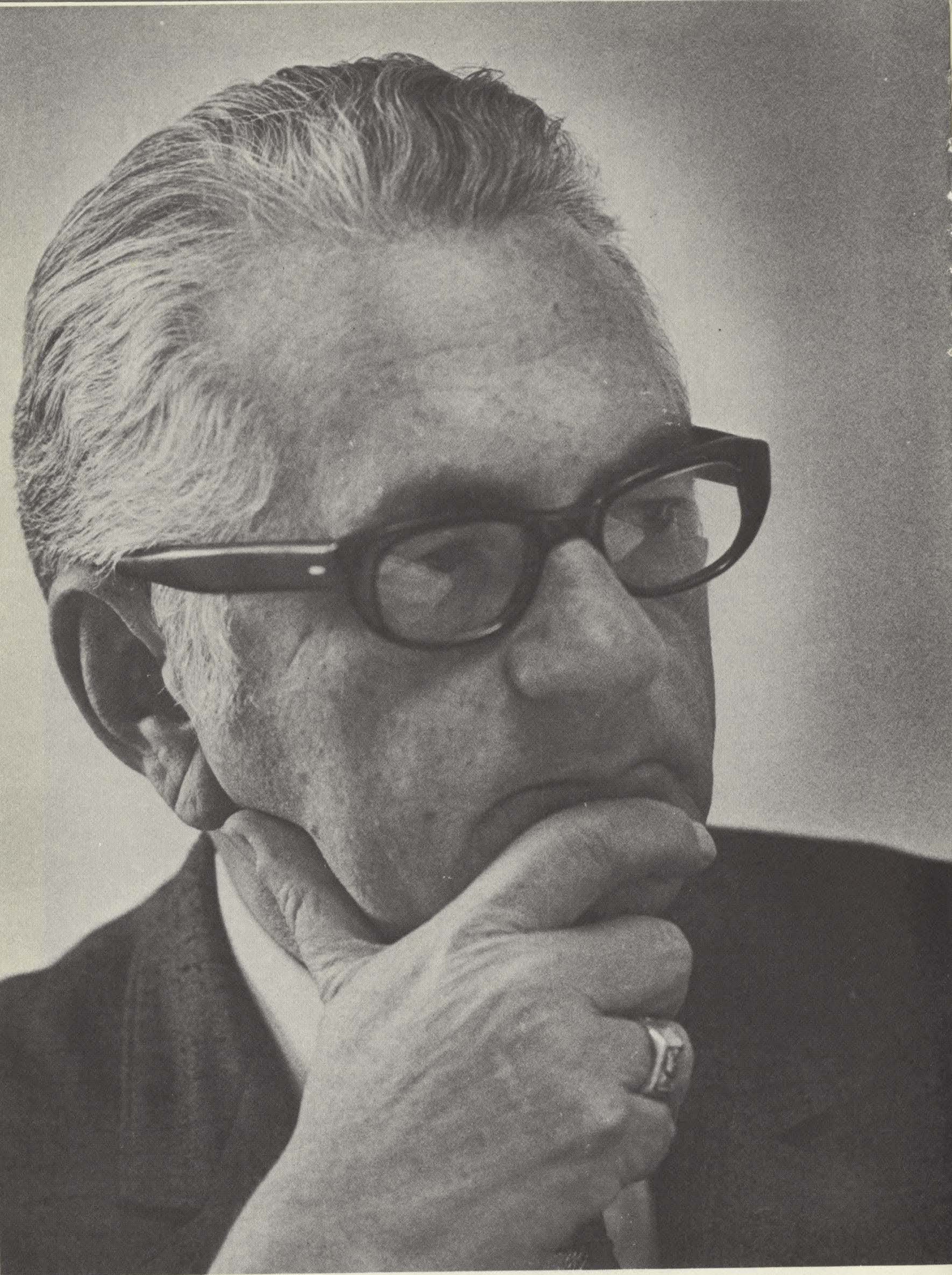
The Berklee College of Music was founded in 1945 by Lawrence Berk with the purpose of initiating a pioneering program in music education which emphasized the development of techniques for the composing, teaching, and better understanding of 20th century music.

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

Both historically, and continuing to the present time, a contemporary American musical culture has flourished in a dynamic, healthy, and expansive fashion. More than ever before, music as a career 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 Berklee Approach undertakes the preparation of students with career objectives in music through a broadly based and vocationally oriented curriculum that emphasizes the music of our time, as well as the pedagogy of traditional music, as an integral part of the instructional process. Program and course offerings concentrate upon practical musicianship and upon the actual production of effective music, including jazz arranging, improvisation, the writing of background music for films and other media productions, recording studio techniques, popular vocal arranging and song writing, and commercial band management. Ensembles involve Berklee students continually in musical performance at varying levels of musicianship and in a variety of musical styles.

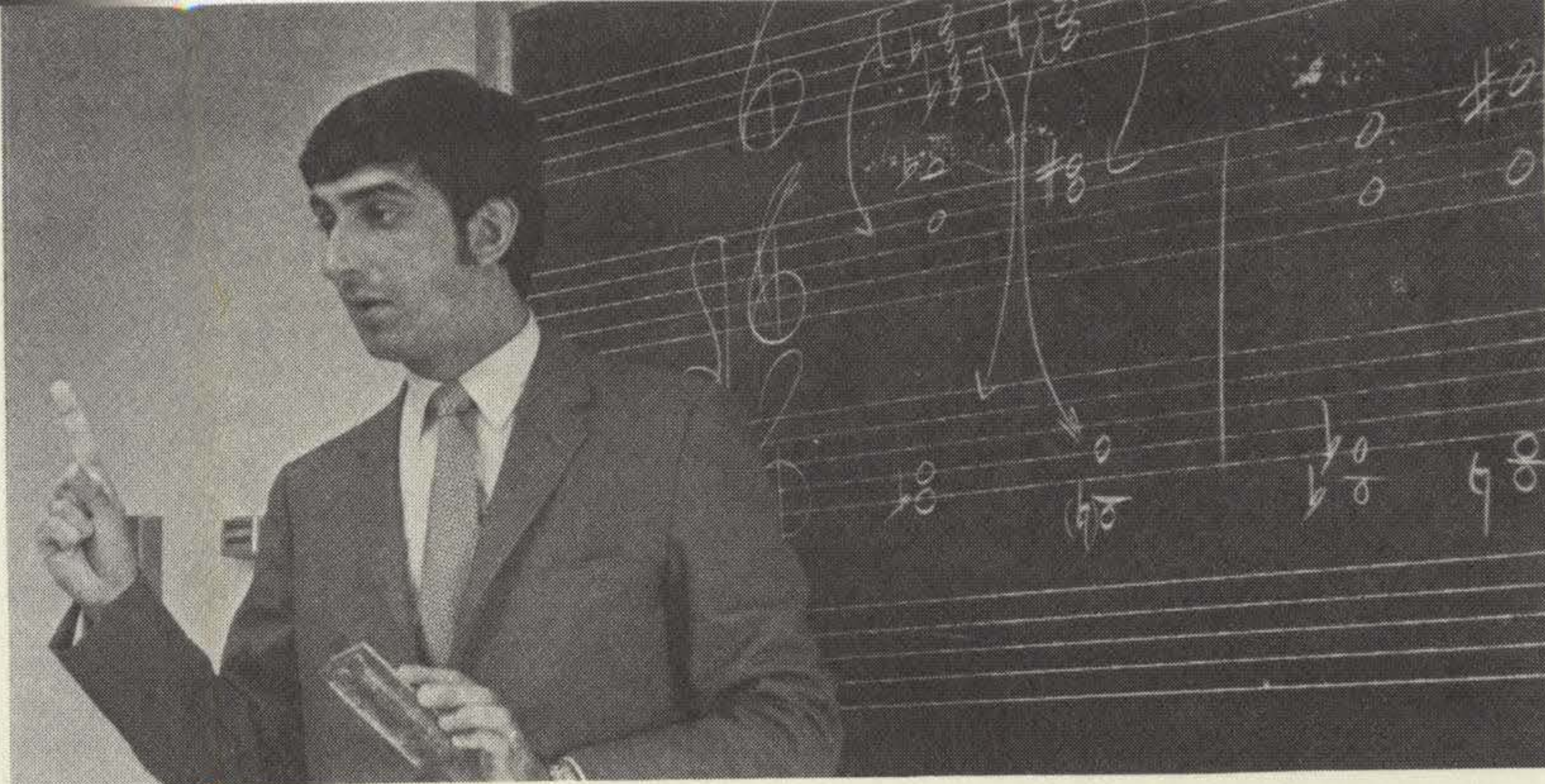
OBJECTIVES

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.

INNOVATIVE FRESHMAN PROGRAM

In its continuing effort to provide an effective and stimulating environment for maximum learning opportunity, Berklee has developed a significant, innovative curricular concept and personalized placement program for all



entering students. This program provides all new students with the benefits of testing and personal counseling, and enables students with varying musical backgrounds to participate in a study sequence that is structured in accordance with individual need.

The first year of study is an exploratory year, during which all students are exposed to an inter-related series of courses separated into various levels of achievement and closely coordinated in terms of course content. Each freshman is assigned to sections of each course with other students who have placed — through comprehensive testing — into the same general representative level of study. All course sections are monitored by Unit Counselors who are responsible for individual groups of students under their personal supervision.

New students, regardless of their chosen major field, will take the same schedule of music courses for the first two semesters. Both Degree candidates and Diploma candidates work in the same subject areas, except that the former take a required academic subject during the first year. Specific areas of study include Harmony, Theory/Arranging, Ear Training, Listening/Analysis, Ensemble and Private Instrumental study. These courses are offered simultaneously on six different levels: *Basic* (I & II), *Intermediate* (III & IV) and *Advanced* (V & VI). New students are placed in an appropriate level after testing and placement during registration week. Each student in the new program has the opportunity to place out of any given level into any other level in accordance with demonstrated ability. This automatically insures meaningful progress on an individual basis, and makes available the opportunity to complete the equivalent of one, or several, semesters of work in each course depending on individual initiative and ability. The amount of material completed determines subsequent placement into second year courses.

Initial testing and placement procedures are monitored by Unit Counselors who make section assignments within each level, effect necessary changes, and counsel students with respect to their program. During the middle of the second semester of study, students are advised regarding the confirmation of their major field for the next (sophomore) year. In accordance with decisions reached by each student and his Unit Counselor, it is possible to change the major field at the beginning of the second year or to remain in the program major originally requested. The declared (chosen) major field of the freshman year is, in fact, a first choice — a “pre-major” selection that must be confirmed during the latter part of the school year after specific eligibility has been determined on the basis of a student’s progress and developing preference for a given educational objective.

Specific courses offered in the new freshman program are listed in the Outline of Courses.

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
Higher Mathematics	1
Laboratory Science	1
Social Studies	2
Approved Electives (language, mathematics, social or laboratory science, fine arts)	5
Free Electives	3
	<hr/>
	16

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

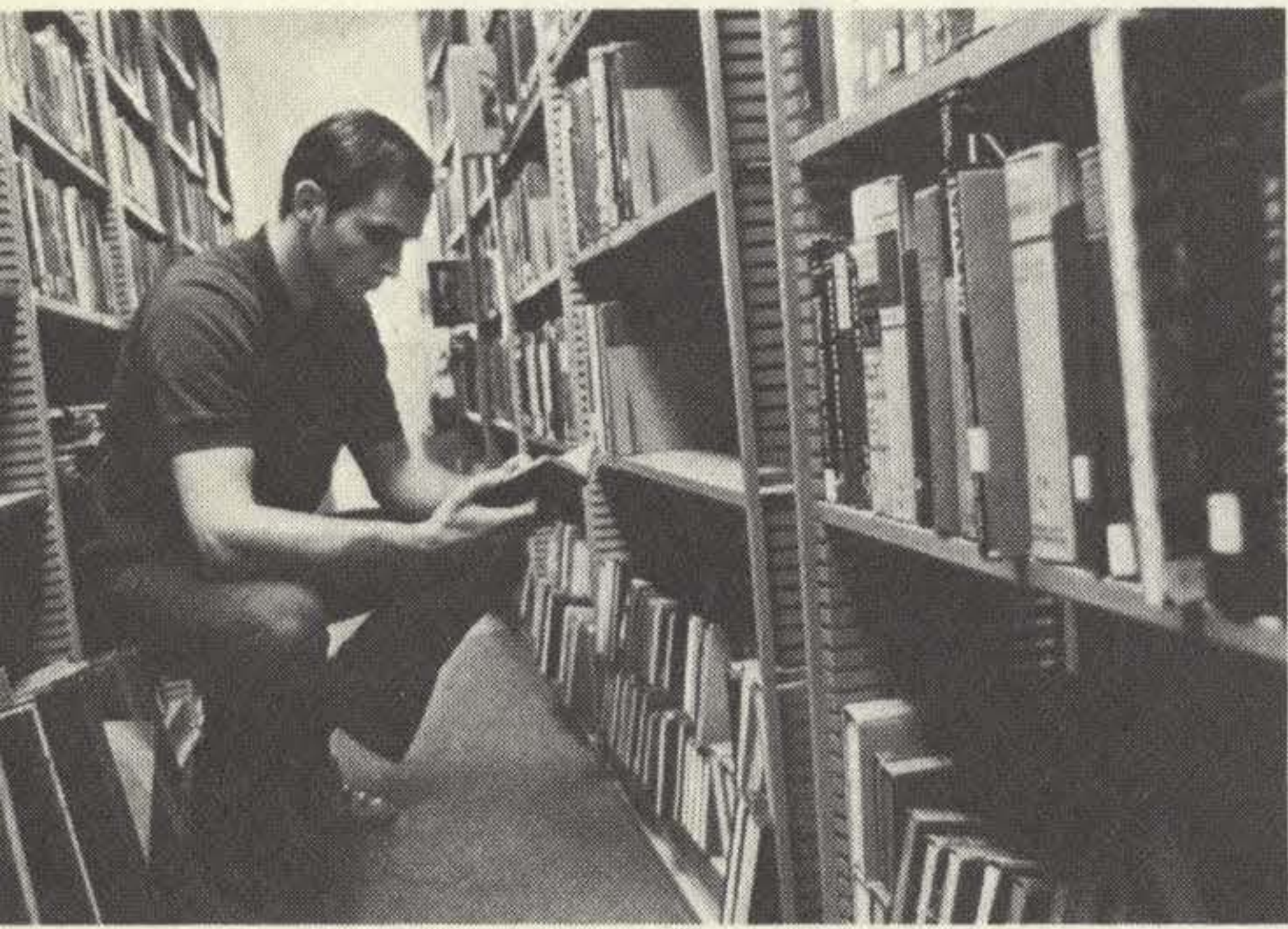
- (1) letters of reference
- (2) scores of college entrance examinations; these examinations are given by the applicant's secondary school or by direct arrangement with

The College Entrance Examination Board
Box 592, Princeton, N.J. 02540 (Eastern Office)
Box 1025, Berkley, Calif. 94701 (Western Office)

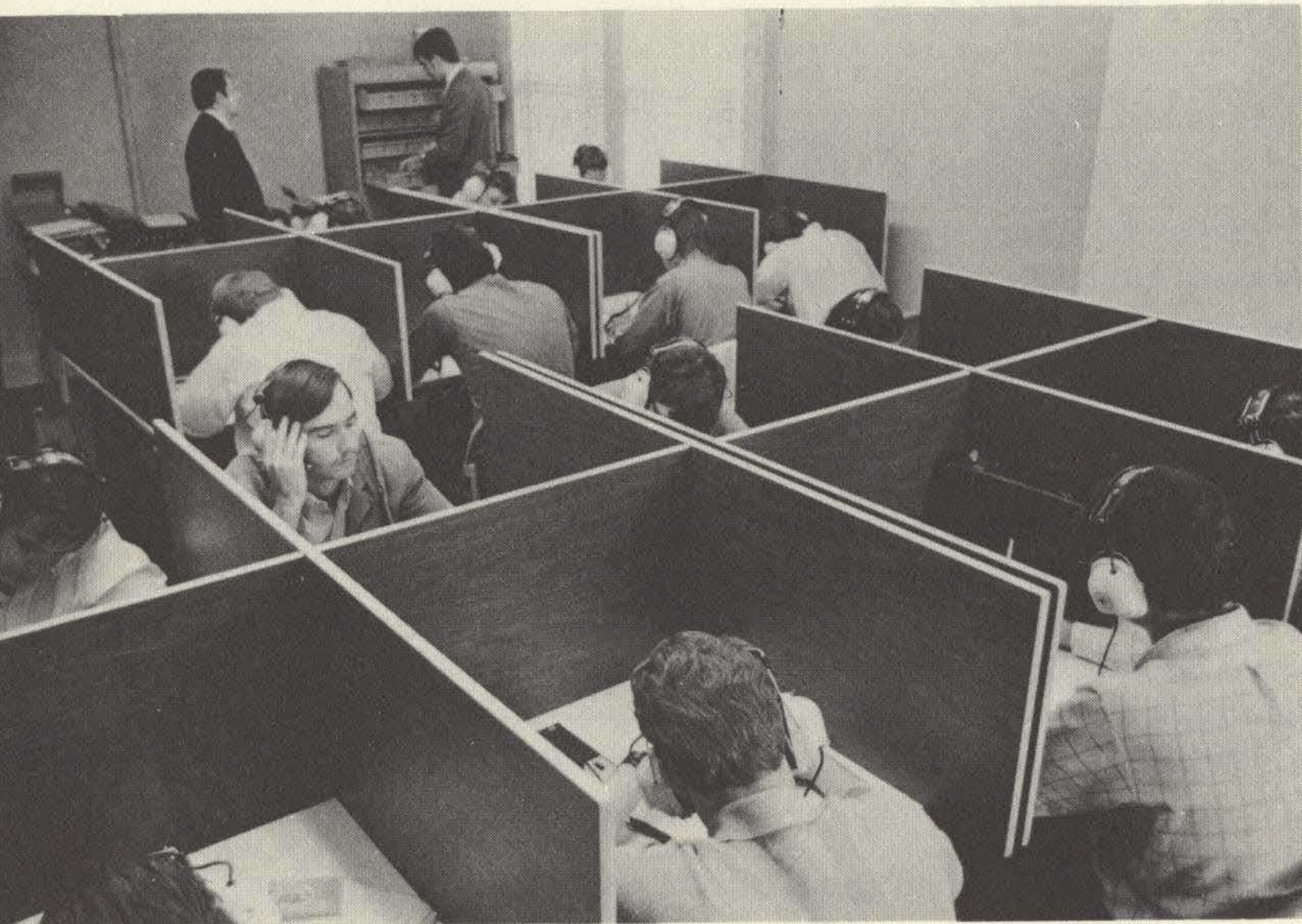
or

The American College Testing Program
Box 168
Iowa City, Iowa 52240

* 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.

Recording Studio and Control Room



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. These examinations are an integral part of the extensive testing program which determines the appropriate study-level for all new students.

CLEP EXAMINATIONS

This national program of placement and credit by examination — known as the College Level Examination Program (CLEP) — has been approved by Berklee College as a means for establishing equivalent course credit in certain academic courses. Applicants who have completed CLEP exams in general education subject areas listed in the *College Catalog* may submit their scores by mail to the Admissions Office, and request credit by examination in such courses. Requests for CLEP credit by examination in academic subjects may also be made during the registration period through the Office of Student Services.

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.

Music Education majors study elementary methods with Dr. Robert Lacey



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.

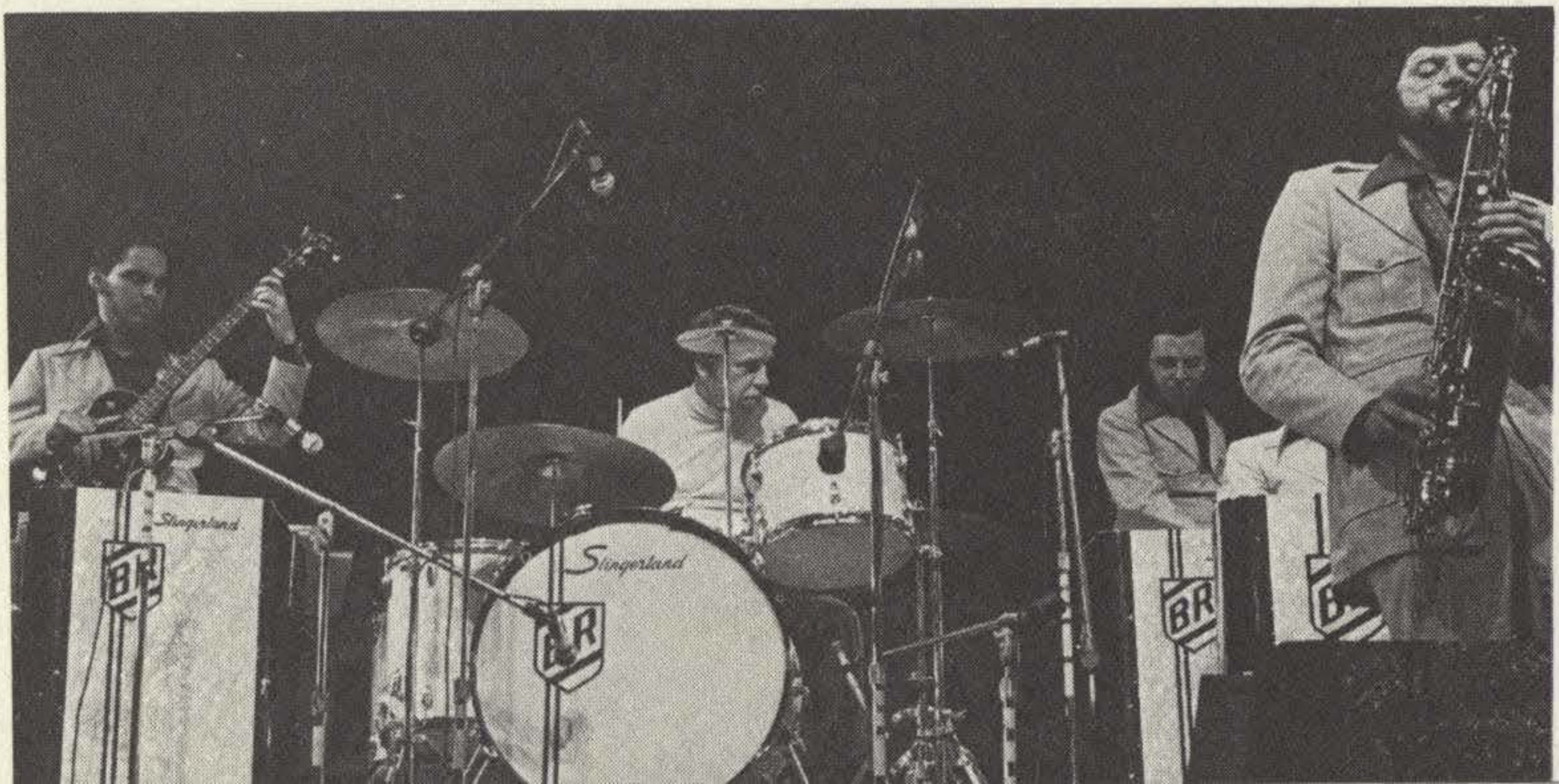
ADVANCE DEPOSIT

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





Woody Herman and his pianist/arranger, Berklee graduate Alan Broadbent, talk with students.

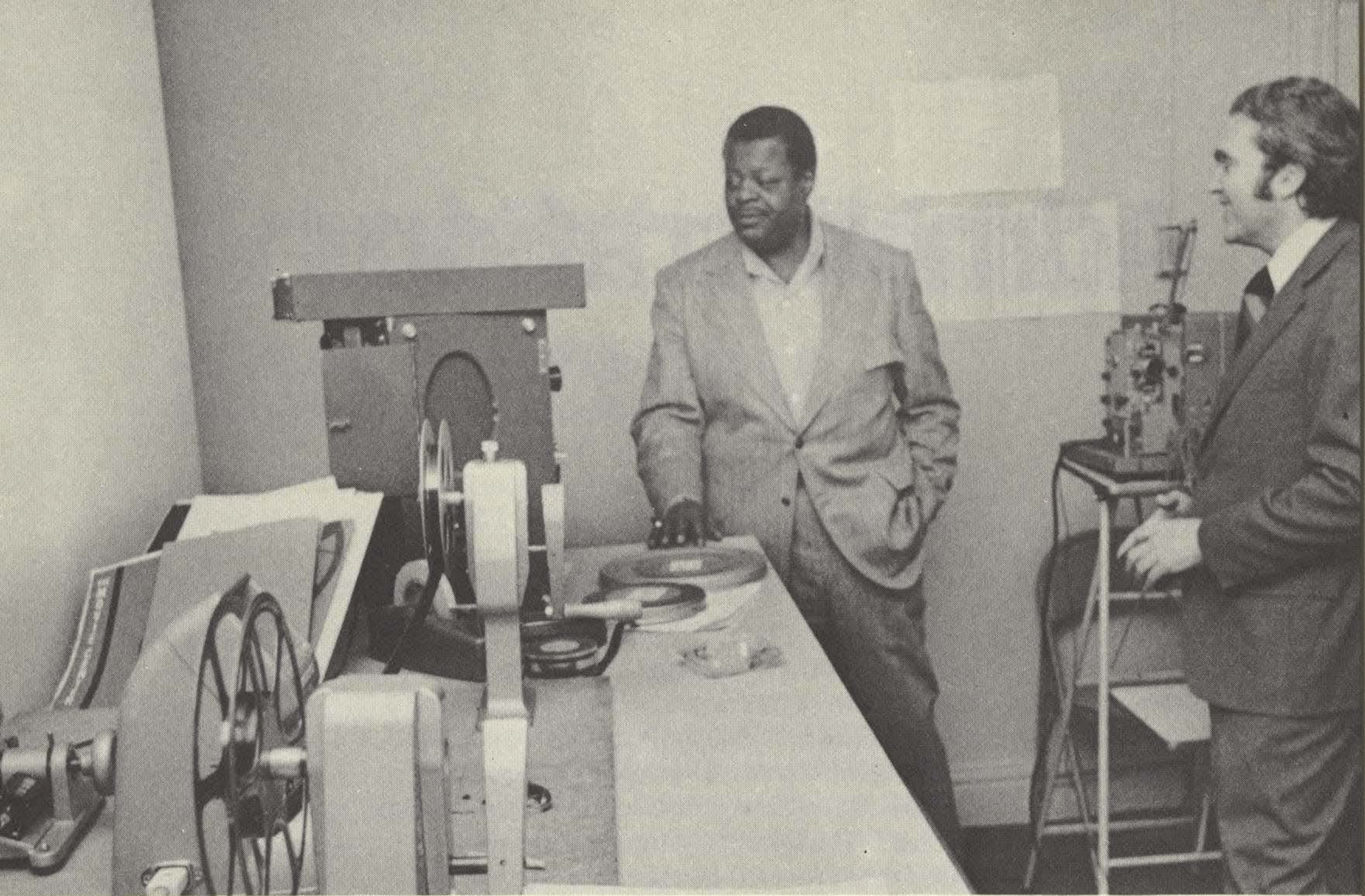
REGISTRATION

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.

Pre-registration of continuing 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. Pre-registration of continuing students for the spring term will be held at least two weeks prior to the Final Examination Period of the fall term. Continuing students who fail to pre-register at the prescribed time will be charged a \$20.00 Late Registration Fee.

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 Peterson 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*

STAFF

ALMA BERK, *Director, Public Information*
STEVEN LIPMAN, *Director of Admissions*
CAROLYN NEMROW, *Director of Student Services*
RUSSELL GREEN, *Veterans Counselor*
JOSEPH FERRARI, *Director of Financial Aid*
MARGARET KEITH, *Bursar*
SAMUEL GESSERMAN, *Comptroller*
ROBERT McHUGH, *Housing Director & Supervisor of Buildings*
WILLIAM DEMAREST, *Director of Development*
ANDREW COHEN, *Director of Student Activities*
PAUL McKINLEY, *Audio-Visual Systems*
NORMAN SILVER, *Office Manager*
JOHN VOIGT, *Librarian*

BOARD OF TRUSTEES

Lawrence Berk (Ex Officio)
Herbert Baer
Willis Conover
Warren Freeman
Mabel E. Hamilton
Quincy Jones
Gregory Larkin
Arif Mardin

Roderick Nordell
Fr. Norman O'Connor
Calvin Perry
William Plante, Jr.
Albert E. Sloan
Alan Tucker
Richard Wilton
James Zafris, Chairman

ADVISORY BOARD

John Corley
Harry Ellis Dickson
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 Educators Journal and Journal of Research in Music Education. Member, Examining Board of the Schillinger Institute; Pi Kappa Lambda National Honor Society; American Musicology 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.

ABRAHAM ABADI, Psychology

B.A., Ed.M., Boston University; Ph.D. (candidate), University of New Hampshire. Former Instructor, public schools of Quincy; Instructor in Education and Psychology, Boston University and University of New Hampshire, Book Review Editor and Managing Editor, Boston University *Journal of Education*.

RICHARD ALLEN, Theory, Arranging, Ensemble

B.M., Berklee College of Music. Special studies at the Baldwin-Wallace Conservatory of Music. (Berea, Ohio) Private study in composition and theory with George Russell. Compositions for a wide variety of media include: chamber works, symphonic works, concert bands, jazz and rock groups, and electronic music scores for documentary film. Professional engagements with numerous jazz and rock groups in the Boston and Cleveland areas. Musical director of local college theatre productions. Private teaching experience (piano, composition) in the Boston area. Member of the National Association of jazz educators.

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.

THOMAS ANASTAS, Woodwinds, Ensemble

Berklee Alumnus. Staff arranger and Director of Concert Jazz Ensemble, U.S. Army Pacific Hdqtrs., Honolulu. Professional performing artist with many groups including Woody Herman, Maynard Ferguson, Charlie Barnett; staff musician in Las Vegas Housebands at Caesar's Palace, Flamingo, Frontier and The Sahara. Appearances with Sammy Davis, Jr., Fifth Dimension, Supremes and Nancy Wilson. Professional recording artist.

DEAN ANDERSON, Percussion

B.M., University of Miami; M.M., New England Conservatory of Music. Percussion with Fred Wickstrom, Stanley Leonard, Al Payson, Everett Firth. Former Instructor in Percussion, University of Miami, Atlantic Union College; Clinician for Ludwig International Percussion Symposium. Performances with American Wind Symphony, Greater Miami Philharmonic, Boston Pops, Boston Symphony, Boston Opera Company and Boston Ballet.

**RICHARD APPLEMAN, Chairman Bass Department;
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, Children at Play, Lin Biviano Orch., The Fringe and Boston Connection.



Clark Terry solos with student band directed by Herb Pomeroy.



Instructor Tony Teixeira conducts student group in concert.

Drummer Buddy Rich,
accompanied by President
Berk, attends
ensemble class conducted
by Herb Pomeroy.



STUART BALCOMB, Vibraphone

A.A., Olympic College, Washington; special studies University of Northern Colorado; Berklee alumnus. Professional performing artist throughout New England and U.S. Experience with a variety of groups.

DOROTHY BALES, Violin

B.A., University of Oregon; B. Mus., New England Conservatory of Music; M. Mus., Boston University. Violin with Ivan Galamian, Henryk Szeryng. Solo recitals throughout U.S.A. and Europe. Appearances with Boston Pops, Carmel Bach Festival, Marlboro Music Festival. Leader, Dorian String Quartet and Dorian Chamber Players.

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, concert band, 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, Neil Kjos, and Ensemble Publications. Recipient of National Institute of Arts and Letters Award in recognition of creative work in music. Recordings on C.R.I., Coronet, M.I.T. 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.

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. Member, ASCAP.

**RONALD BENTLEY, Assistant to the Chairman, Guitar Department;
Ensemble, Guitar**

Alumnus, Berklee College of Music. Special theory studies with Frank Ward and Les Hurwitz. Former instructor in guitar, Arlington Academy of Music. Professional performing artist with groups throughout New England area.

LARRY BETHUNE, Theory, Ensemble

B.M., Berklee College of Music; studies, Royal Academy of Music and Trinity College, London. 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 Lavalley, Bobby Hackett. Leader of own group. Tours throughout U.S. and South America.

TOM BORAS, Theory, arranging, Ensemble

B.M., North Texas State University; M.M., New England Conservatory of Music. 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 (WEEL) 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.

JAMES BURT, Piano, Arranging, Harmony

Diploma, U.S. Naval School of Music; studies, Eastman School of Music; Berklee Alumnus. Professional performing artist. Appearances with the Four Seasons, Ike and Tina Turner, Tony Bennett, Clark Terry.

GARY BURTON, Vibraphone, 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.

DENNIS CARLSON, Percussion, Ensemble

B.A., University of Northern Iowa. Studies with James Coffin, Gary Burton. Professional recording artist. Appearances with Marvin Stamm, Clark Terry, Ashley Alexander, Dan Haerle.

STEPHEN CARTER, Guitar, English

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.

CHARLES CASSEY, Director of Vocal Activities

B.S., M.S., University of Illinois. Arranger and vocalist for numerous television specials on ABC-TV; recordings for Columbia records with own vocal group. Active in U.S. and Europe as vocal director and producer of numerous theatrical and television productions. Former Supervisor of Recording and Director of Songwriters' Workshop of Chappell Music Publishers. Experienced educational clinician and choral arranger.

GARY CHAFFEE, Chairman, Percussion Department

B.S., State University of New York; M.M., DePaul University. Former chairman of percussion department, Western Illinois University; performer/instructor in percussion, Georgia Southern College and performer in residence, University of Illinois Summer Program of new music. Extensive professional experience. Author of *The Independent Drummer* (Alfred Music) and articles on percussion for *Illinois Music Educators Journal*.

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

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.

RICHARD CREEDEN, Ensemble

Undergraduate studies, University of California and New England Conservatory of Music. Professional performing artist for many years; leader of own group for fifteen years. Appearances with Teddy Wilson, Gene Krupa, Bobby Hackett, Tyree Glenn, Urbie Green and Marion McPartland.

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*.

DAVID DEGRAND, Theory, Piano, Ensemble

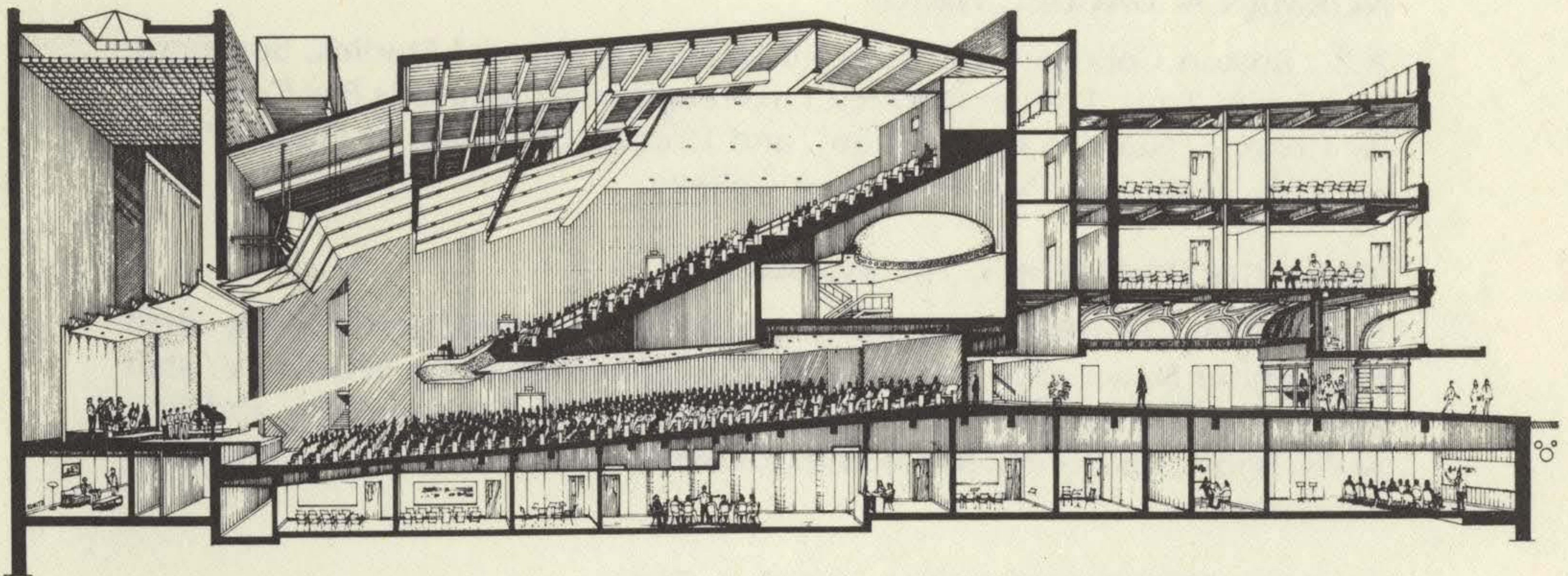
B.M., Berklee College of Music; studies, University of Tennessee. Piano with Alfred Schmied. Extensive performing experience in jazz, rock and contemporary classical idioms. Published composer

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.

BEN ELKINS, Theory, Ensemble, Music Education

B.M., Berklee College of Music. Former instructor in brass and Director of Stagebands with Norwood, Needham and Stoughton Public Schools. Professional recording artist. Appearances with Stan Kenton, Roland Tapley, Michael Sassoon and Chester Schmidt.



Artist rendition of new Berklee Performance Center

ED FIORENZA, Theory, Arranging, Ensemble

B.M., Berklee College of Music. M.M., New England Conservatory 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.

JAMES S. FREJEK, Guitar, Ensemble

Berklee Alumnus. Guitar studies with Johnny Smith, Dennis Sandoli. Staff arranger-guitarist, U.S. Naval Training Center Band and Naval Academy Band. Former instructor in guitar, U.S. Naval School of Music. Staff arranger, M.C.P.B. TV, Baltimore and W.P.L.N., Nashville. Private guitar instructor in Chicago, Washington, D.C., Boston.

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.

CHRIS FRIGON, Theory, Composition, Piano

B.M., M.M., Boston University. Composition/counterpoint with Gardner Read, Hugo Norden; piano with Edwin Behre, William Chaisson, Leon Tumarkin. Instructor and composer in resident, Adamant School for Pianists, concert soloist in New England and New York. Active composer; awarded first prize at American Accordion Musicological Society International Composition Competition. Member, Pi Kappa Lambda and Leschetizky Association.

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 GERMAIN, 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. Recordings for Acuff-Rose Publishing Co., Nashville Tennessee.

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).

RICHARD GRUDZINSKI, Theory, Arranging, Ensemble

B.M., Berklee College of Music; studies, Brooklyn College. Piano with Eric Tait and Lennie Tristano. Extensive experience as performer and recording artist at Century Sound and CBS New York, Dimension Sound and Intermedia Boston. Recording and performances with Jebediah Wood, Hearts, Salt Water Taffy. Toured Puerto Rico, Newfoundland and Europe for U.S. Department of State. Private teaching experience in New York and Boston.

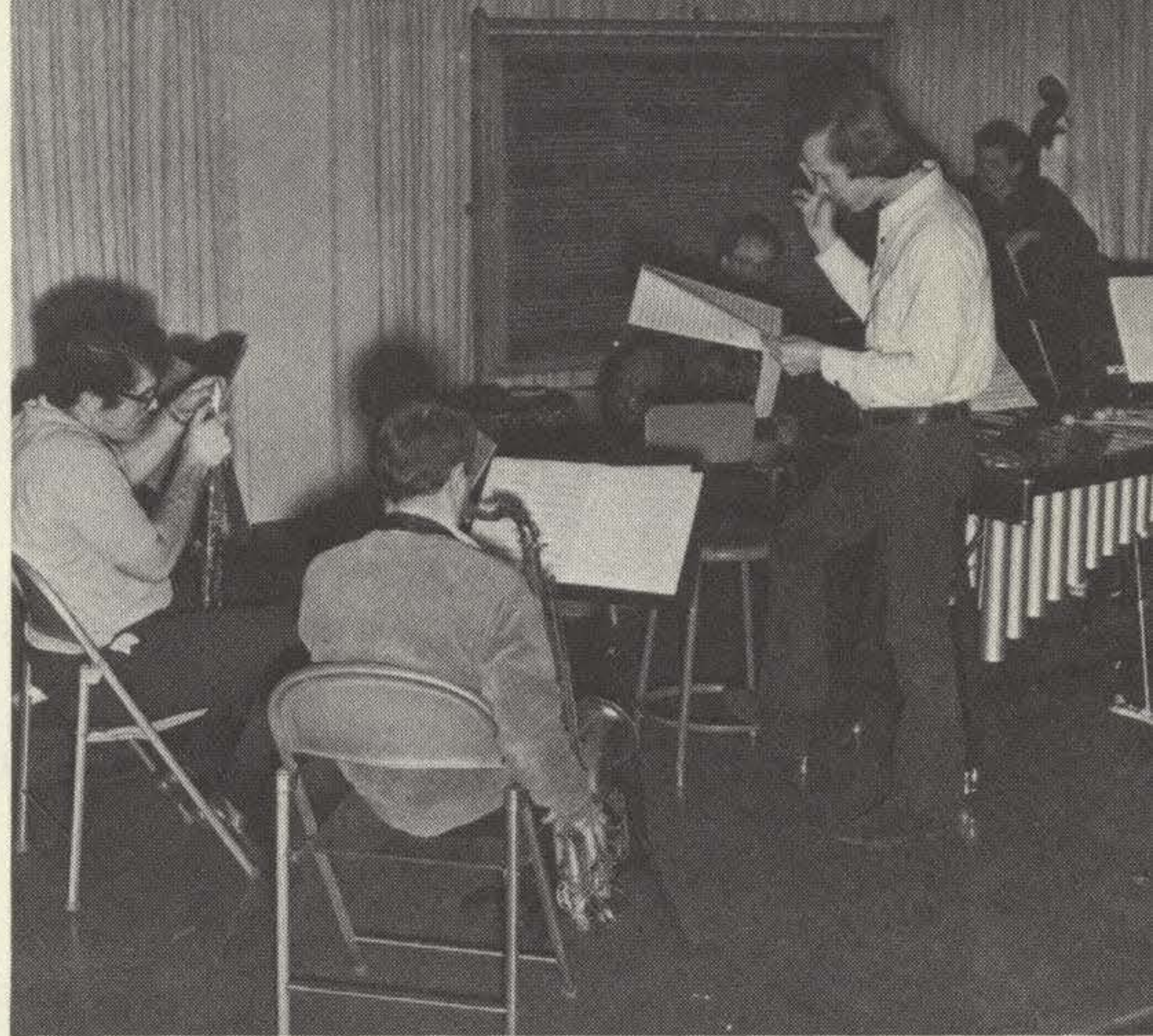
LANCE GUNDERSON, Classical Guitar

Undergraduate studies, Berklee College of Music and New England Conservatory 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, France, Poland, Finland. Numerous recording and television appearances. Guitarist on NET film soundtracks; European tour with Heikki Sarmanto. Recordings for EMI. Member of Joe Henderson Sextet, Chico Hamilton Quartet.

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.

Instructor Gary Burton and
Berklee students, rehearse for
National Educational Television.



GEORGE HARGAN, Theory, Ensemble, Music Education

B.M., Berklee College of Music; graduate studies in Music Education, Lowell State College; theory studies, Philadelphia Academy of Music. Former Instructor in theory and brass, Arlington Academy of Music and Bedford High School. Professional performing artist with Billy Maxted orchestra; appearances with Eddie Arnold, Sesame Street Singers, Angelo Piccardi and on WBZ-TV, Boston.

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" journal.

LES HARRIS, Theory, Percussion

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

PETER HAZZARD, Theory, Music History, Conducting

B.M., Berklee College of Music; special studies, Boston University. Composer of sound tracks for educational and commercial films, as well as 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.

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, Sands, Thunderbird and Dunes hotel orchestras.



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.

GREGORY HOPKINS, Theory, Arranging, Ensemble

B.M., Michigan State University. Former Instructor, Detroit Public Schools. Professional performing artist with Motown and groups in Detroit area. Arranger and jazz trumpet with Billy Maxted and Buddy Rich orchestras. Performer and arranger on RCA.

ROBERT HORES, Theory, Ensemble, Music Education

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.

ALLEN HOVEY, Conducting, Theory, Music History, Music Education

B.M., Boston University. Special studies, Berkshire Music Festival and Hilversum, Holland Conductors' Festival. Conducting with Carl Bamberger, Mannes College of Music. Former Supervisor of Music, American Community School, Beirut, Lebanon, and Instructor of Fine and Performing Arts at the American University of Beirut. Professional conductor, composer and percussionist. Compositions include film scores and documentaries.

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, Concert Band

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 first-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. Awarded National Endowment for Arts grant (1972) for Jazz Composition.

JERONIMAS KACINSKAS, Conducting

Graduate, Klaipeda Conservatory. Conducting with Dedacek; Composition with Alois Haba and Jaroslav Kricka. 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.

JERRY KALAF, Percussion

B.M., Berklee College of Music. Extensive experience as performing artist with many groups including Sammy Davis, Jr., Gordon McRae, Ice Follies; off Broadway performances of Showboat, Cabaret and numerous theater engagements in New England and on West Coast. Extensive club experience in rock and jazz-rock idiom.

PETER L. KALETA, Specialist in Music Autography

Extensive experience in music copy work. Staff copyist for numerous summer theaters, and for Colonial Theater, Shubert Theater, Charles Playhouse, Boston Pops, and various productions at Boston Garden. Resident Copyist for many leading artists appearing at local clubs, including Blinstrub's, Monticello, and Chateau DeVille, for recording studios and musical productions, New York City.

JONATHAN KLEIN, Theory, Arranging, Ensemble

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



Guitar Ensemble directed by William Leavitt.



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.

ROBERT KNABEL, Woodwinds

B.M., University of Southern California; graduate studies, University of Idaho. Clarinet with Mitchell Lurie, flute with Roger Stevens, saxophone with Harvey Pittel; composition with Ramiro Cortez, Robert Linn, Ellis Knotts. Professional performing artist.

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, Chairman, Brass Department; Trumpet

B.M., Boston University. Private study under George Mager. Lead trumpet, Schubert Theatre. Recognized authority on breath control and embouchure problems. Former brass instructor in Greater Boston public schools. Author of *Chord Studies for Trumpet*.

PETER KREEFT, Philosophy

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

ROBERT LACEY, 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.

TONY LADA, Trombone, Arranging, Ensemble

B.M., Berklee College of Music; M.M. (candidate), New England Conservatory of Music. Professional performer with many groups including Tony Bennett, Supremes, Temptations, Sammy Davis, Jr. Tours with Buddy Rich, Woody Herman, Glenn Miller and Hugo Winterhalter.

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

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

STEVEN 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.

JACK LOWTHER, Theory, Ensemble, Music Education

A.B. (Music Education) West Liberty State College; M. Mus. Ed., University of Kentucky. Former Assistant Band Director, University of Kentucky. Former Instructor, Ohio and West Virginia Public Schools. Professional performing artist with Glen Miller band, Broadway shows, Woody Herman, George Kirby and Shirley Bassey.

RICHARD LOWELL, Theory, Ensemble

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

STEVE LOWRY, Theory, Arranging, Ensemble

B.M., Berklee College of Music; studies in Music Education, Montclair State College; graduate U.S. Naval School of Music. Professional performing artist for theatrical productions; club dates with Johnny Ray, Del Shannon, Three Degrees. Concert performances with Young Rascals, Guess Who and other groups.

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.

OSBOURNE W. McCONATHY, French Horn

B.S. in Music, New York University; fellowships in conducting, Juilliard Graduate School of Music. Solo horn of National Symphony Orchestra, Washington, D.C., and Rochester Philharmonic Orchestra, New York; member, Boston Symphony Orchestra.

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*.

JOHN McLAUGHLIN, Arranging, Theory, Ensemble

B.M. (Music Education and Composition), Berklee College of Music; graduate U.S. Naval School of Music. Performing artist with Naval Band and numerous professional groups.

URIEL MESHOULAM, Psychology

B.A., Hebrew University of Jerusalem; Ph.D., State University of New York; graduate seminar studies with Viktor Frankl, Dusquesne University. Internship in Clinical Psychology, Harvard University and Cambridge Guidance Center. Former Research Assistant in Psychology, State University of New York. Practicum in psychological testing and psychotherapy, Albany Medical Center, Glens Falls Community Mental Health Center. Publications in *Perceptual and Motor Skills*, *Cortex* and *Aspects of Logotherapy*.

PAT METHENY, Guitar

Former instructor in Guitar, University of Miami. Teacher at numerous summer jazz camps throughout the country. Featured at many jazz festivals with own group and as guest soloist. Performances with Gary Burton, Clark Terry, and others.

GEORGE MONSEUR, Conducting

B.M., Arizona State University; M.M., New England Conservatory of Music. Conducting with Attilio Poto, Leon Barzin and seminars with Leonard Bernstein and Leopold Stokowski. Concerts at Jordan Hall, Carnegie Hall, Tanglewood and with numerous civic orchestras. Appearances with National Radio/Television Orchestra of Greece and National Symphony of Costa Rica. Recipient of Frank H. Beebe award for European study.

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.

Instructor Charlie Mariano performs with the Thursday Night Dues Band.



JEFF MORRISON, Piano, Arranging, Theory, Ensemble

Graduate U.S. Naval School of Music. Undergraduate studies at Olympic College, University of Washington, and Berklee College of Music. Special studies at Juilliard School of Music. Concert performances; radio and TV recording experience. Private teaching in Washington, Bermuda and New England. Professional engagements in Europe, Bermuda and New England. Professional arranger.

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, Solfege, Theory, Music Education, Choral Ensemble

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. Music Director, Cambridge Chorale.

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. Studies with Cozy Cole.

ROBERT PATTON, Woodwinds

B.M.Ed., Temple University. Studies with Ronald Reuben and Murray Danitz, Philadelphia Orchestra; improvisation/composition with Dennis and Adolph Sandoli. Professional performance and recording artist for theatre orchestras and variety of jazz/rock groups. Appearances for extended Lincoln Center jazz lecture series under auspices of Ford Foundation.

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.

WILLIAM PERRONE, Theory, Ensemble

B.M., Berklee College of Music, former instructor in instrumental music in public schools of Massachusetts. Professional performing experience throughout the New England area.

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, Trombone

B.M., Texas Christian University; M.M., University of Houston. Former instructor, public schools of Houston and Fort Worth. Trombone with Gordon Sweeney and Al Lube. Performances with Houston Symphony, Fort Worth Ballet Orchestra, Texas Boys Choir and various entertainment groups. Theory and Composition with Michael Horvit.

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 Education Exchange Specialist to Malaysia. Berklee alumnus.

KENNETH PULLIG, Arranging, Theory, Ensemble

B.S., University of Connecticut; B.M., Berklee College of Music. Professional performing artist with many groups including the Cantata Singers and the New Opera Theater.

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.

ROBERT ROSE, Theory, Ensemble

Professional Diploma, Berklee College of Music. Professional performing artist and teacher in the Boston area. Appearances with Diana Ross. Arranger for Sounds Unlimited and various radio-TV commercials.

JAMES ROSENBLUM, Theory, Ensemble, Woodwinds

B.A., Brandeis University; M.A., City College of New York. Special studies, Paris Conservatory of Music. Professional performing artist with experience in variety of idioms. Appearances with numerous groups throughout New England area.

GARY T. RUGGIERO, Theory, Ensemble

B.M., Berklee College of Music; M. Mus. Ed (candidate), Boston Conservatory of Music. Professional performing artist with groups in Pennsylvania and New England.

RAYMOND SANTISI, Piano, Arranging, 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, Bobby Hackett, Charlie Ventura.

FRED D. SCHMIDT, Theory, Ensemble, Music Education

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.

BEN SILVER, Theory, Piano, Ensemble

A.B., Brown University; graduate study, Florida State University. Former Instructor, Cape Cod Conservatory of Music. Performances of original works in New England and Florida. Active as cellist and guitarist; appearances with many chamber groups and theatre orchestras.

MARTIN SMITH, Piano, Ensemble

B.A., University of Rhode Island; B.M. Berklee College of Music; diploma, U.S. Naval School of Music. Extensive professional arranging experience with Armed Forces Network, Europe, U.S. Army Show Band, Europe, and Stuttgart Radio Orchestra. Active performer throughout New England area.

PAUL SMITH, History and Political Science

A.B., Wheaton College; A.M., Boston University; Ph.D., 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.

JEFFREY STOUT, Theory, Ensemble

B.S. Westchester State College; M.M., New England Conservatory of Music. Former Instructor in instrumental music and general music, Pennsbury District (PA) Public Schools. Featured soloist, Buddy Rich Orchestra. R.C.A. recording artist. Appearances with Tony Bennett, Judy Garland, Smokey Robinson.

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."

KEN TAFT, Guitar, Ensemble

Professional guitarist for theatrical productions throughout New England area. Numerous club dates with variety of groups in Boston and New York, including Danny and The Juniors. Former private instructor in guitar in Rhode Island.

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.

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 artist such as Peggy Lee, Andy Williams, Johnny Mathis, Peter Nero and Danny Kaye. Private teaching experience throughout New England area.

**ALEXANDER ULANOWSKY, Chairman, Harmony Department;
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. Professional jazz and studio work in New York and Sweden; toured with Buddy Rich band.

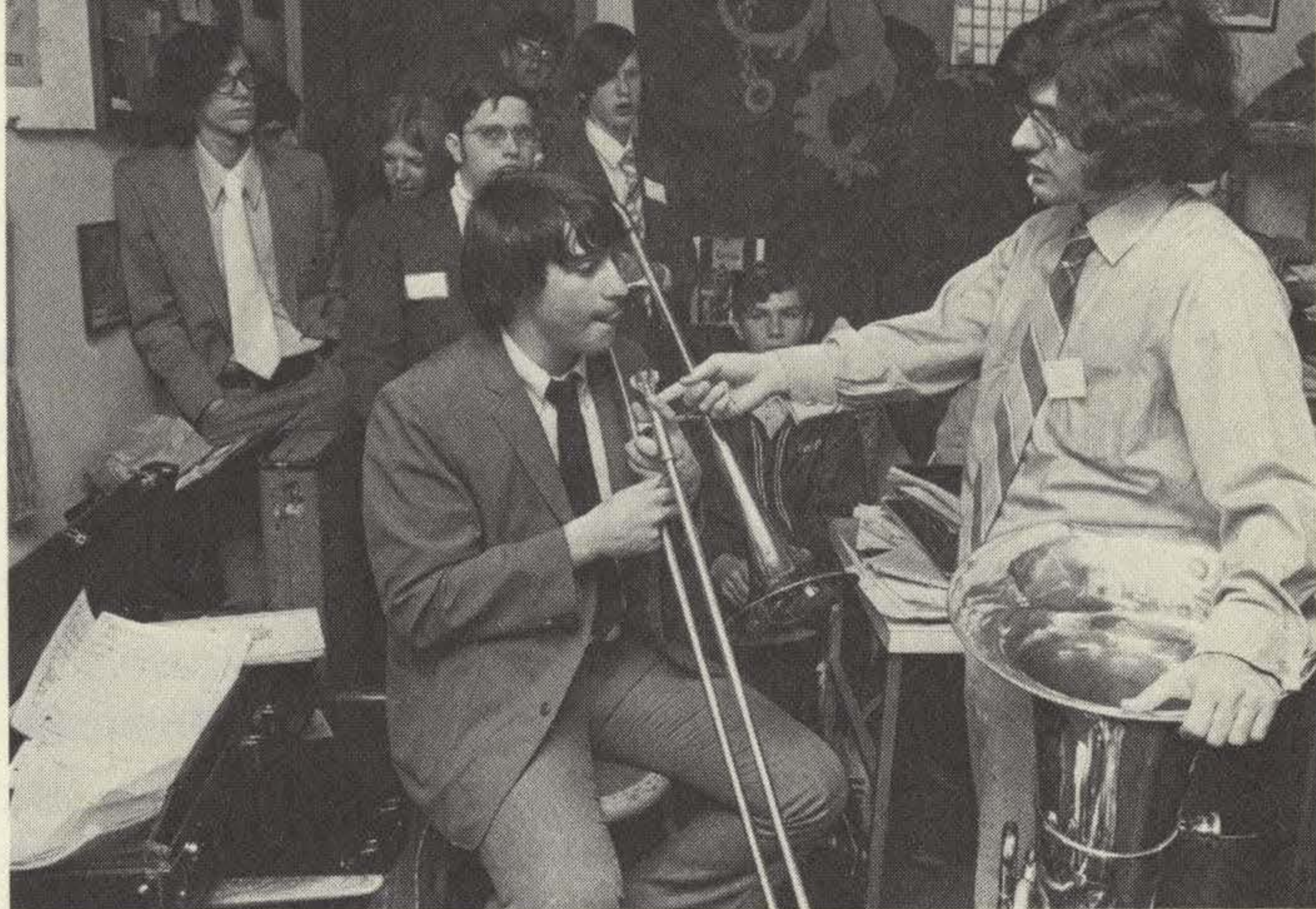
STEVEN VEIKLEY, Arranging, Theory, Ensemble

B.A., University of Northern Colorado. Former instructor in Brass with Brookline Music School. Featured trumpet soloist with U.S. Army Band in Europe. Professional performing artist in Boston area. Extensive experience in variety of styles and idioms. Berklee alumnus.

JOSEPH E. VIOLA, Chairman, Woodwind Department

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 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.

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



JOHN VOIGT, Librarian

A.B. Boston State College; Diploma, U.S. Naval School of Music; M.L.S., Simmons College. Prose works published by Intrepid and Olympia press. Rock and Roll bibliography/ discography published by Wilson Library Bulletin. String bass in concert appearances with Michael Mantler, Gunter Hampel, Jean-Lee, Perry Robinson, Darius Brubeck, and Heike Sarmanto. Club dates with Jan Hammer and the Three Degrees. Member of the Boston production of the rock musical "Hair." Leader of avant-garde jazz group, Music of the Spheres. Member of New England Chapter of the Music Library Association.

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. TV appearances on Sonya Hamlin show.

DOUGLAS WACHOUPE, Trombone

A.A. Brevard College; B.M., Curtis Institute of Music; M.M., New England Conservatory of Music. Instructor in Brass, Weymouth and Cohasset Public Schools and South Shore Conservatory. Performances with Boston Symphony, Boston Pops, Boston Opera Company, Boston Ballet and numerous civic symphony orchestras. Active in many theater orchestras, including the Schubert, Colonial and Chateau d'Ville.

PAUL WAGNER, Woodwinds, Arranging, Theory, Ensemble

B.S., University of Bridgeport; alumnus, Berklee College of Music. Former Instructor in public schools of Trumbull, Stamford, Conn. and Wakefield, Mass. Private teaching throughout Eastern Massachusetts and Southern Connecticut. Professional performing and recording artist. Arranger for numerous vocal/instrumental groups. Member, Kappa Delta Pi Honor Society in Education.

ROBERT WAGNER, Percussion, Ensemble

B.A., Western Illinois University. Professional performing artist. Experience with variety of commercial and traditional ensemble groups. Member, Society for Ethnomusicology, Percussive Arts, and National Association of Jazz Educators.

WAYNE WARD, Conducting, Theory, Piano, Music Education

B.A., Tufts University; M.M., Eastman School of Music. Former Instructor of theory and vocal music, Dansville, N.Y. public schools. Music Director of 1973 Newport Music Festival and experienced choral/choir director. Professional accompanist and coach. Compositions in a variety of media.

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

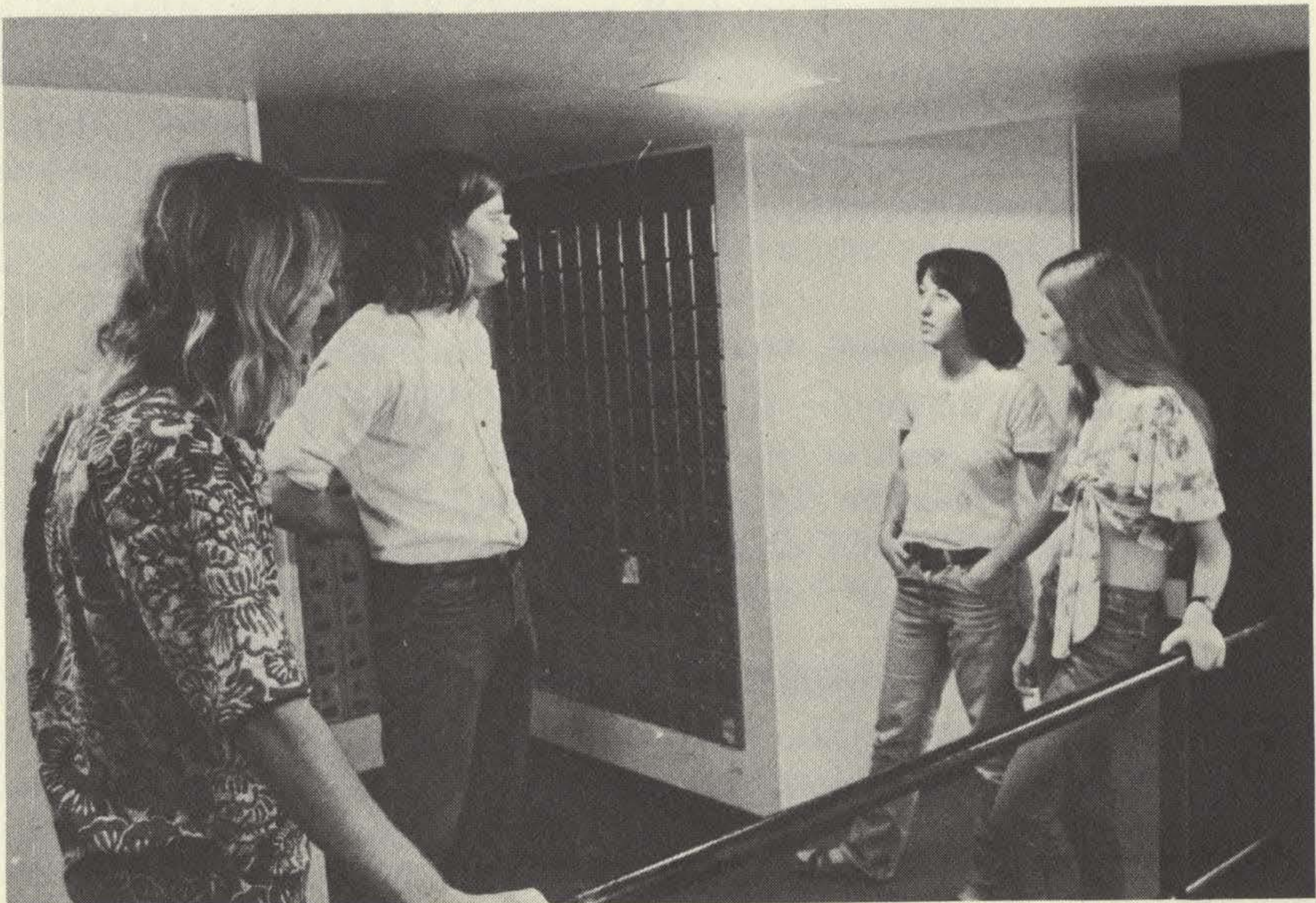
Trombone with John Coffey. Professional arranger and leader of his own group. Former instructor and counselor in charge of brass at the secondary level for Tanglewood in Stamford Music Clinic. Berklee alumnus.

JAMES WILLIAMS, Piano, Ensemble

B.S. in Music Education, Memphis State University; Performance and extensive professional experience with own trio, quintet and various other groups.

BRET WILLMOT, Guitar

Undergraduate studies, Merritt College and California State University. Former Instructor at Roger Calkins Music and the Music Complex of California and Scorpio Music, Boston. Extensive professional experience in clubs throughout New England and California areas.



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 Hildegarde; 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.

TED WOLFF, Vibraphone, Ensemble

Professional performing artist for the Cultural Exchange Program of Boston (*Summerthing*); performances for Channel 5 TV (Sonya Hamlin Show) and Channel 7. Special appearances for WBUR Radio. Private instructor in vibes in Boston area.

ORVILLE WRIGHT, Piano, Ensemble

Diploma, Berklee College of Music. Professional performing experience throughout U.S. Accompanist with Harry Belafonte. Appearances at International Exposition in Montreal, Caesar's Palace, Las Vegas and the Hollywood Amphitheatre.

STEVE YOUNG, Bassoon

Undergraduate studies, Eastern New Mexico University; Berklee alumnus. Bassoon with John Miller (Minnesota Symphony), Stephen Maxym (Metropolitan Opera) and Phillip Kolker (Baltimore Symphony). Former bassoonist with National University Symphony of Mexico and Santa Fe Opera; Boston engagements include Boston Ballet, Boston Opera Co., Cantata Singers and orchestras of the Schubert and Colonial theatres. Extensive private teaching experience in Boston area.

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 Isbella Stewart Gardner Museum. Awarded Koussevitsky Memorial Fund Scholarship in chamber music. Former instructor in piano at Boston University. Piano debut, Jordon Hall. Author, *Scale Patterns for Keyboard*.

GEORGE ZONCE, Theory, Ensemble

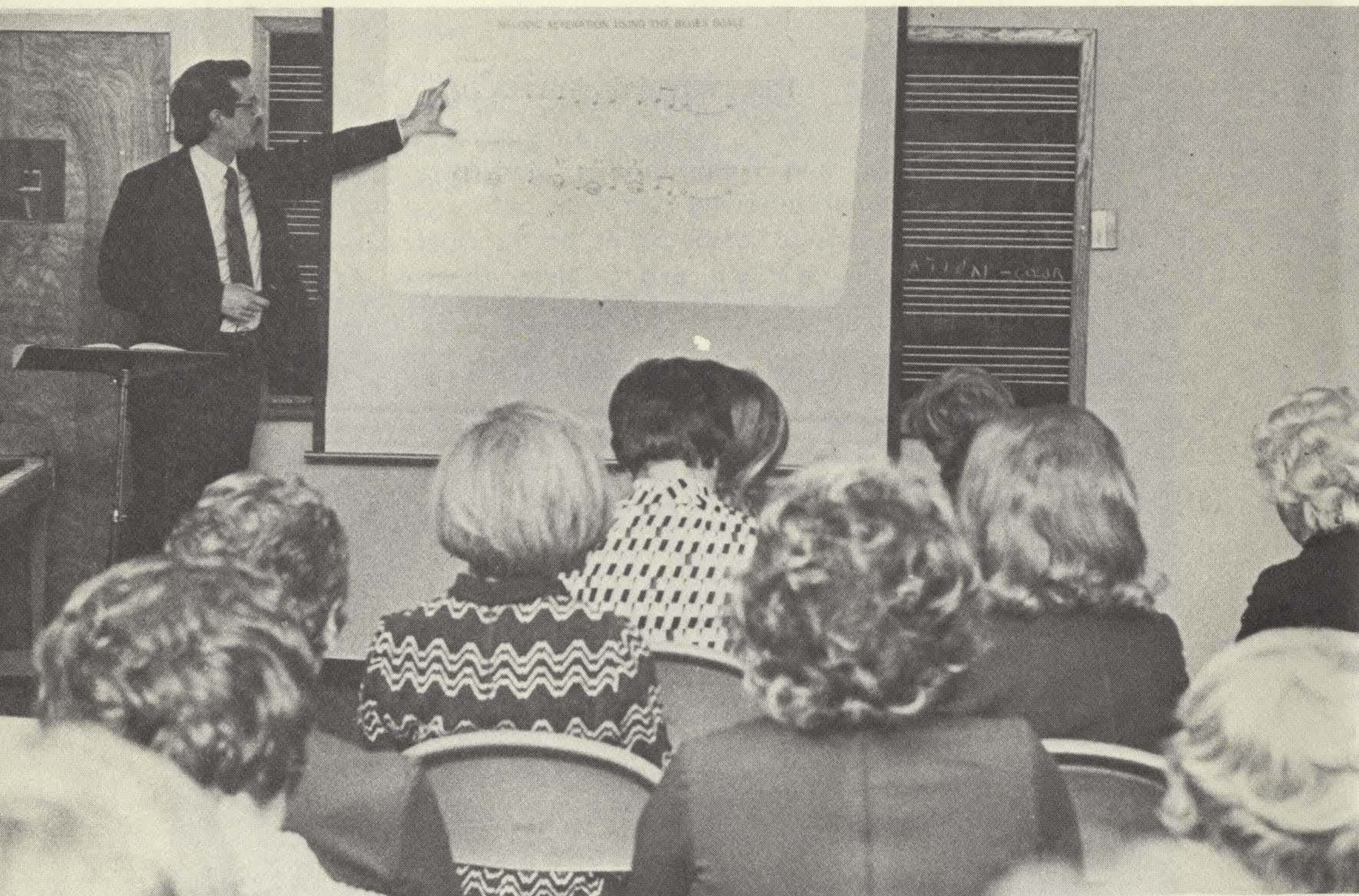
B.M., Berklee College of Music; special studies Navy School of Music. Trumpet with Armando Ghitalla. Performances with Buddy Rich, Petula Clark, Mel Torme, Burt Bacharach.

Curriculum

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

Two principal programs are available:

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



Instructor Ted Pease in score analysis class.

THE FIRST YEAR CURRICULUM

The first year curriculum for all students — whether on a Diploma or Degree* program — is in accordance with the following outline.

		Credits†
HAR 1-200	Harmony	6
ARR 1-200	Theory/Arranging	6
ETR 1-200	Ear Training	6
LST 1-200	Listening/Analysis	4
PRI 1-221	Instrument (Principal)	4
ENS 1-225	Ensemble	4
		30 (36)*

All of the freshman courses above are offered simultaneously on six levels:

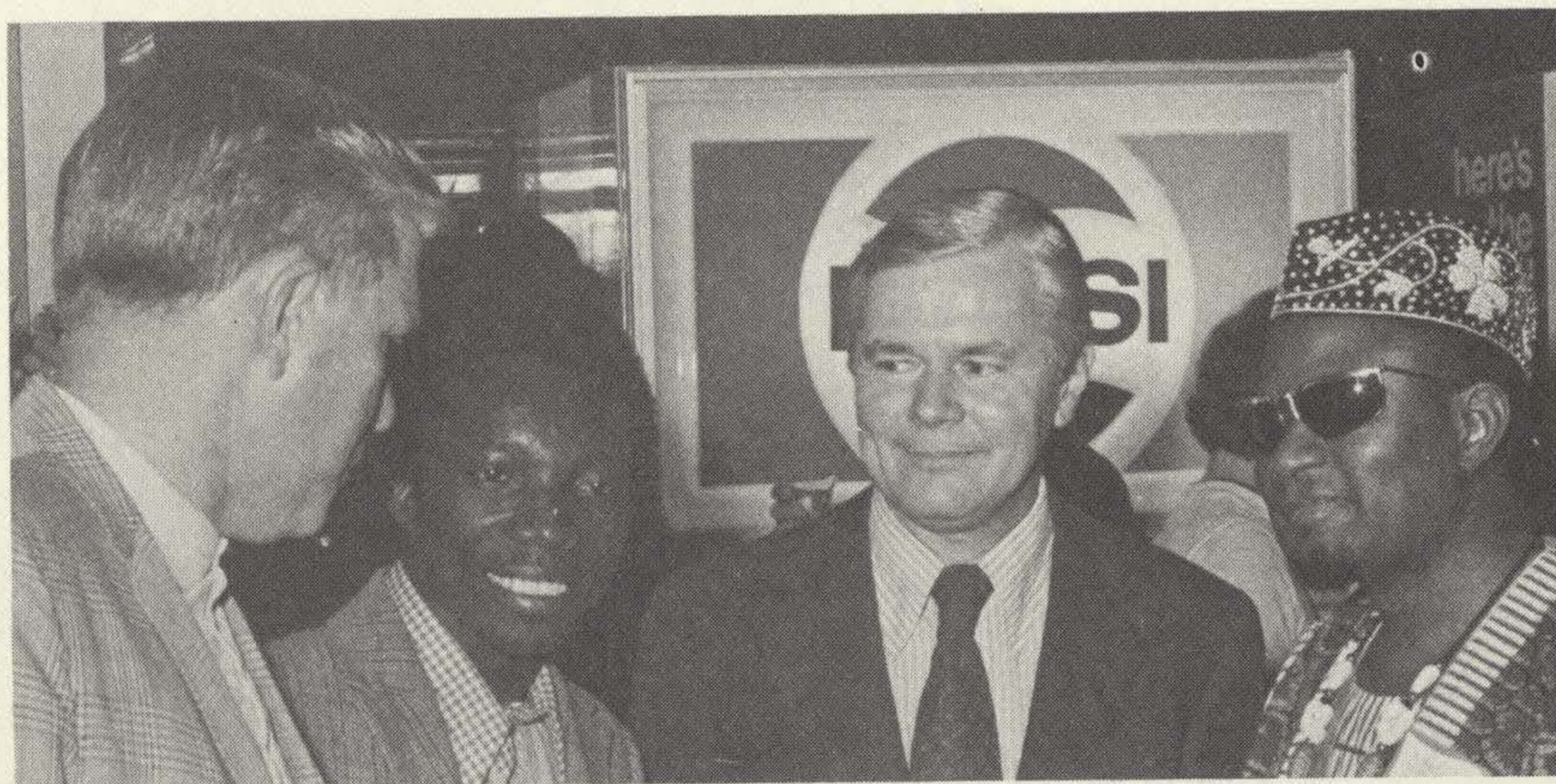
Levels I & II	BASIC
Levels III & IV	INTERMEDIATE
Levels V & VI	ADVANCED

Initial placement in a given level is determined by audition, testing and counseling. During the first year of study, any student may subsequently place out of any given level into any other level in accordance with demonstrated ability. Confirmation of the declared major field takes place during the second semester of study.

* *In addition to the standard first year music program, Degree students will also take one year of English Composition/Literature (6 Credits)*

† *A semester credit is equivalent to one hour class (lecture course) per week for one semester.*

Left to right — Norman Gaudet, faculty; Thomas Doughan, student from Ghana; Roderick Nordell, assistant chief editorial writer — Christian Science Monitor, member of the Board of Trustees; and Abraham S. Ankrah, Vice-Consul of Ghana meet at reception for foreign students.



POST-FRESHMAN COURSES LEADING TO THE DEGREE OF BACHELOR OF MUSIC

MAJOR IN COMPOSITION

SECOND YEAR

Harmony	4
Counterpoint	4
Composition	4
*Electives: Arranging, or Composition/Analysis, or Performance, or Harmony, or General Music	8
Instrument (Principal)	4
Ensemble	2
Solfege	2
History/Literature of Music	4
History of Western Civilization	<u>6</u>
	38

THIRD YEAR

Harmony	2
Counterpoint	4
Composition	4
Composition Style/Analysis	4
*Electives: Arranging, or Composition/Analysis, or Performance, or General Music	4
Instrument (Principal or Approved Elective)	4
Ensemble	2
Conducting	2
Brass Class	2
Academic (General Education) Electives	<u>12</u>
	40

FOURTH YEAR

Composition	4
*Electives: Arranging, or Composition/Analysis, or Performance, or General Music	8
Scoring for Strings	2
Scoring for Full Orchestra	2
Instrument (Principal or Approved) Elective	4
Ensemble	2
String Class	2
Clarinet Class	2
Fine Arts	2
Physical Science	6
Academic (General Education) Elective	<u>6</u>
	40

The above course outline is subject to change as the result of varying levels achieved during the Freshman year, advanced placement, transfer credit and/or possible deficiencies.

*See *Music Electives*, p.

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 19th 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.



Conducting class with William Maloof

MAJOR IN MUSIC EDUCATION

The Music Education Program is designed to prepare qualified students to teach all aspects of public school music. Both traditional and innovative approaches are used to develop competence in vocal and instrumental areas through practical experience with standard and contemporary literature. The teaching-learning process culminates with an intensive program of observation and student teaching in secondary schools of the Greater Boston area.

All Music Education majors should have demonstrated reasonable academic competence in their secondary school studies, and a minimum G.P.A. of 2.7 is expected on the college level.

SECOND YEAR

Harmony	4
Composition/Traditional Harmony	4
*Electives: Arranging, or Composition/Analysis, or Performance, or Harmony, or General Music	4
Instrument (Principal)	4
Keyboard	2
Ensemble	2
Solfege	2
Clarinet Class	2
Flute Class	1
Percussion Class	1
History/Literature of Music	4
History of Western Civilization	<u>6</u>
	36

THIRD YEAR

Counterpoint	4
*Electives: Arranging, or Composition/Analysis, or Performance, or Harmony, or General Music	4
Instrument (Principal)	4
Keyboard	2
Ensemble	2
Conducting	2
Brass Class	2
Music Ed. Observation	2
Music Ed. Methods (Elementary/Secondary)	6
Psychology	6
Academic (General Education) Elective	<u>6</u>
	40

FOURTH YEAR

Scoring for High School Band/Orchestra	2
Scoring for High School Jazz Ensemble	2
Instrument (Principal or Approved Elective)	4
Ensemble	2
Vocal Methods/Materials	1
String Class	2

Double Reed Class	1
Practice Teaching	6
Practice Teaching Seminar	2
Instrumental Methods/Materials	1
Fine Arts	2
Physical Science	6
Philosophy of Education	<u>6</u>
	37
MAJOR IN APPLIED MUSIC (PRINCIPAL INSTRUMENT)	
SECOND YEAR	
Harmony	4
Composition/Traditional Harmony	4
*Electives: Arranging, or Composition/Analysis, or Harmony, or Performance, or General Music	8
Instrument (Principal)	6
Ensemble	2
Solfege	2
History/Literature of Music	4
History of Western Civilization	<u>6</u>
	36
THIRD YEAR	
Counterpoint	4
*Electives: Arranging, or Composition/Analysis, or Harmony, or Performance, or General Music	4
Instrument (Principal)	6
Ensemble	4
Conducting	2
Repertory Studies	4
Academic (General Education) Electives	<u>12</u>
	36
FOURTH YEAR	
*Electives: Arranging, or Composition/Analysis, or Harmony, or Performance, or General Music	8
Instrument (Principal)	10
Ensemble	4
Fine Arts	2
Physical Science	6
Academic (General Education) Elective	6
†Senior Recital	<u>0</u>
	36

The above course outline is subject to change as the result of varying levels achieved during the Freshman year, advanced placement, transfer credit and/or possible deficiencies.

*See *Music Electives*, p. 63

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

THE PROFESSIONAL DIPLOMA PROGRAM

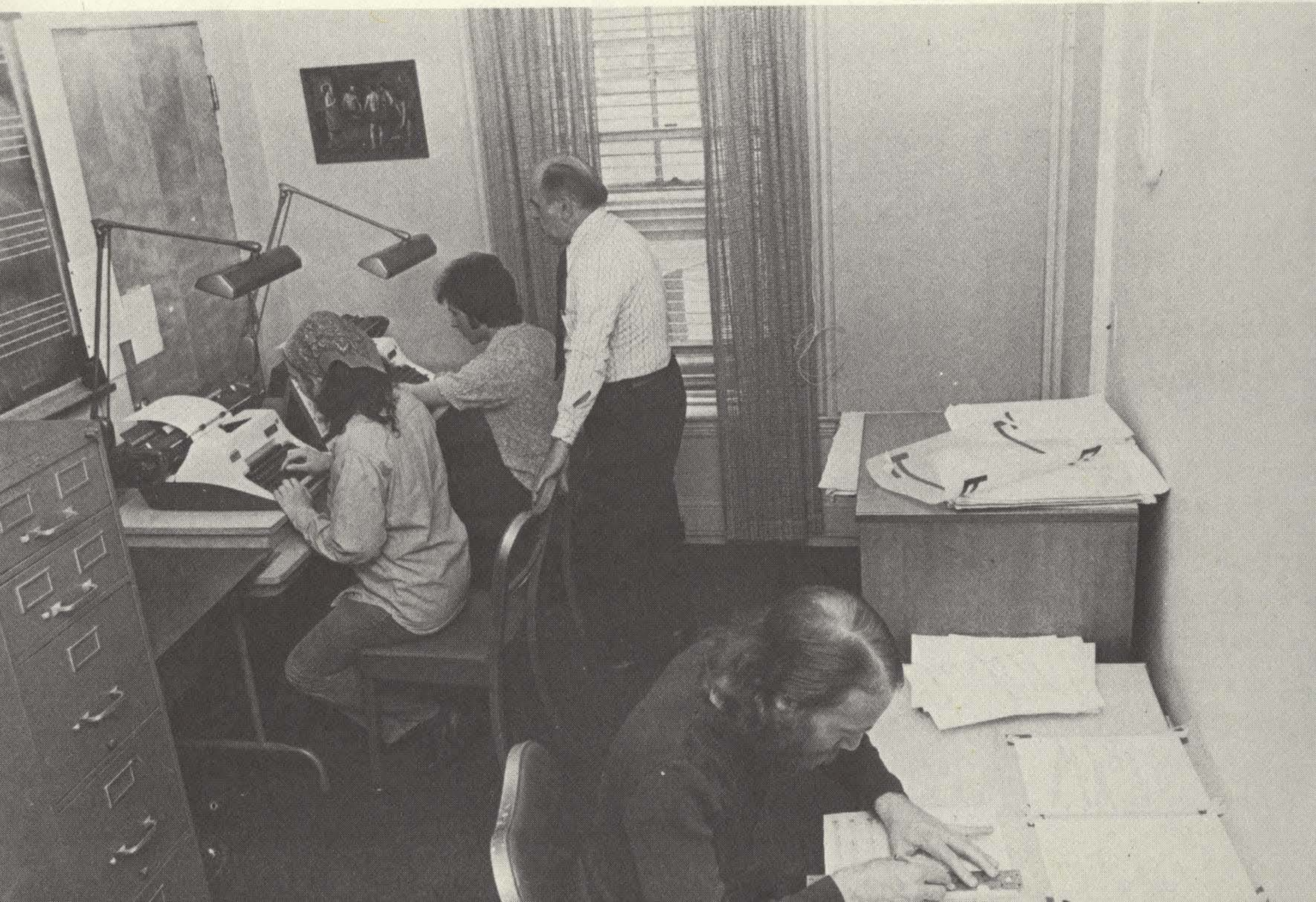
The Professional Diploma is awarded to students who complete all core subjects in their chosen area of study and demonstrate satisfactory technical proficiency in Arranging-Composition or Instrumental Performance. The Diploma program is devoted entirely to the study of music and does not include the academic courses required of degree-course students.

The intensive concentration of musical subjects 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.

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Music Typing class



THE FIRST YEAR CURRICULUM

The first year curriculum for all students — whether on a Diploma or Degree program — is in accordance with the following outline.

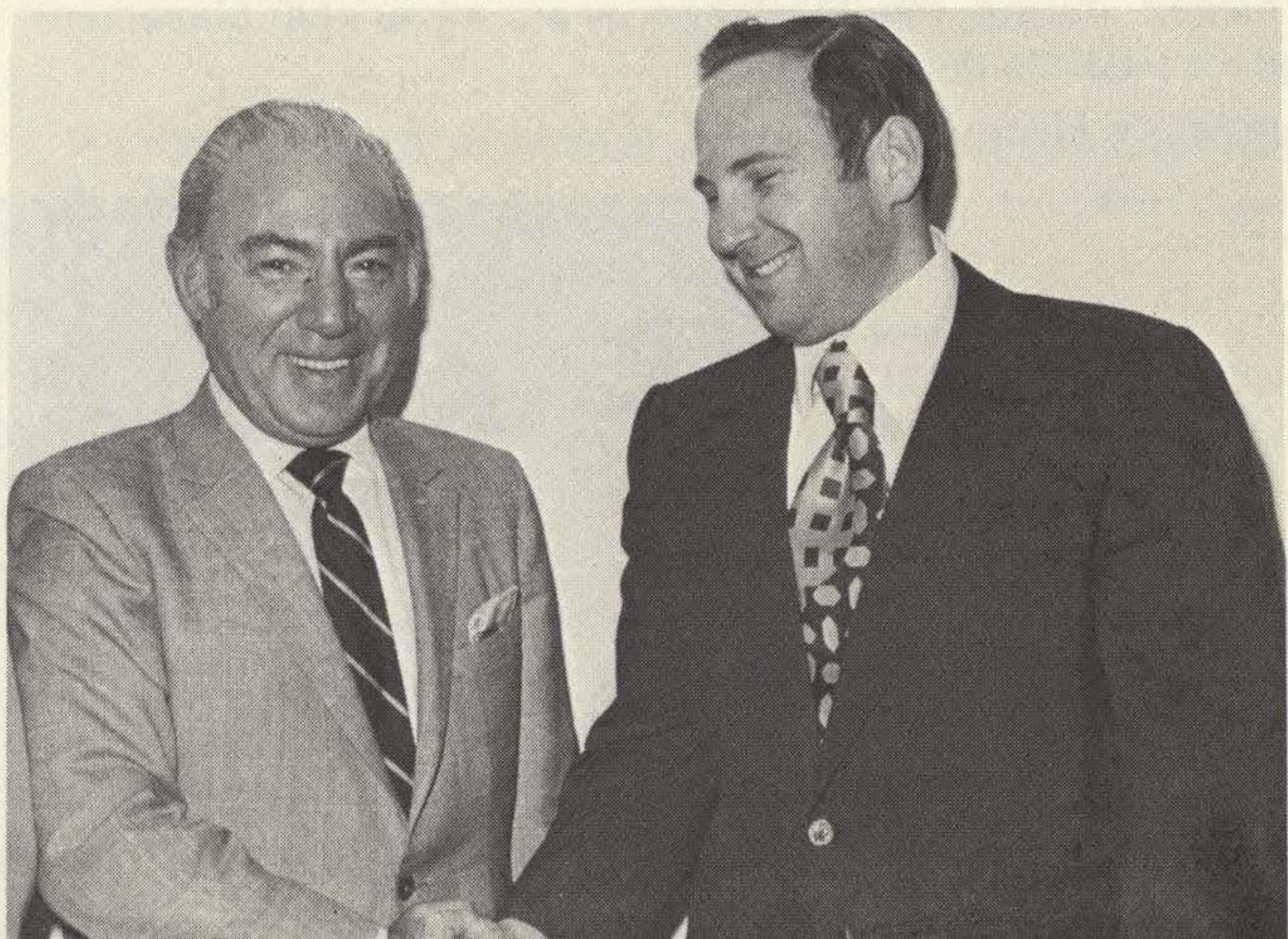
			Credits
HAR	1-200	Harmony	6
ARR	1-200	Theory/Arranging	6
ETR	1-200	Ear Training	6
LST	1-200	Listening/Analysis	4
PRI	1-221	Instrument (Principal)	4
ENS	1-225	Ensemble	4
			30

All of the freshman courses above are offered simultaneously on six levels:

Levels I & II	BASIC
Levels III & IV	INTERMEDIATE
Levels V & VI	ADVANCED

Initial placement in a given level is determined by audition, testing and counseling. During the first year of study, any student may subsequently place out of any given level into any other level in accordance with demonstrated ability. Confirmation of the declared major field takes place during the second semester of study.

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*.



POST-FRESHMAN DIPLOMA COURSES

MAJOR IN ARRANGING/COMPOSITION

SECOND YEAR

Harmony	4
Counterpoint	4
Composition/Traditional Harmony	4
* Electives: Arranging, or Composition/Analysis, or Harmony, or performance, or General Music	8
Instrument (Principal)	4
Ensemble	4
Ear Training	2
	<hr/> 30

THIRD YEAR

Harmony	2
* Electives: Arranging	8
Harmony, or Composition/Analysis	4
Performance, or General Music	4
Instrument (Principal)	4
Ensemble	4
Conducting	2
Ear Training	1
	<hr/> 29

FOURTH YEAR

* Electives: Arranging	8
Harmony, or Composition/Analysis	8
Performance, or General Music	4
Scoring for Strings	2
Scoring for Full Orchestra	2
Instrument or Approved Elective	4
Ensemble	4
	<hr/> 32

The above course outline is subject to change as the result of varying levels achieved during the Freshman year, advanced placement, transfer credit and/or possible deficiencies.

*See *Music Electives*, p 63

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

SECOND YEAR

Harmony	2
* Electives: Performance	2
Arranging, or Harmony, or General Music	4
Melody/Improvisation	6
Instrument (Principal):	4
Instrument (Elective)	4
Ensemble	6
Ear Training	2
	<hr/>
	30

THIRD YEAR

Harmony	2
* Electives: Performance	4
Arranging, or Harmony, or Composition/Analysis, or General Music	6
Melody/Improvisation	4
Instrument (Principal)	4
Instrument (Elective)	4
Ensemble	6
Ear Training	2
	<hr/>
	32

FOURTH YEAR

* Electives: Performance	4
Arranging, or Harmony, or Composition/ Analysis, or General Music	4
Instrument (Principal)	4
Instrument (Elective)	4
Ensemble	6
Rehearsal Techniques	2
Recital Seminar	2
Repertory Studies (Literature & Materials)	4
Senior Recitals (2)	0
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	30

The above course outline is subject to change as the result of varying levels achieved during the Freshman year, advanced placement, transfer credit and/or possible deficiencies.

*See *Music Electives*, p. 63

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.

Instructor Gary Burton teaches four mallet technique during private lesson.



Description of Courses *

HAR 1-200

HARMONY. Course content, according to level, is based upon 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

HAR 2

HARMONY 2. Continued exploration of modern chord progression. Dominant and secondary dominant relationships. Chord patterns. Passing diminished chords. Minor key chord progression. Sub-dominant minor.

2 credits

HAR 3

HARMONY 3. Extension of principles of modern chord progression. Analysis and synthesis of progressions found in current popular music. Substitute dominant chords. Modulations. Blues progressions. Diminished chord patterns and appropriate substitutions.

2 credits

HAR 4

HARMONY 4. Continued principles of modern chord progression. Deceptive resolutions. Melody/harmony relationships. Extended endings and turn-arounds. Line cliches. Minor key and modal progressions. Correction and/or reharmonization of standard progressions.

2 credits

HAR 5

HARMONY 5. Continued extensions of principles of modern chord progression. Linear control of harmony and advanced harmonization techniques. Extended reharmonization, Constant Structures. Continuation of modal harmony.

2 credits

*For additional course descriptions, See *Music Electives*, p. 63

3-403

COUNTERPOINT. 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. 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. Three-part and four-part counterpoint. Motets, canons and fugues. Contrapuntalization of harmony.

2 credits, each semester

5-603 E

COUNTERPOINT. Species and free counterpoint in traditional style. Modal counterpoint, modulating counterpoint. Canon and Inventions.

2 credits, each semester

3-404

COMPOSITION. 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

5-604

COMPOSITION. 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. 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 STYLE/ANALYSIS. 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

ARR 1-200

THEORY/ARRANGING. Course content according to level, is based upon basic theory; transposition techniques; principles of melodic analysis. Two part writing. Principles of melodic embellishment, harmonic continuity 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, each semester

ARR 2

ARRANGING 2. Principles of melodic embellishment and harmonic continuity. Complete discussion of close and open position harmonization in three and four parts. Principles of harmonic tension and approach techniques. Background writing. Students produce and hear complete arrangements for various instrumental combinations.

3 credits, each semester

LST 1-200

LISTENING/ANALYSIS. A course designed to acquaint the student with the principal elements of music through analytical listening. Students are exposed to numerous musical styles on a variety of levels.

1 credit, each semester

MEL 3-4

MELODY/IMPROVISATION: 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

MEL 5-6

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

2 credits, each semester

715

SCORING FOR HIGH SCHOOL BAND/ORCHESTRA. The orchestration of traditional works for concert band, marching band, woodwind-brass ensembles and orchestra. Principles of score layout, articulation and part-extraction.

2 credits, each semester

815

SCORING FOR HIGH SCHOOL JAZZ ENSEMBLE. Principles of orchestration for the junior high and high-school stage band. Problems of range, instrumental imbalance and arrangement grade-level. Study of representative scores.

2 credits, each semester

716

SCORING FOR STRINGS. Discussion of string instruments, their special effects and proper notation. Principles of string orchestration and voicing techniques.

2 credits, each semester

816

SCORING FOR FULL ORCHESTRA. Orchestration techniques for full symphony orchestra. Illustrations from representative scores.

2 credits, each semester



Faculty member
Joe Hunt
coaches
percussion
student

Lionel Hampton
with Brazilian
student
Claudio Caribe.



MUSIC ELECTIVES

2 credits, each semester (each course)

Electives in Arranging, Composition/Analysis, Performance, Harmony and General Music may be selected and/or scheduled in any semester of the sophomore, junior, and senior year subject to fulfillment of prerequisites, availability of electives chosen, and total course load (maximum course load subject to approval).

Arranging Electives

EMA 133

JAZZ/ROCK INSTRUMENTATION. A study of the instruments of the jazz/rock orchestra (woodwinds, brass and rhythm section instruments will be covered). Detailed discussion of the principles underlying instrumental construction, fingerings, tone quality and available writing styles. Discussion of technical strengths and weaknesses, range restrictions, instrumental flexibility and blending.

EMA 137

ARRANGING 2. Principles of melodic embellishment. Harmonic continuity. Harmonization of melody in three and four parts. Principles of harmonic tension and approach techniques. Background writing. Students produce and hear complete arrangements for various instrumental combinations.

This is a required course for all majors except Instrumental Performance and will automatically be scheduled.

EMA 101

VOICINGS DERIVED FROM CHORD SCALES. 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.

EMA 113

DIRECTED STUDY IN ARRANGING. Emphasis on individualized instruction which will give student writers the chance to absorb the technical material learned in Arranging 1 and 2 and apply it to various arranging situations with the musical guidance of the instructor. Written arrangements and score analysis required.

EMA 129

POP STYLE VOCAL ARRANGING. An exploration of the various techniques used in writing for vocal ensembles. Analysis of contemporary stylists, including Anita Kerr, Robert Shaw and Greg Smith. Arranging procedures involved in musical comedy. Analysis of contemporary pop operas such as "Jesus Christ Superstar" and "Tommy". Various vocal projects assigned.

EMA 131

ARRANGING IN THE ROCK IDIOM. 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 repertory.

EMA 132

ROCK ARRANGING FOR THE RECORDING STUDIO. Discussions cover writing for the rhythm section, one, two, three and four part horn writing, string writing, one, two, three and four part vocal writing. Analyzation of popular song forms and various rock arrangements by Chicago, The Beatles, B, S & T, Stevie Wonder, etc. All discussion is related to recording techniques that pertain to the rock arranger.

EMA 136

RHYTHMIC STYLE ANALYSIS. A survey and analysis of the melodic and harmonic rhythms and rhythmic techniques employed in modern music. Included will be works of Scott Joplin and Louis Armstrong to Gerry Mulligan and Quincy Jones, as well as groups such as Woody Herman, B, S & T, and the Paul Winter Consort. Recognition and reproduction of rhythmic styles and special effects. Emphasis in developing rhythmic perception. Final project required.

EMA 141

COMMERCIAL ARRANGING FOR LARGE ENSEMBLE. Emphasis on various jazz and dance band styles. Use of doubling instruments and practical voicings. Commercial string writing as applied to studio orchestras. Use of transposed scores. Motivational writing.

EMA 143

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

EMA 149

ARRANGING FOR THE HIGH SCHOOL JAZZ BAND. Principles of writing for High School Jazz Band including range and instrumental imbalance problems, examination of representative published scores, preparation of scores for publication, and rock arranging for high school groups.

EMA 162

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

EMA 163

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

EMA 191

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

EMA 102

BIG BAND SCORE ANALYSIS. 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. Written arrangements and score analysis projects required.

EMA 104

ADVANCED JAZZ ARRANGING FOR LARGE ENSEMBLE. Also referred to as "Line Writing" Arranging for large ensemble groups utilizing available note voicings and linear techniques.

EMA 107

ADVANCED JAZZ ARRANGING FOR LARGE ENSEMBLE. 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.

EMA 108

ADVANCED JAZZ ARRANGING FOR SMALL ENSEMBLE. Jazz arranging for small groups of up to eight pieces.

EMA 111

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

EMA 112

ARRANGING IN EARLY JAZZ STYLES. 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.

EMA 213

DIRECTED STUDY IN ARRANGING. Emphasis on individualized instruction which will give student writers the chance to absorb the technical material learned in EMA 101 (Voicings Derived From Chord Scales) and apply it to various arranging situations with the musical guidance of the instructor. Written arrangements and score analysis projects required.

EMA 241

ADVANCED COMMERCIAL ARRANGING FOR LARGE ENSEMBLE. Problems of writing for studio orchestra including woodwinds and strings. Staging and pacing of acts. Collaboration with choreographers on music for dance acts. Orchestration and analyzation of current harmonic practices.

EMA 145

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

EMA 147

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

EMA 262

SCORING FOR FULL ORCHESTRA. Orchestration techniques for full symphony orchestra.

This course is required for all students in the Composition Degree Program and will automatically be scheduled as course 816.

EMA 105

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

EMA 313

DIRECTED STUDY IN ARRANGING. Emphasis on individualized instruction which will give student writers the chance to absorb the technical material learned in EMA 102 (Big Band Score Analysis) and apply it to various arranging situations with the musical guidance of the instructor. Written arrangements and score analysis projects required.

Jeronimas Kacinskas
conducts
college orchestra



Composition Analysis Electives

EMC 123

COMPOSITION OF POPULAR SONGS 1. Analysis of 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.

EMC 159

COMPOSITION 1. Traditional Harmony and basic compositional procedures. Concentration on Modal and Tonal triadic harmony. Figured Bass, Principles of Voice-Leading, Chorale and Homophonic Textures.

This course is required of all students except those in the Instrumental Performance Program and will be automatically scheduled as course 304.

EMC 173

COUNTERPOINT 1. Harmonically derived two-part counterpoint. Harmonically controlled melody as a basis for the study of canon and other contrapuntal forms.

Elective for Instrumental Performance students only. Two levels of counterpoint are offered as required courses in all other programs.

EMC 223

COMPOSITION OF POPULAR SONGS 2. Continuation of course EMC 123.

EMC 259

COMPOSITION 2. Advanced traditional Harmony and intermediate compositional procedures. 7th chords, altered chords, modulation. A continuation of EMC 159.

This course is required of all students except those on the Instrumental Performance Program and will automatically be scheduled as course 404.

EMC 168

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

EMC 171

THE MUSIC OF NORTH INDIA 1. 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 inter-relationship of Indian music, art, language, religion and philosophy.

EMC 273

COUNTERPOINT 2. Continuation of course EMC 173.

Elective for Instrumental Performance students only; two levels of counterpoint are offered as required in all other programs.

EMC 103

ADVANCED CHORD SCALE THEORY. An examination of the tonal possibilities of the chromatic scale and the related harmonic and melodic devices available to the contemporary jazz composer.

EMC 109

IMPROVISATIONAL THEORY AND ANALYSIS. A *lecture course*. Principles of theory as applied to improvisation; analysis of improvisational music and a study of the mechanics of improvisational techniques.

EMC 161

CHORAL COMPOSITION. Traditional scoring techniques for full chorus, with and without instrumental accompaniment. A traditional-style choral composition is required as a class project.

EMC 165

ADVANCED COMPOSITION TECHNIQUES 1. Specific techniques of 20th 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.

This course is required for all students in the Composition Degree program and will be automatically given to them as course 504.

EMC 167

COMPOSITION STYLE ANALYSIS 1. Research into compositional practice and stylistic distinctions in music from the late Romantic to Neo-Classic periods. Analysis of representative works.

This course is required for all students in the Composition Degree Program and will automatically be given to them as course 505.

EMC 169

THE BEETHOVEN STRING QUARTETS. 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.

EMC 170

BARTOK'S CHAMBER MUSIC. Score analysis, discussion and study of Bartok's principal chamber works. Comparison of formal characteristics, scoring and compositional practices.

EMC 271

THE MUSIC OF NORTH INDIA 2. 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.

EMC 172

MUSICAL FORM. A comprehensive survey of the forms in which music has been written from the Renaissance and Baroque through to the 20th Century. Passacaglia, fuque, sonata, rondo and all other forms are historically traced and analyzed, to show their adaptations to each period of musical composition.

EMC 373

COUNTERPOINT 3. Continuation of courses 303A-403A. Harmonically derived counterpoint in three and four parts. Application of contrapuntal techniques to modern chord progression.

EMC 193

FILM COMPOSITION SEMINAR 1. 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.

EMC 194

ELECTRONIC MUSIC 1. 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.

EMC 265

ADVANCED COMPOSITION TECHNIQUES 2. Continuation of course EMC 165.

This course is required for all students in the Composition Degree Program and will be automatically given to them as course 604.

EMC 267

COMPOSITION STYLE ANALYSIS 2. Early 20th Century to the present. Examination of the development in serial, electronic, aleatoric, and experimental composition.

This course is required for all students in the Composition Degree Program and will automatically be given to them as course 605.

EMC 473

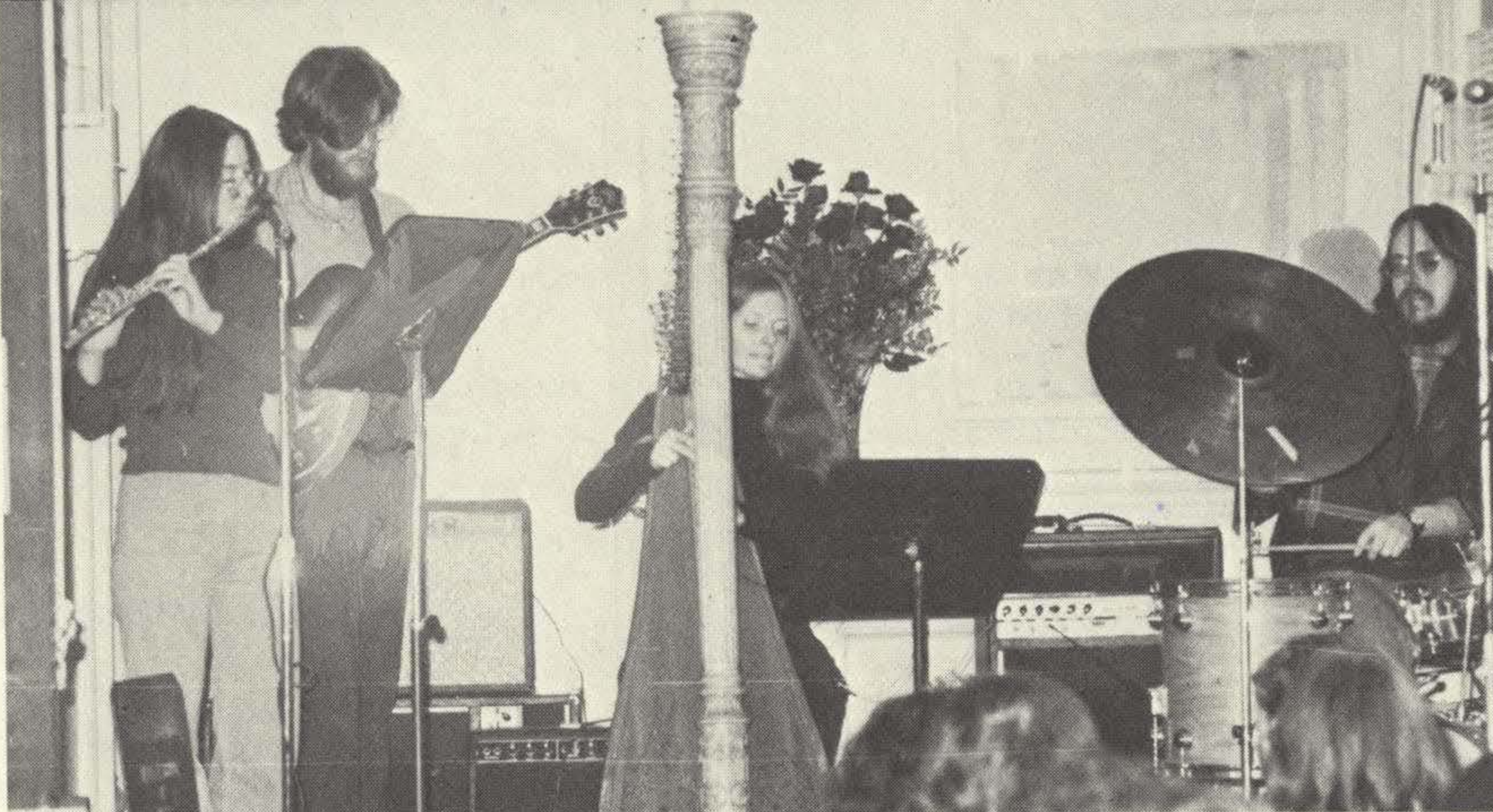
COUNTERPOINT 4. Continuation of course EMC 373. Harmonically derived counterpoint. Further applications of contrapuntal techniques to modern chord progression.

EMC 293

FILM COMPOSITION SEMINAR 2. Continuation of course EMC 193.

EMC 294

ELECTRONIC MUSIC 2. Directed studies in electronic music composition using multiple recording techniques.



EMC 106

JAZZ COMPOSITION. Composition for jazz orchestra. A seminar for advanced students with limited enrollment.

EMC 160

ANALYSIS OF CONTEMPORARY COMPOSITIONAL TECHNIQUES. An analysis of 20th Century composition techniques and their relationship to the jazz composer.

EMC 166

DIRECTED STUDY IN COMPOSITION 1. Sonata form. An extended 3-movement sonata for Piano or for Solo Instrument and Piano.

This course is required for all students in the Composition Degree Program and will automatically be scheduled as course 704.

EMC 174

ADVANCED CONTRAPUNTAL FORMS. An advanced course intended for majors in Composition. Higher contrapuntal forms. Study in round, mirror fugue, passacaglia, and other variation forms.

EMC 394

ELECTRONIC MUSIC 3. Continuation of course EMC 294.

EMC 266

DIRECTED STUDY IN COMPOSITION 2. An extended work for full contemporary orchestra, with or without choral accompaniment. Intended to demonstrate the student's ability to handle large orchestra groups in a coherent, logical manner.

This course is required for all students in the Composition Degree Program and will automatically be scheduled as course 804.

EMC 274

20th CENTURY COUNTERPOINT. 20th Century Counterpoint including: polytonal, non-diatonic, linear dissonant counterpoint; rhythmic and imitative devices; contemporary fugue.

EMC 494

ELECTRONIC MUSIC 4. A continuation of course EMC 394.

Harmony Electives

EMH 424

HARMONY 4. Continued extension of principles of modern chord progression. Deceptive resolutions. Melody-Harmony relationships. Extended endings and turn-arounds. Line cliches. Minor key and modal progressions. Correction and/or reharmonization of standard progressions.

This is a required course in all programs (except Instrumental Performance) and will automatically be scheduled.

EMH 154

PERFORMING HARMONY WORKSHOP 1. Playing harmony parts (2nd, 3rd, and 4th) to a given melody by ear through the use of guide tones. Discussion of chord progressions used in popular and standard songs.

EMH 155

LINEAR HARMONY 1. Working with major tonality harmonic functions as an outgrowth of linear melodic tendencies. Emphasis in aural development, identification of characteristic chord progressions, and reharmonization of tunes. Topics include modulations, introductions and endings.

EMH 183

HARMONIC ANALYSIS 1. Analysis of two-part Bach inventions, themes, sequences, Fibonacci series, tunes, modulation. Related writing projects and their performance.

EMH 524

HARMONY 5. Continued extension of principles of modern chord progression. Linear control of harmony and advanced harmonization techniques. Extended reharmonization.

This is a required course for all Arranging & Composition Diploma and Composition Degree majors and will automatically be scheduled.

EMH 254

PERFORMING HARMONY WORKSHOP 2. Continuation of EMH 154 Performing Harmony Workshop 1.

EMH 255

LINEAR HARMONY 2. Same as Linear Harmony 1 except that it deals with Minor Tonality. Areas to be covered are pure, harmonic, melodic and hybrid minor as well as minor cliches, modal minor harmony, use of non-diatonic chords in minor, and blues progressions.

EMH 283

HARMONIC ANALYSIS 2. Analysis of jazz tunes and more sophisticated song material. Topics include related chord scales, 3 & 4 part non-mechanical voicings, partial structures, voicings in 4ths, upper structure triads. Performance of tunes and writing of original materials.

Performance Electives

EMP 315

MELODY AND IMPROVISATION 3. Continuation of Melody & Improvisation 2. Use of Modes, Introduction to Guide Tones on Common Chord Progressions.

This is a required course for Instrumental Performance majors and will automatically be scheduled.

EMP 121

FUNCTIONAL PIANO FOR THE INSTRUMENTAL PERFORMER 1. For non-piano majors interested in piano as possible doubling. Comping, harmonic continuity through common chord progressions using triads & seventh chords.

EMP 153

THE AMERICAN POP SINGER SINCE 1935. A survey of well known singers including Holiday, Sinatra, Presley, Joplin and others. There will be listening and analysis of the singer's vocal technique as well as student performance.

EMP 157

GUITAR STYLES. Survey and analysis of contemporary guitar styles and effects. Included will be rock, country, latin, soul, etc. and the styles of various artists. Emphasis on actual performance. Assignment of student projects.

EMP 415

MELODY AND IMPROVISATION 4. Continuation of Melody & Improvisation 3. Use of chord scales, guide tones on common chord progressions as a basis for improvisation.

This is a required course for Instrumental Performance majors and will automatically be scheduled.

EMP 221

FUNCTIONAL PIANO FOR THE INSTRUMENTAL PERFORMER 2. Continuation of EMP 121 for the non-piano major. Includes: more advance comping, harmonic continuity through songs, harmonic extensions.

EMP 135

IMPROVISATIONAL TECHNIQUES. Discussion and illustration of various approaches to improvisation in several types of music. Included will be recordings and scores of performing artists.

EMP 146

CLUB DATE WORKSHOP 1. Performance of standard songs, Latin-American songs, waltzes, cha-cha's, etc. utilized in club date or general business work.

EMP 685

EAR TRAINING 6. Record transcriptions of jazz solos from various periods, Classroom analysis and discussion.

This is a required course for Instrumental Performance majors and will automatically be scheduled as 6311.

EMP 187

COMMERCIAL BAND WORKSHOP. How to play and manage a general business job. What you are expected to know as a sideman and as a leader. Analyzing audience response as well as similarities in the Night Club and Social Function businesses.

EMP 515

MELODY AND IMPROVISATION 5. In depth analysis criteria for standard and jazz songs dealing with form, melody, guide tone relationships, harmonic analysis and chord scales. Extension and refinement of chord scale use.

This is a required course for Instrumental Performance majors and will automatically be scheduled as course 513I (Mel/Imp 5).

EMP 246

CLUB DATE WORKSHOP 2. Continuation of EMC 146, Club Date Workshop I.

EMP 176

CONDUCTING 1. Techniques of conducting vocal and instrumental music. Fundamental beat patterns. Discussion and study of terminology, problems of tempo, phrasing and articulation.

Elective for Diploma majors only. This is a required course in all the other programs and will automatically be scheduled as course 529 or 529E.

EMP 179

ADVANCED SOLFEGE 1. A continuation of solfege which will concentrate on atonal music. Books used will include the Modus Novus.

EMP 615

MELODY AND IMPROVISATION 6. Continuation of course EMP 115.

This course is required of Instrumental Performance juniors and will be automatically scheduled as course 613I.

EMP 276

CONDUCTING 2. Continuation of course EMP 176. Elective for Diploma majors only. This is a required course in all other programs and will be automatically scheduled as 629 or 629E.

EMP 279

ADVANCED SOLFEGE 2. Continuation of EMP 179, Advanced Solfege I including the choral works of Webern.

EMP 195

RECORDING SESSIONS. Performance under actual recording conditions. Experience with proper projection, balance, and accuracy of performance.

EMP 116

JAZZ WORKSHOP. Improvisation dealing with jazz. Songs from various periods: swing, be-bop, cool, contemporary. Standard songs, modal songs, and jazz originals.

EMP 117

IMPROVISATIONAL FORMS. Discussion and performance of contemporary forms in jazz and rock idioms. Conceiving improvisational forms through performance.

EMP 118

ADVANCED REPERTORY WORKSHOP 1. Harmonic analysis and performance of contemporary songs.

EMP 177

FORM AND ANALYSIS WORKSHOP. Discussion and performance of inner and outer manifestations of popular song forms. Phrase construction, periods, section. Binary and ternary form. Theme and variations. Generative song forms. Rondo. Motive, sequence, augmentation, diminution, contraction, expansion, inversion.

EMP 178

WORLD MUSIC WORKSHOP. Discussion, analysis, and classroom performance of the music of various world cultures — India, Japan, Africa, et al. Introduction to the use of these elements in our own culture.

EMP 196

REHEARSAL TECHNIQUES. Students to rehearse ensembles in class with prepared materials of their own choosing. Discussion and analysis to follow each rehearsal.

This is a required course in the Instrumental Performance Program and will be automatically scheduled as course 726.

EMP 218

ADVANCED REPERTORY WORKSHOP 2. Continuation of course EMP 118.

This is a required course in the Instrumental Performance Program and will be automatically scheduled as course 8011.



General Electives

EMG 151

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. Tax aspects of owning copyrights. The function and operation of the Musicians Union.

EMG 152

HISTORY OF JAZZ. A survey of music in the jazz idiom from its origins to the present. Chronological examination of the principal musicians and composers. Analysis of the more influential soloists, groups, and composers through the use of tapes and scores. Students are expected to develop a knowledge of the various periods, styles, and forms, of Jazz music.

EMG 180

HISTORY AND LITERATURE OF MUSIC 1. A survey of the main periods in Western music from the Middle Ages to the present. Chronological examination of works by principal composers. Outstanding style characteristics of each period are correlated with activities in the other arts against the background of historical developments. Extensive use of scores and matching recordings is made.

Course is required for Degree Program students and will automatically be scheduled as course 351.

EMG 188

THE MUSIC BUSINESS. A seminar designed to equip the participants with an understanding of business practice as related to the music industry. Topics covered will include: contracts; union regulations; dealing with booking agents, personal managers, publishers and producers; instrument sales; operating a music studio and store; and other assorted survival techniques.

EMG 189

MUSIC COPYING. A complete study of music notation and its application to preparing music for live performances, nightclub acts, stage bands, recordings and notation related to contemporary music. Survey of techniques and materials used. Discussion of career potential for the copyist in the music business.

EMG 190

BASIC ELECTRONIC INSTRUMENT REPAIR. A basic and practical discussion of the electronics confronting the musician today. Topics covered will include: electric guitars, pianos, microphones, speakers, amplifiers and theory of tone controls, filters and acoustics.

EMG 192

AUDIO RECORDING SEMINAR. Introduction to audio recording and the recording studio. A non-technical approach. Topics of significance to the future studio musician, producer, musical director or manager, and school music teacher. Mix-down practice sessions scheduled outside of class periods.

EMG 280

HISTORY AND LITERATURE OF MUSIC 2. Continuation of course EMG 180. Course is required for Degree Program students and will automatically be scheduled as course 451.

EMG 292

AUDIO RECORDING SEMINAR 2. Technical aspects of the recording studio including: calibration and alignment of equipment, editing, session set-ups, mixing, console flow logic and the patchbag theory of microphone design and placement. For students with an interest in audio engineering. Required reading assignments will be given.

EMG 380

HISTORY & LITERATURE OF MUSIC 3. An historical examination of the symphony and chamber music for strings throughout the 18th, 19th and 20th centuries. Particular attention is paid to the principle musical forms and harmonic trends which have shaped the course of Western music this period.

EMG 197.

INSTRUMENT REPAIR. Problems of repair with respect to brass, woodwind, string and percussion instruments. Laboratory sessions.

EMG 198

PIANO TUNING. Complete explanation and application of tuning acoustic and electric pianos by the equal temperament system. Problems, procedures, and exploration of standard techniques.

EMG 199

MUSIC TYPING. Participants learn to operate the music typewriter and prepare scores for publication.

EMG 480

HISTORY & LITERATURE OF MUSIC 4. An historical examination of the concerto, vocal music, and chamber music of the 18th, 19th and 20th centuries. Particular attention will be paid to musical form and its role and influence on these media. The works of composers is discussed from instrumental and harmonic points of view, noting which are the standard repertoire pieces.

EMG 298

PIANO MAINTENANCE AND REPAIR. Repairing, adjusting and replacing the action and acoustic parts of electric, upright and grand pianos.

INSTRUMENTAL AND LABORATORY STUDIES

PRI 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 phrasing, control, and technical flexibility are examined in detail for the purpose of developing the skills necessary for competent performance.

2 credits, 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 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

ENS 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)

7-828

VOCAL METHODS 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.

½ credit, each semester

7-854

INSTRUMENTAL METHODS 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.

½ credit, each semester

5-629

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

1 credit, each semester

ETR 1-200

EAR TRAINING. Course content, according to level, is based upon the development of relative pitch associations and awareness of typical scale patterns and chord structure developed through intensive drill and dictation. Programmed instruction techniques are employed in tape laboratory. Sight-singing of modern melodic and rhythmic patterns.

2 credits, each semester

ETR 3

EAR TRAINING 3. Development of pitch and rhythmic relationships through sight singing and dictation.

1 credit

ETR 4

EAR TRAINING 4. Continuation and expansion of course ETR 3. Emphasis upon the recognition of scales and melodic patterns from typical contemporary progressions. Transposition and dictation in two, three, and four parts. Modal melodies and secondary dominants. Interval drills.

1 credit

ETR 5

EAR TRAINING 5. Continued drills related to contemporary melodic, harmonic, and rhythmic practices. Interval drills. Chromatic alterations. Modulations.

1 credit

ETR 6

EAR TRAINING 6. Record transcriptions of jazz solos from various periods. Classroom analysis and discussion.

1 credit

ETR 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 contrabass. Basic technique pertaining to each instrument. Application in selected elementary ensemble music.

2 credits

(3)435C**(7)835C**

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 elementary and secondary schools. A minimum of 15 weeks full-time practice teaching 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. 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 . 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

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

ACADEMICS (Required and Elective General Education Courses)

LANGUAGE, LITERATURE, FINE ARTS

ENG 1-262

ENGLISH COMPOSITION/LITERATURE. 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

EA I-250

ENGLISH LITERATURE (Elective). 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

EA 151

THE SATIRIC WORLD OF EVELYN WAUGH (Elective). A study of the newly-discovered diary and the major novels of one of England's outstanding 20th Century writers.

3 credits

EA 152

THE EARLY NOVELS OF HERMANN HESSE: a study of Hesse's early novels including *Gertrud*, *Rosshalde*, and others, which disclose some of the 20th Century pressures and anxieties that led to the author's collapse, recovery, and his expression of hope for the individual in *Demian*.

3 credits

EA 252

THE LATER NOVELS OF HERMANN HESSE: (previous elective on Hesse not required) a study of *Siddartha*, *Steppenwolf*, *Narcissus and Goldmund*, and *The Glass Bead Game*, relating these works to Hesse's interest in Freudian and Jungian psychology, Eastern religion and mysticism, and music.

3 credits.

EA 153

CONTEMPORARY POETRY (Elective). An examination of the contemporary poetry scene with background analyses of the Symbolists, the Imagists, the Trancendentalists, Oriental poetry, and their impact on contemporary language and thought.

3 credits

EA 154

THE ARTIST IN SEARCH OF HIMSELF (Elective). The impact of modern society on the artist is considered in the works of James Joyce, Herman Hesse, D.H. Lawrence, T.S. Eliot, William Golding, Kurt Vonnegut, and others. Contemporary trends in the world of the plastic arts will be examined.

3 credits

EA 155

AMERICA TODAY (Elective). The American people as seen and portrayed by contemporary artists, including Allen Ginsberg, Lawrence Ferlinghetti, Leroi Jones, Rudolph Wurlitzer, Tom Robbins, Kurt Vonnegut, Gregory Corso, Richard Brautigan, Andy Warhol, Robert Zimmerman; Gerard Malanga.

3 credits

EA 156

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

3 credits

EA 157

BETWEEN POETRY AND MUSIC (Elective). An exploration of the relationship between modern poetry and contemporary American music. Comparison of the meaning of terms common to music and poetry. Examination of correlative musical-poetic devices and procedures for the creation of dramatic lyrical feeling. Student composition of poetry and music.

3 credits

7-865

FINE ARTS. 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

EA 1-268

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

3 credits, each semester

EA 3-468

GERMAN (Elective). Continuation and expansion of Course EA 1-268. More advanced grammar, composition, and conversation. Reading selections.

3 credits, each semester

EA 1-269

FRENCH (Elective). Grammar and composition. Basic reading selections. Emphasis on pronunciation and foundational conversational training.

3 credits, each semester

EA 3-469

FRENCH (Elective). Continuation and expansion of Course EA 1-269. More advanced grammar, composition, and conversation. Reading selections.

3 credits, each semester

EA 1-270

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

3 credits, each semester

EA 3-470

SPANISH (Elective). Continuation and expansion of Course EA 1-270. More advanced grammar, composition, and conversation. Reading selections.

3 credits, each semester

NATURAL SCIENCE**EA 171**

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 developments of attitudes and values.

3 Credits

5-672

PSYCHOLOGY. (EA 1-272) 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

EA 173

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

EA 174

FOUNDATIONS OF CREATIVITY. An investigation into the psychological and philosophical sources of creativity, and its phenomenology. The approach will be inter-disciplinary in that attention will be given to clinical aspects of creativity. Emphasis will not be on bulk absorption of facts but on the synthesizing of self through dialogue which will develop around the themes generated.

3 credits

7-875

PHYSICAL SCIENCE. 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 (EA 1-281) 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

EA 182

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

EA 183

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

EA 184

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

3 credits

SOCIAL SCIENCES

1-291

HISTORY OF WESTERN CIVILIZATION . 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

EA 192

POLITICAL SCIENCE (International Relations) (Elective). A study of the elements of national power, the tasks of diplomacy, and the use of international law. Student reports include case studies on the resolution of international differences, both historical and current.

3 credits

EA 193

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

EA 194

POLITICAL SCIENCE (Development of Political Thought) (Elective). A survey of political thought from the time of the Greek city-state to the modern totalitarian regimes. Class discussions focus on the historical context and theoretical content of such important figures as Aristotle, Augustine, Machiavelli, Locke, Marx, and Hitler.

3 credits

EA 197

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

Organist Jimmy Smith conducts clinic/demonstration for Berklee students.



Instrumental Studies

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

Candidates for the Degree in Applied Music (Principal Instrument) must present a Senior Récital. 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 techniques 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, including Karg-Elert, Varese, Etudes of Ruggiero. Symphonic literature and orchestral repertory. Problems of the flute as a doubling instrument in studio ensembles.

OBOE

Theory of tone production, breathing, embouchure. Studies: Vade Mecum Andraud, Debondue, Hewitt, Gillet, 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: Eugene Gay, Lazarus, Klose, Kroepach, Cavallini, Rose, and selected duets. Solo works: Brahms Sonatas, Mozart Concerto, Debussy Rhapsody, Nielsen and Copland Concertos, 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: Karg-Elert, Lacour, Diemente, "Technique of the Saxophone" by Joseph Viola, Loyon and Bozza, solos by Ibert, Diemente, Hartley and Mule. Concentration on all phases of professional work: orchestral, dance band and small group. Analysis of recorded solos. Application of contemporary technique to playing of jazz and classical music.

VOICE

Fundamental principles of tone production and breath control. Standard vocalise materials and studies. Techniques of group singing and exploration of stylistic approaches to professional situational problems. Appropriate repertory in jazz-rock, popular and traditional idioms.

FRENCH HORN

Theory of tone production, breathing and embouchure. Scales, and arpeggios. Studies: clef reading and concert etudes. Solos: Mozart Concerto: Concerti by Saint-Saems, 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 professional repertory. Representative solo and ensemble literature.

TROMBONE

Development of basics — breathing, embouchure, articulation, and slide technique — to provide the foundation for creative musical expression. Studies: Arban, Blazeovich, Bozza, Boutry and others as prescribed. Representative solo and ensemble literature, 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 (Bass Guitar)

Technique: All aspects of playing are explored through study of basic positions, scales, arpeggios, and concepts of improvisation. Attention is given to creating bass lines, establishing time relationships, bowing and picking techniques, and producing electronic effects. Studies include standard repertoire, transcriptions, orchestral studies, selected solos, contemporary compositions and avant-garde approaches.

PIANO

Technique: scales, arpeggios, chords, and tone-control. Technical studies and traditional piano literature at all levels. Jazz and jazz-rock materials at all levels including voicing techniques, improvisation, sight-reading, transposition and stylization. Advanced study in modern chord progression and reharmonization. Both large and small group repertory. Analysis of recorded solos.

GUITAR

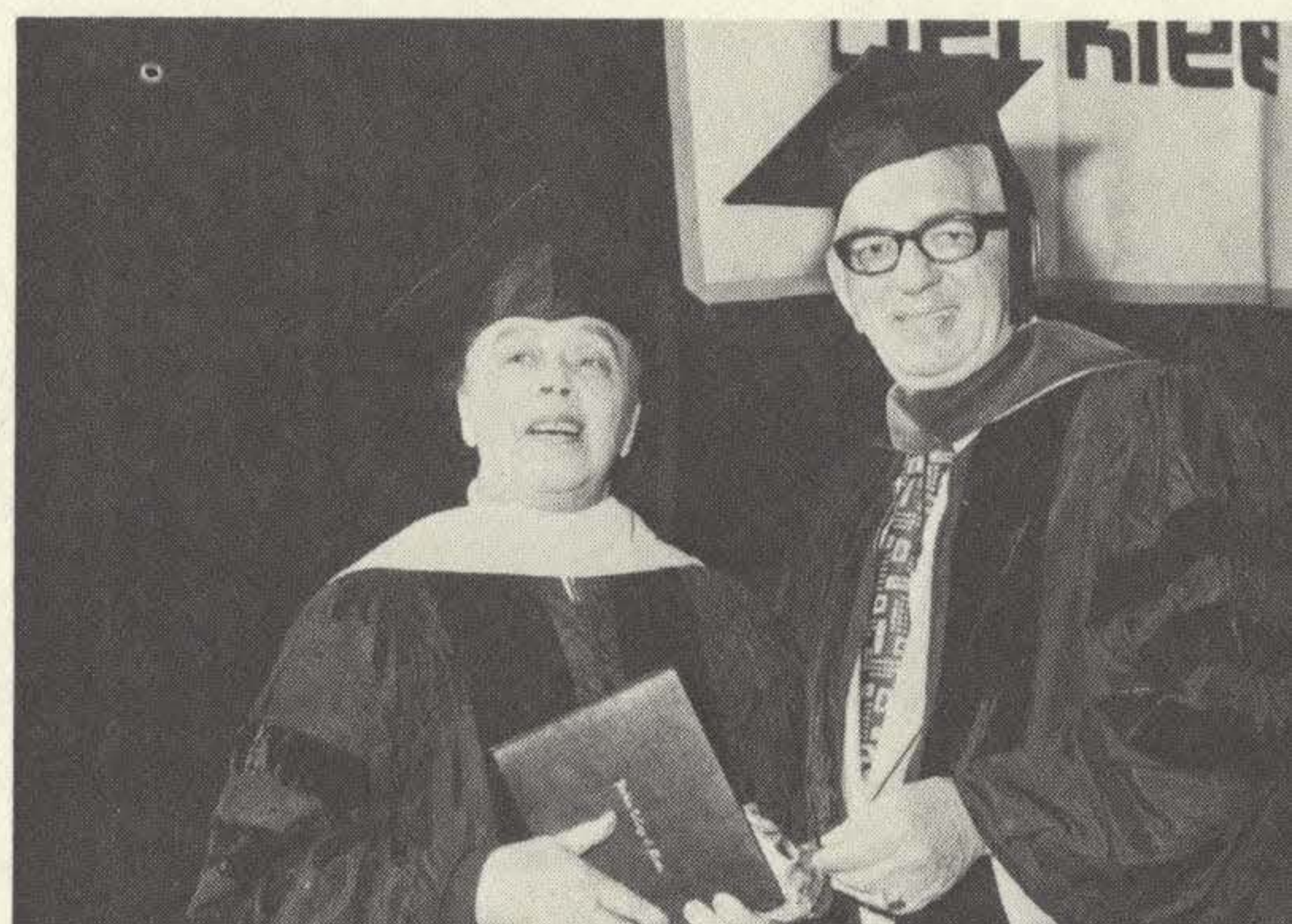
Scales, arpeggios, chords, sight reading and rhythm guitar. Theory of modern harmony (progressions, voicings, chord-scale relationships) as applied to improvisation and other solo techniques. Studies: A Modern Method for Guitar by Wm. G. Leavitt and selected traditional literature. Pick-style approach required for minimum of four semesters or equivalent.

VIOLIN, VIOLA, CELLO

Technique: the study of traditional (Carl Flesch) and contemporary (Joseph Viola and Dounis) scales, progressions, chord sequences and articulations. Studies: Suzuki, Whistler, Mazas, Kreutzer, Rode. Sole and duo repertory: Vivaldi, Bach, Mozart, and Bartok.



Leonard Feather, noted jazz columnist and author, addresses graduating class



"Commencement '75" Mabel Mercer receives Honorary Doctor of Music Degree



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.

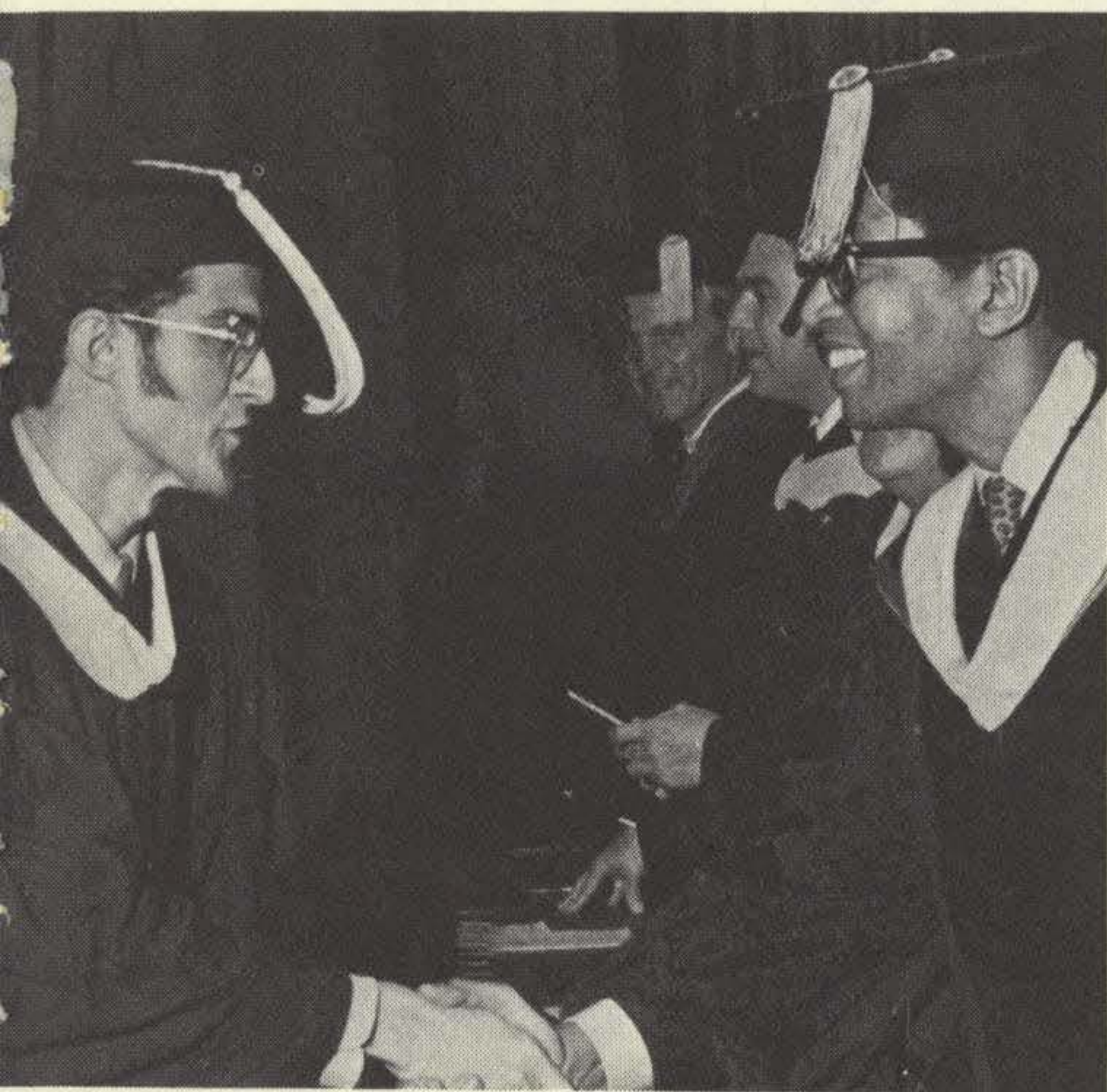
The Berklee College seven-week Evaluation Clinic is of great importance to parents, teachers, and guidance counselors who need assistance in determining the true scope of a student's musical capabilities prior to enrollment in a formal musical education program. The curriculum is designed to assess the 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

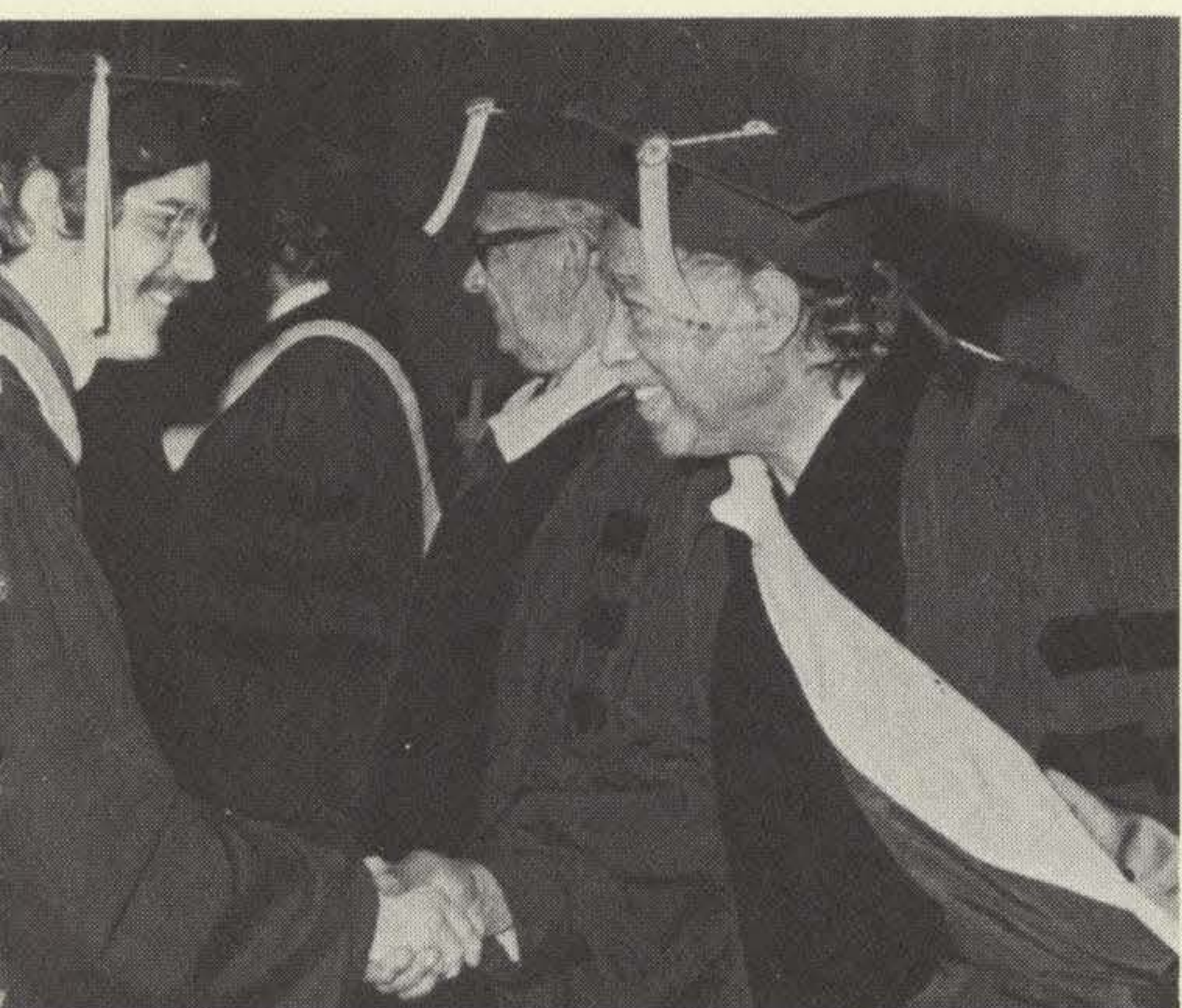
Open to college students, teachers, and professional musicians who wish to expand their knowledge of the field of modern music. This program offers specialized study of practical, effective skills which may be applied to broad areas of musical activity. Teachers are shown advanced theory concepts and 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 for continuing Degree or Diploma candidates are the same as those required of regular full-time students. The curriculum corresponds to subjects listed under OUTLINE OF COURSES, Diploma programs.



1970 graduate is congratulated by Billy Taylor.



1971 graduate is congratulated by Duke Ellington at Commencement Exercises.



"Commencement '74" President and Mrs. Lawrence Berk — Mr. and Mrs. Tony Bennett



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

Community Service Programs

Berklee has been responsive to the needs of the surrounding community in Boston through a broad Community Services Program. In its Secondary School Tutorial Program, Berklee students over the last few years have provided Boston inner-city high school students with free music instruction to assist in the preparation for future higher education in music. In the College's Prison Tutorial Program of individual instruction and ensemble performance, volunteer students have worked in cooperation with the Massachusetts Department of Correction to provide an innovative program of instruction for inmates. In the Community Services Ensemble Program, Berklee performing groups have visited numerous organizations for veterans and for the impoverished, elderly, and infirm to enrich their lives with a series of free clinic/concert programs. These programs, which have provided many Berklee students the opportunity for a neighborhood involvement that is consistent with and relevant to their professional career training, are supplemented by the numerous concerts programmed by the College annually. Most of these concerts are open free of charge to the public and feature Berklee students as participants.

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



Personal Supervision and Counseling

CURRICULUM COUNSELING

Curriculum counseling for all new students is the responsibility of Unit Counselors who supervise the testing and placement relative to the first year of study. The Unit Counselor assists in the selection of long-range vocational objectives by evaluating individual progress and maintaining contact with the students in his Unit throughout the school year. All first year students are enabled to review their choice of major field and may also request a change of major. The Unit Counselor will determine the eligibility for any requested change, and will review with the student all necessary criteria for entering another major field in the sophomore year.

Sophomore and other Upperclassmen should direct all questions concerning their program of study to the Office of Student Services. Staff members of this Office are available for advice and information pertaining to change of program, academic electives and music electives.

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 Office of the Dean of Students.

PROGRESS REPORTS

The faculty of Berklee is concerned with the specific progress of each student. At the end of each eight-week period, all instructors are required to advise the Administration regarding students whose mid-term record indicates a need for tutoring or other remedial assistance. These reports are forwarded to parents, and the student is notified of the necessity for improving his academic standing in specific courses. The Tutorial Division of the Office of Student Services is the principal source of additional assistance in such matters.

Financial Assistance

FINANCIAL ASSISTANCE

The Berklee College of Music Financial Aid Program includes the Federal Supplemental Educational Opportunity Grants, National Direct Student Loans and the College Work-Study Program. To apply for consideration for these programs it is necessary to submit a Parents' or Student's Confidential Statement through the appropriate College Scholarship Service each year. Confidential Statement forms are available from high schools and colleges.

The funds in these programs are limited and awards are based on need as determined by the College Scholarship Service and Federal regulations. The actual amount of each award is governed by the number of qualified applicants who will share in the overall amount allocated to the College by the Federal government.

Other programs available to students are the Federally Insured Student Loan Program, the Basic Educational Opportunity Grant Program, State Scholarship or Grant Programs and community scholarship, grant and loan programs.

The Federally Insured Student Loan Program is available to students from participating banks in the State in which you are a legal resident. Information and applications may be obtained from your local bank.

The Basic Educational Opportunity Grant Program is available to students who started their post-secondary education after April 1, 1973. Applications for consideration may be obtained from high schools, colleges, libraries and social agencies and submitted to the appropriate processing agency.

Many states conduct a scholarship or grant program for residents in need of financial assistance. Information may be obtained from the Board of Higher Education of your state.

There are numerous scholarship, grant and loan programs available in many communities. Contact the high school guidance office and local civic, social and community organizations for information.

Should you desire a financial aid packet or further information, please write to:

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

SCHOLARSHIPS AND AWARDS

The Richard Levy Scholarship Fund. A permanent trust established in 1967, the proceeds from which are awarded to Junior year 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 outstanding Guitar majors.

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

The Lennie Johnson Scholarship Fund. A permanent trust established in 1973, the proceeds from which are awarded to needy and deserving entering students.

A *General Scholarship Fund* is maintained by the College for students of proven ability who are financially unable to continue in the pursuit of their career objectives. This fund has received grants of varying amounts from the following individuals and organizations:

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

Teaching 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. In addition, the College has just opened a newly-acquired Concert Hall that features all the modern lighting, sound & projection systems desirable for a contemporary performance center.

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.

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 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 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 absence 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 must submit written notification to the Director of Student Services before any refunds will be made. Refunds are made on the basis of assessing 20% of the semester's tuition per week (or portion thereof) of attendance. Students withdrawing before the end of the fourth week of the semester are entitled to a refund of part of their tuition. After the fourth week, no refunds will be made. Absence from classes does not reduce a student's financial obligation nor constitute withdrawal.

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 $\frac{1}{3}$ % 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.

Instructor Gary Burton and Composer in Residence, Michael Gibbs.



GRADING SYSTEM

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

LETTER GRADE	% EQUIVALENT	GRADE POINT INDEX
A	93-100	4.0
A-	90-92	3.7
B+	87-89	3.3
B	83-86	3.0
B-	80-82	2.7
C+	77-79	2.3
C	73-76	2.0
C-	70-72	1.7
D	60-69	1.0
F (failing)	below 60	0.0

W Withdrew
INC Incomplete
NC No Credit
NA Not Averaged

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

Instrumental Grades are an average of teacher grade (75%) and 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 aggregate 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 aggregate of 120 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.



Tuition and Fees

1976-77 SCHOOL YEAR

REGULAR SCHOOL YEAR

Degree Program, including all class and private instruction	<i>per semester</i>	1075
Professional Diploma Program, including all class and private instruction	<i>per semester</i>	1025

INDIVIDUAL COURSE FEES

General Class Instruction	<i>per credit hour</i> ...	85
Ensemble	<i>per clock hour</i> ...	40
Private Instruction	<i>per semester</i> ...	130

SUMMER SESSIONS

12 Week Semester (Degree Program)	825
12 Week Semester (Diploma Program)	775
7 Week Summer Program	475

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

Regular School Year	1475
12 Week Semester	540
7 Week Summer Program	365
Breakage Deposit (refundable)	50

MISCELLANEOUS FEES

Application Fee (non-refundable)	
Regular School Year	20
Summer Session	10
Registration Fee	<i>per semester</i> ... 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	<i>each</i> ... 5
Transcripts (one copy without charge)	<i>each</i> ... 2

* 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.

