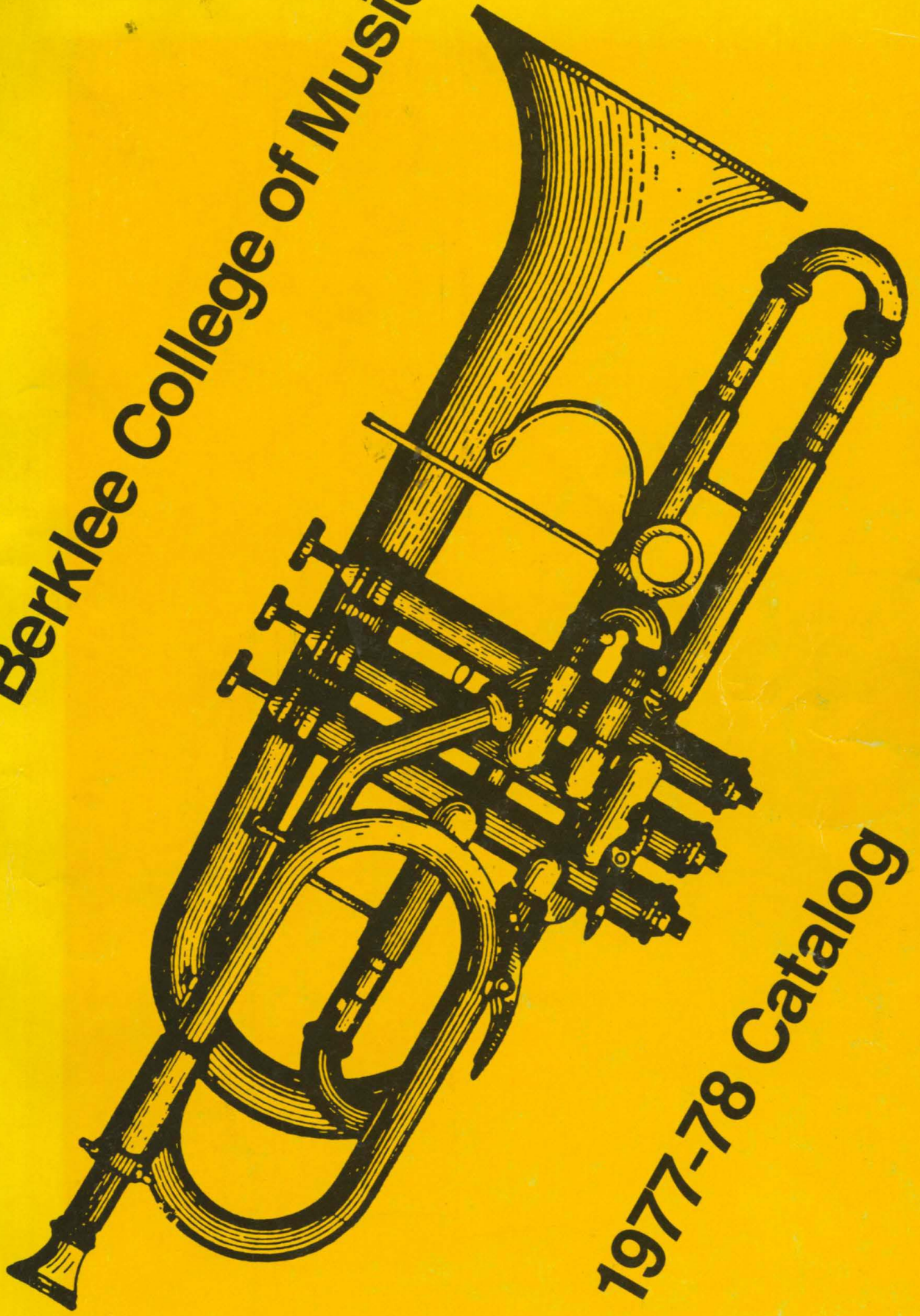


Berklee College of Music



1977-78 Catalog

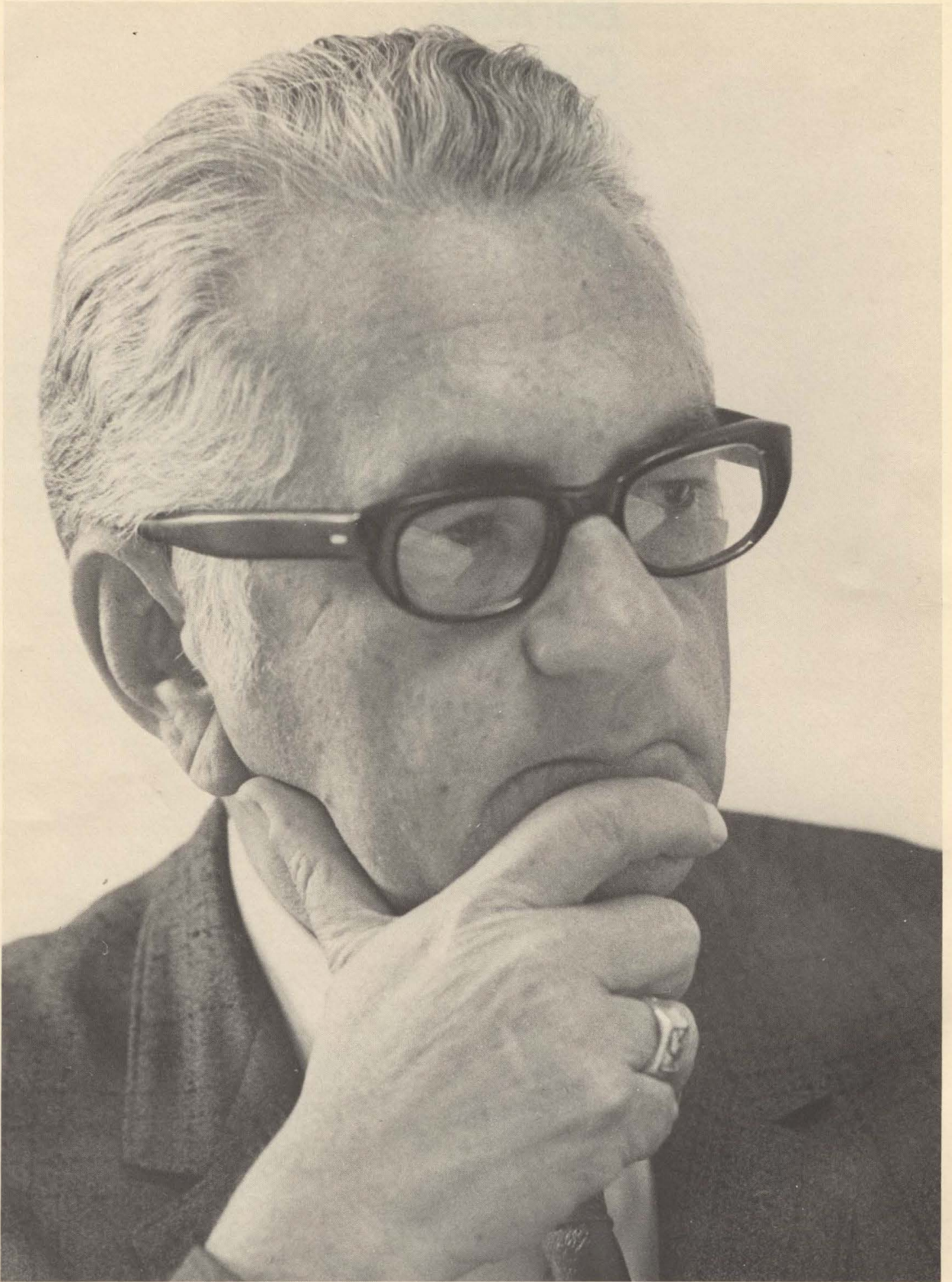
Berklee College of Music

The International Institution
for the Study of
Modern American Music

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 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.

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Berklee College of Music
1140 Boylston Street
Boston, Massachusetts 02215



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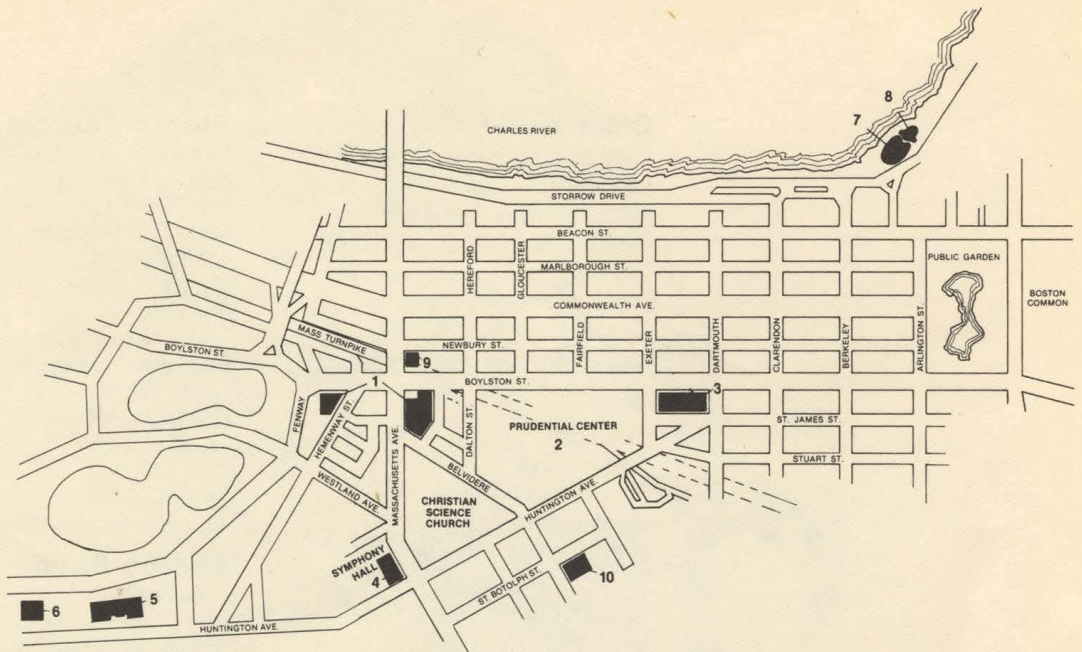
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Boston's Back Bay & Vicinity

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

Boston's rich cultural life surrounds the Berklee College of Music campus. Berklee's own 1227-seat Performance Center is just a block away from the famed Prudential Center with its civic auditorium and other performance facilities.

All within close walking distance are Symphony Hall, the Boston Public Library, the Museum of Fine Arts, the Gardner Museum and the Charles River Esplanade music shell. Public transportation via bus or subway is only steps away from Berklee.

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Berklee College of Music



Jazz improvisation with Andy McGhee

Until Berklee College of Music was established in 1945, few opportunities existed for the study of the music of our time.

At Berklee, founder Lawrence Berk pioneered a curriculum that applies fundamental theoretical principles to the development of techniques for the composing, teaching, performing and better understanding of 20th Century music. These fundamentals have equal application to a broad variety of musical styles, both classical and contemporary, and are of special assistance to today's professional in music who is encountering the challenges presented by the rapidly expanding musical repertory of the modern idiom.

Students at Berklee College of Music combine their study of these theoretical and technical basics with intensive ensemble performance and composing-arranging workshops which permit them to hear their own works performed.

This innovative and comprehensive curriculum has secured for Berklee College of Music its role as an international center for the education of career musicians, composers, arrangers and music educators.

Berklee College of Music offers a four-year Diploma for students planning careers as professional musicians as well as the degree of Bachelor of Music with majors in Composition, Music Education and Applied Music.

Ear Training Laboratory



THE
BERKLEE
APPROACH

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



Control Room and Recording Studio



The Berklee Approach

Historically and continuing to the present time, America's contemporary music culture has flourished, experiencing unparalleled and dynamic growth. More than ever before, music is a career alive with opportunities . . . interesting, varied, challenging, remunerative. The range of secure and esthetically rewarding opportunities for well-prepared music students has never been greater than it is today.

This dynamic expansion in the pervasiveness of contemporary music has been accompanied by its increasing technical sophistication and also by greatly intensified competition. For the aspiring music professional, talent alone is no longer enough—a thorough and formal music education under experienced educators and professional musicians is needed.

The Berklee Approach prepares students for careers in music through a broadly-based, vocationally-oriented curriculum that focuses on both contemporary and traditional musical forms. Frequent performance with ensembles that vary in musical style and level of musicianship occupies a key role in the education of Berklee students. In addition to practical musicianship, course offerings emphasize the actual production of effective music, including jazz arranging, improvisation, recording studio techniques, popular vocal arranging, song writing and the writing of background music for films and other media productions.





Berklee's Primary Purpose is thus to prepare eligible candidates for careers as instrumentalists, arrangers, composers and teachers. Depending on his or her major field, each student has the opportunity to become:

a proficient instrumentalist, able to interpret a variety of musical styles;

a creative arranger-composer, able to contribute to the evolution and growth of our musical culture;

an inspiring teacher, able to present an organized approach to the mastery of musical technique;

a multi-skilled professional, able to respond to any musical challenge.

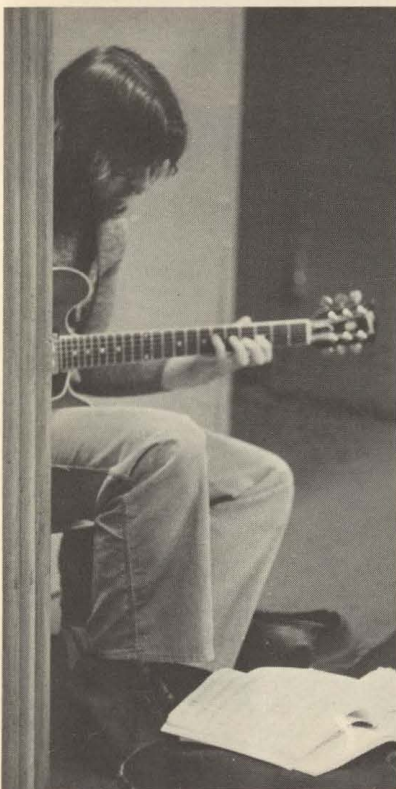
Berklee's Innovative Freshman Program has at its heart a unique and personalized placement process that maximizes each entering student's learning potential. Through testing and personal counseling, students from differing music backgrounds are placed in appropriate study sequences geared to individual needs.

During this first year, all students follow a closely co-ordinated, inter-related series of courses. Both Degree and Diploma candidates work in the same subject areas, except that Degree candidates also take a required academic subject.

Specific areas of freshman study include harmony, theory/arranging, ear training, listening/analysis, ensemble and private instrumental study. Each subject is taught on six different skill levels: Basic (I & II), Intermediate (III & IV) and Advanced (V & VI). After comprehensive testing, freshmen are assigned to appropriate levels within each course area.

Students may change levels at any time according to demonstrated ability, thus assuring meaningful progress on an individual basis. Each student will complete the equivalent of one, two or more semesters in each course and the amount of work completed during the freshman year will determine subsequent placement into second year courses. In this manner, Berklee's unique, flexible freshman program insures meaningful progress and provides continuing incentive for individual initiative and ability.

In addition to providing a solid musical base, Berklee's freshman program gives students the skills and experience to better evaluate their career goals. With the help of a Faculty Advisor, the student re-examines his musical and educational objectives and has the opportunity to confirm the program major originally selected or to request a change. 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 direction.



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:

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.

The Diploma Program—for students planning a performance or arranging career in the various current fields of professional music.



Recording Studio

The First Year Curriculum

All students, whether degree or diploma candidates, participate in essentially the same first year curriculum.

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
ENG	1-262	English Composition/Literature (Degree candidates only)	6

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 level into any other level in accordance with demonstrated ability. Confirmation of degree students' major field takes place during the second semester of study.

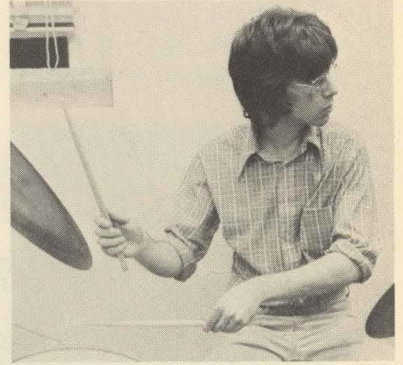


Drummer Buddy Rich, accompanied by President Berk, attends ensemble class conducted by Herb Pomeroy

Post-Freshman Courses Leading to the Degree of Bachelor of Music

Major in Composition

The Degree Program with major in Composition is intended for students who wish to acquire a knowledge of the principal compositional devices that form the basis of the musical masterworks of our time. Composition courses provide the opportunity for analysis and development of important writing techniques in a variety of idioms. Composition majors are expected to have at least one public performance of their work(s) during their Senior year, and a series of regular concerts is provided for this purpose.



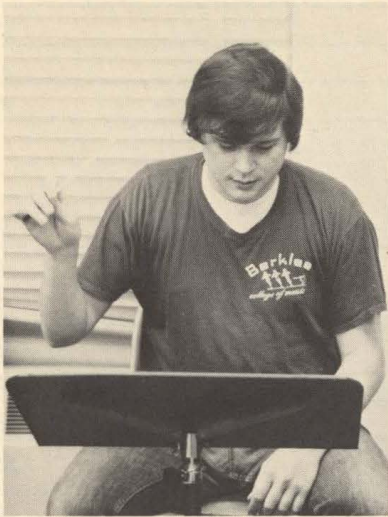
Conducting class with William Maloof



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	6
		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)	4
	Ensemble	2
	Conducting	2
	Brass Class	2
	Academic (General Education) Electives	12
	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	6	
	40	

*Students who have not completed minimum arranging requirements must do so in lieu of an arranging elective.

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.



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 suburban Boston area.

The Berklee College of Music program in Music Education is approved by the Interstate Certification Compact in accordance with the "Standards for State Approval of Teacher Education" published by the National Association of State Directors of Teacher Education and Certification. Students who complete the teacher education program at Berklee meet all requirements for certification in Massachusetts and are eligible for certification reciprocity in all states participating in the Interstate Certification Compact.



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	1
	Flute Class	1
	Percussion Class	1
	Conducting	2
	History/Literature of Music	4
	History of Western Civilization	6
		37
Third Year:	Counterpoint	4
	Electives:	
	Arranging, or Composition/Analysis, or Performance, or Harmony, or General Music	4
	Instrument (Principal)	4
	Keyboard	2
	Ensemble	2
	Brass Class	2
	Music Ed. Observation	2
	Music Ed. Methods (Elementary/Secondary)	6
	Psychology	6
	Academic (General Education) Elective	6
	38	
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	2
	String Class	2
	Double Reed Class	1
	Practice Teaching	6
	Practice Teaching Seminar	2
	Instrumental Methods/Materials	2
	Fine Arts	2
	Physical Science	6
	Philosophy of Education	6
	39	

*Students who have not completed minimum arranging requirements must do so in lieu of an arranging elective.

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.

Major in Applied Music (Principal Instrument)

The Degree Program with major in Applied Music concentrates upon the study of instrumental repertory and materials that lead to the successful completion of a Senior Recital. Students are prepared for a career on their principal instrument and, at the same time, are provided with in-depth theoretical studies for correlative support of their performance skills.

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	6
		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	12
		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	0
		36

*Students who have not completed minimum arranging requirements must do so in lieu of an arranging elective.

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

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.

The Diploma Program

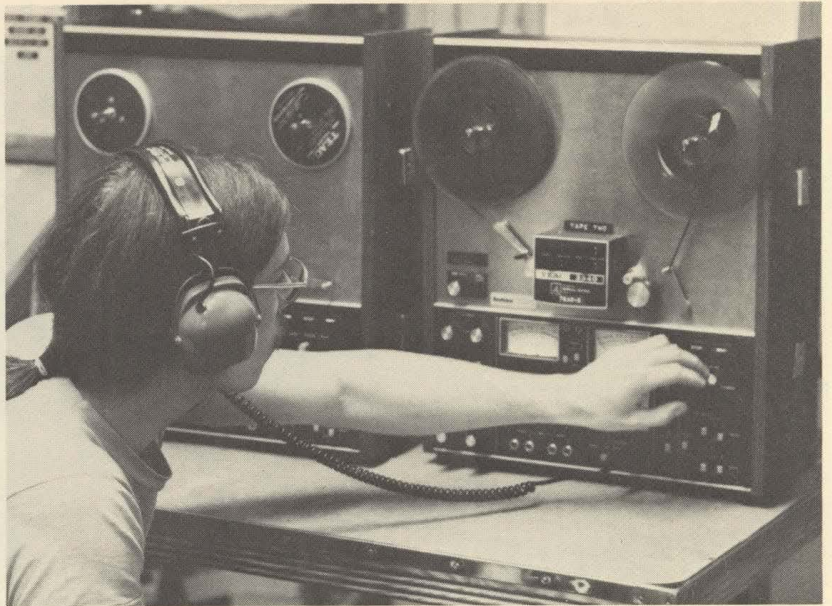
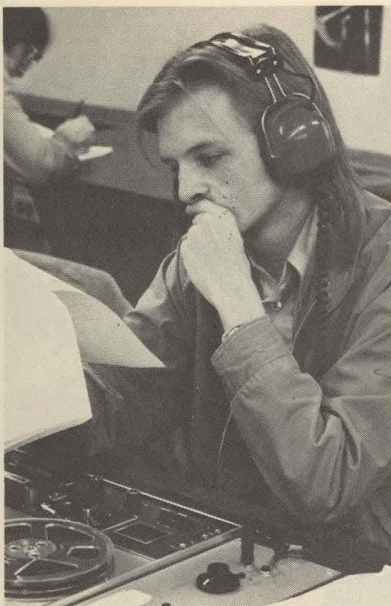
The Diploma Program is intended for students preparing themselves for a career in Professional Music. Such students may be interested primarily in arranging/composition or in performance, or they may not have made a specific choice of major field. The flexibility of the Diploma Program permits a wide choice of subject areas from the many available music electives, and provides students with the broadest possible options throughout their entire four years of study.

Students who have fulfilled basic requirements are encouraged to select courses in their individual field of interest. These courses, given in the list of music electives, are not limited to either writing or performance. Instead, a variety of subjects permits the student to concentrate without limitation in arranging, or in performance, or in both. The means for realization of these unique educational resources is provided through counseling, specific advice in matters pertaining to vocational objectives, and explanation regarding course content by Faculty Advisors.

The Diploma Program is devoted entirely to the study of music and does not include the academic courses required of degree candidates. The intensive concentration of musical subjects in this program provides the student with the necessary tools for developing his or her musical talent to the fullest in order that there may be thorough preparation to meet the highly specialized demands of a career in professional music.

The Diploma in Professional Music is awarded to students who

- 1 complete all course requirements in Theory/Arranging, Harmony, Ear Training, Listening/Analysis, Private Study and Ensemble, and
- 2 earn a total of 120 credit hours, which include the above subjects and additional music electives chosen from any of the following areas: Arranging, Composition/Analysis, Harmony, Performance and General Music (see Music Electives).



Post-Freshman Diploma Program Curriculum

A typical course-load for Sophomores* includes:

6 Class Electives**
 Weekly Private Lesson
 A Variety of Ensembles

During the Junior and Senior years, a second private lesson may be taken in place of one class elective. An outline of the second, third and fourth years is as follows:

	Credits (per year)
Second Year:	
Class Electives: Chosen from Arranging, or Composition/Analysis, or Harmony, or Performance, or General Music	24
Private Lesson (Principal Instrument)	4
Ensemble	4
	32
Third Year:	
Class Electives: Chosen from Arranging, or Composition/Analysis, or Harmony, or Performance, or General Music	24
†Private Lesson	4
Ensemble	4
	32
Fourth Year:	
Class Electives: Chosen from Arranging, or Composition/Analysis, or Harmony, or Performance, or General Music	24
†Private Lesson	4
††Ensemble	4
	32

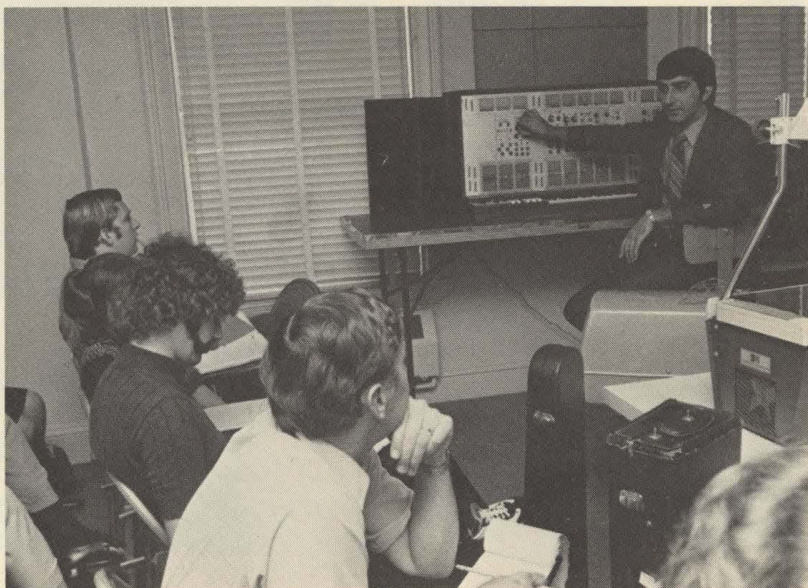
*Students who have not completed course requirements during the freshman year are expected to do so during the second year of study.

**The number of electives to be taken in any semester may be affected by deficiencies incurred in previous semesters.

†An additional private lesson may be selected in place of one class elective each semester.

††One additional class elective may be selected each semester in place of either ensemble or private lesson or both.

Michael Rendish heads electronic music program



The Artist's Diploma

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

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

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

Berklee Jazz/Rock Ensemble performs with Boston Symphony Orchestra



The Berklee Percussion Ensemble in concert



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Berklee Jazz/Rock Ensemble performs with Boston Symphony Orchestra



The Berklee Percussion Ensemble in concert



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
	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, Berkeley, Calif. 94701 (Western Office)

or

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

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.

*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.

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. Such students must follow the procedure described under "Change of Program" in the Student Handbook.

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*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.

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 level for all new students.

CLEP Examinations The national program of placement and credit by examination—known as the College Level Examination Program (CLEP)—has been approved by Berklee College of Music 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 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 will be considered for the Degree program upon submission of a State High School Equivalency Certificate. Residents of states in which such an arrangement is not in effect may consult their State Board of Education for information.

The 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.

Student cafeteria at Berklee



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).

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.

Geographical Distribution

by State or Country of
Current Full-Time Students

6	Alabama	1	Antigua
1	Alaska	3	Argentina
5	Arizona	5	Australia
2	Arkansas	4	Bahamas
60	California	1	Barbados
7	Colorado	1	Belgium
188	Connecticut	4	Bermuda
9	Delaware	8	Brazil
8	District of Columbia	57	Canada
49	Florida	1	Costa Rica
3	Georgia	1	Denmark
5	Hawaii	1	Egypt
29	Illinois	5	England
18	Indiana	2	Finland
9	Iowa	7	France
3	Kansas	4	Germany
2	Kentucky	1	Greece
7	Louisiana	1	Guam
21	Maine	3	Hong Kong
37	Maryland	1	India
508	Massachusetts	1	Ireland
34	Michigan	6	Israel
8	Minnesota	1	Italy
1	Mississippi	24	Japan
10	Missouri	1	Mexico
1	Montana	1	Netherlands
4	Nebraska	1	Philippines
7	Nevada	6	Puerto Rico
21	New Hampshire	2	Singapore
206	New Jersey	4	South Africa
1	New Mexico	1	Spain
351	New York	2	Switzerland
10	North Carolina	1	Syria
69	Ohio	1	Thailand
4	Oklahoma	2	Trinidad
3	Oregon	1	Turkey
242	Pennsylvania	1	Uruguay
58	Rhode Island	3	Venezuela
5	South Carolina	8	Virgin Islands
1	South Dakota		
5	Tennessee		
11	Texas		
9	Vermont		
30	Virginia		
8	Washington		
5	West Virginia		
14	Wisconsin		
2	Wyoming		

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, Intercollegiate 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 Past President of the Massachusetts Association of Jazz Educators. Founder and coordinator 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., Boston Conservatory of Music; M.M. (Composition), Ph.D. (History/Theory), Boston University. Composition and theory with Alan Hovhaness, Nicolas Slonimsky, Stefan Wolpe and Walter Piston. Musicology with Karl Geiringer and Otto Kinkeldy. Arranging/composition with Eddie Sauter. Associate Dean, Boston Conservatory 1960-61; Director, 1961-63. Former Visiting Lecturer in Theory, Northeastern University. Theory publications by Yale Journal of Music Theory, Music Review, Music Educators Journal and the Journal of Research in Music Education. Author, "Harmonic Technique in the Rock Idiom" (Wadsworth). Member, Examining Board of the Schillinger Institute, Pi Kappa Lambda National Honor Society, and American Musicological Society.



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*.

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), Boston University. Former instructor in Psychology and Philosophy of Education, Boston University and University of New Hampshire. Instructor in bilingual education, Boston City Schools. 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. Recipient of 1975 National Endowment for the Arts Jazz/Folk/Ethnic Composition Fellowship Grant.

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.

James Anderson

Guitar, Ensemble
Undergraduate studies, Rutgers University; Diploma, Berklee College of Music. Professional performing artist for variety of groups and recordings.

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.

Greg Badolato

Music Education, Woodwinds, Ensemble
B.S. (Music Education), Catholic University of America; A.A., Temple University. Studies with Adolph Sandole. Performances with U.S. Army Band, Washington, D.C., Broadway production of "Grease." Former Instructor of instrumental music, Alexandria, Va. public schools; extensive private teaching experience.

Laurence Baione

Guitar, Ensemble
B.M., Berklee College of Music. Graduate studies in guitar with William Harris, Howard University. Principal guitar, U.S. Army Band, Washington, D.C. Professional performing artist with numerous jazz, concert, and recording ensembles.

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 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. 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; compositions recorded on CRI, Coronet, A.S.O.L., M.I.T., and Medea Records. Recipient of National Institute of Arts and Letters Award in recognition of creative work in music.

Edward C. Bedner

Piano, Theory

B.M. (History and Literature of Music), M.M. (Piano) and doctoral studies in piano, Boston University. Piano at New England Conservatory of Music with Lucille Monaghan and David Barnett and at Boston University with Edith Stearns and Bela Böszörményi-Nagy. 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-TV and BlackSides, Inc., Boston. President, October Mountain Productions.

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 (WEEI) radio.

John 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. 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; compositions recorded on CRI, Coronet, A.S.O.L., M.I.T., and Medea Records. Recipient of National Institute of Arts and Letters Award in recognition of creative work in music.

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Theory, Ensemble

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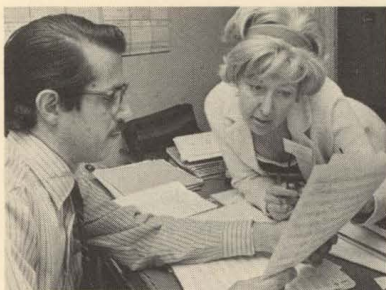
Theory, Arranging, Ensemble

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 (WEEI) radio.

**James Burt**

Arranging, Harmony, Ensemble
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 Pomeroy Jazz Quintet.

David Callahan

Conducting, Theory
B.M., Boston Conservatory of Music; M.M., University of Massachusetts. Former Instructor, University of Massachusetts, and Assistant Conductor of the University Symphony Orchestra. Conducting appearances, New England area, including the Wellesley Symphony.

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

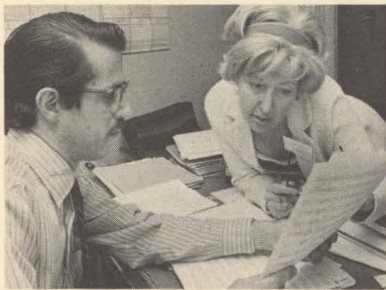
Guitar, English
B.A., University of Massachusetts. Guitarist with numerous groups including Blues Children, Jimmy Eagle, Woody Johnson. Former instructor, Paul Monte Studios. Professional engagements for WGBH-TV and WBZ-TV; recordings for Eastern Sound Recordings and Spotlight Productions.

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.

Jerry Ceeco

Theory, Arranging, Ensemble
Berklee Alumnus; undergraduate studies, Boston University. Former Director of Instrumental Music, Franklin and Hopedale public schools. Studies with John Coffey, Herb Pomeroy, and Jaki Byard. Professional arranger and performer; leader of well-known sextet in the New England area.

**James Burt**

Arranging, Harmony, Ensemble
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.

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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.

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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.

Jerry Ceeco

Theory, Arranging, Ensemble
Berklee Alumnus; undergraduate studies, Boston University. Former Director of Instrumental Music, Franklin and Hopedale public schools. Studies with John Coffey, Herb Pomeroy, and Jaki Byard. Professional arranger and performer; leader of well-known sextet in the New England area.

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*.

Harry Chalmiers

*Composition, Solfege, Music
History*

B.M., Berklee College of Music. Undergraduate studies at Vanderbilt University and University of Oklahoma. Private study in Composition with Dr. Hugo Norden. Study of classical guitar with Manuel Barrueco.

David Chamberland

Bass, Ensemble

Diploma, Berklee College of Music. Professional performing artist for a variety of groups. Electric bassist for jazz education clinics and concerts. Extensive private teaching experience.

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.

Keith Copeland

Percussion

Professional performing artist. Engagements with Milt Jackson, Bill Evans, Trini Lopez, Marvin Gaye, Kim Weston, Four Tops, Stevie Wonder, Jaki Byard. Extensive teaching experience in Latin and drum set percussion.

Ray Copeland

Ensemble, Arranging

Professional performing artist with variety of groups throughout the U.S. and abroad. Appearances with major artists in this country, Europe, Africa and the Near East, including Sammy Davis Jr., Ella Fitzgerald, Lionel Hampton, Clark Terry, Stevie Wonder and Lena Horne. Composer, arranger and author of method books on jazz improvisation; recently commissioned by the National Endowment for the Arts for performances of his "Jazz Suite in Six Movements." Member, ASCAP and clinician at numerous seminar/workshop sessions on jazz improvisation.

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. Choral Director for Duke Ellington's First Sacred Concert in Boston. Graduate of the Faust School of Tuning. Member of The Piano Technicians Guild.

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.

John Damian*Guitar, Ensemble*

B.M., Berklee College of Music; A.A.S., New York City Community College. Extensive club and theater appearances in New York and New England areas.

David Demers*Piano, Theory*

B.M., Berklee College of Music. Professional performing artist with a variety of commercial groups.

Larry Dominello*Piano, Theory, Ensemble*

B.M., Berklee College of Music. Professional performing artist with hotel, theater and club groups. Broad private teaching experience.

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.

Luther Enstad*Music Education, Choral Conducting*

B.A. (Music Education), Augsburg College; M.A., University of North Dakota; advanced studies in Voice and Pedagogy, University of Iowa. Soloist with Mid-America Chorale and Tanglewood Music Festival Opera. Appearances under Michael Tilson Thomas and Erich Leinsdorf and with the Boston Pops and Boston Opera Company. Instructor in Voice, Tufts University; conductor of Tufts Community Chorus and Director of Music for Winchester Unitarian Church.

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.

Bruce Scott Fithian*Theory, Composition*

B.M., New England Conservatory of Music 1970; B.M., University of Southampton, England, 1972; M.F.A., Brandeis University, 1975. Studied composition with Malcolm Peyton, Donald Martino, Alexander Goehr, Seymour Shifrin. Fellowships to Tanglewood 1969, 1974. Piano with Russell Sherman; voice with Frederick Jagel.

James S. Frejek

Guitar, Ensemble, Harmony
Berklee Alumnus. Guitar studies with Johnny Smith, Dennis Sandole. 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; guitarist for 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. candidate, Boston University. Composition/counterpoint with Gardner Read, Hugo Norden; piano with Edwin Behre, William Chaisson, Leon Tumarin. Instructor and composer in residence, 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.

Tom Gallant

Piano
Undergraduate studies, University of New Hampshire. Private studies with Paul Verrette and Donald Steele. Professional performing artist. Engagements with Bobby Hackett, Jimmy McPartland and other groups. Leader of own trio. Commercial solo appearances on numerous luxury liners and in resort hotels.

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, Nick Cluney Show and Bob Braun Show, Cincinnati. Recordings for Acuff-Rose Publishing Co., Nashville, Tennessee. Musical Director for "Jacques Brel is Alive and Well and Living in Paris," Charles Playhouse.

Michael Gibbs

Composer in Residence
Diploma, Berklee College of Music; B.M., Boston Conservatory of Music; private study with Gunther Schuller. Recipient of 1961-1963 full scholarships to Tanglewood and Lenox School of Jazz. Arranger/composer for many groups including Gary Burton, Stan Getz, Stanley Clarke. Film scores for "Madame Sin," "Secrets" and "Intimate Reflections" and composer of music for television. Recorded albums: "Tanglewood '63," "Just Ahead," "In the Public Interest," "The Only Chrome Waterfall." Scored "Apocalypse" for London Symphony Orchestra under Michael Tilson Thomas.

Harold Grossman

Instrumentation, Theory, Jazz Workshop
 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 Country 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.

Paul Guertin

Guitar, Theory, Ensemble
 B.M., Berklee College of Music. Professional performing artist. National tours with own group. Extensive private teaching experiences.

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.

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.



Oscar Peterson visits film scoring lab with Administrator Robert Share

Walter Harp

History, Sociology

A.B., Harvard University; M.A., University of New York. Former consultant on education, Centre Research Associates of Newton; tutor in social studies, Harvard University and Teaching Assistant, Radcliffe College. Instructor in Sociology, Newbury Junior College. Former Research Consultant in American History, Smith College.

James S. Harper

Chairman of Humanities, 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.

Irene Harris

English

A.B., Oberlin College; M.S., Columbia University; M.Ed., Boston University; Ph.D. candidate, Boston University. Former education writer, Teachers College of Columbia University and publicity writer for McGraw-Hill Pub. Co.; former Assistant to Editor of M.I.T. Journal of American Institute of Planners and Lecturer in English, Boston University.

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.

Barbara Hendrix

Assistant Librarian

B.A. in Art History, Boston University; M.S. in Library Science, Simmons College Graduate School of Library Science. Formerly on the staffs of the libraries of the Boston Museum of Fine Arts, the Rhode Island School of Design, Brown University, and the Providence Athenaeum. Member of the Music Library Association and the Art Libraries Society. Formal study in clarinet and member of the Festival Dancers, Brown University, a performing international group.

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.

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*

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. Member, Berklee Saxophone Quartet.

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. 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. Member of the National Council of Recording Engineers.

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 Lecturer of Fine and Performing Arts at the American University of Beirut. Professional conductor, composer and percussionist. Compositions include film scores and documentaries. Music Director of the Cambridge Chorale.

Joe Hunt*Percussion, Ensemble*

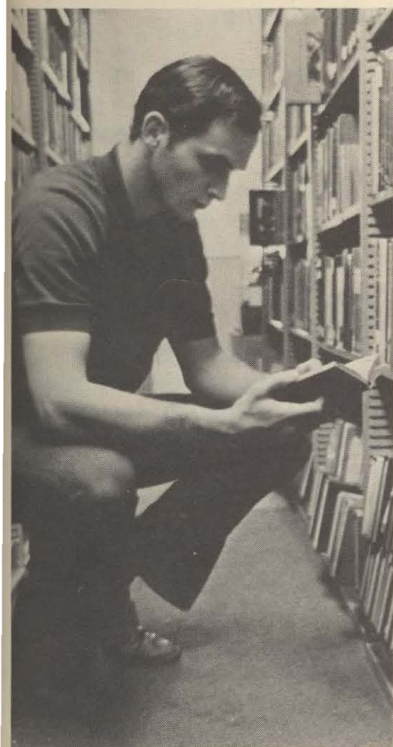
Undergraduate studies, Indiana University, Mannes College, and New School for Social Research. Extensive professional experience, including engagements with George Russell, Stan Getz, Jim Hall, Gary Burton and Bill Evans. Recordings with Gary McFarland, Bobby Hackett, Les Elgart, and various rock-jazz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

Roger Jannotta*Woodwinds, Theory, Ensemble,**Concert Band*

B.F.A., University of New Mexico; M.M., New England Conservatory; 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 Santa 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; Music Education State Conservatory of Music, Prague (Praha). Composition with Jaroslav Kricka; conducting with Pavel Dedecek; quarter-tone composition with Alois Haba.

Paul Kafun

Theory, Arranging, Ensemble

Diploma, Berklee College of Music; special studies, Cuyahoga Community College. Organist, pianist and arranger with numerous show and jazz groups. Private teaching experience, Cleveland, Ohio area.

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.

Edward Kaspik

Percussion

B.M., Depaul University. Principal percussionist, U.S. Navy Music Program. Former instructor in percussion, Chicago Youth Program, Belmont Public Schools and Bedford Public Schools. Group clinics in percussion for Cambridge Center for Adult Education. Professional performing artist.

Raymond Kelton

Theory, Piano

B.S., University of Nebraska; M.M., New England Conservatory; Ph.D., Boston University. Assistant Conductor, M.I.T. Choral Society and New England Conservatory Chorus. Visiting Lecturer, Suffolk University and Boston University. Professional organist and choir director.

Deanna Kidd

Music Education

B.S. (Music Education), Lowell State College; M.M., Boston Conservatory of Music. Voice studies and coaching with Gladys Miller, Allan Rogers, Terry Decima. Professional appearances with Boris Goldofsky and the Boston Opera Co., and on TV in Boston, New York and Washington, D.C. Former chairman of Elementary Music Dept. and Instructor in music, Lexington Public Schools.

Stephany King

Piano, Theory

B.M., Berklee College of Music; graduate studies in Theory, Harvard University. Professional experience as accompanist for Boston Ballet and numerous vocal/dance studios. Extensive private teaching in Boston area.

Larry Kleinfeld

Tutorial Services, Theory, Arranging

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

Shirish Korde

Composition, Indian Music

B.M., Berklee College of Music; M.M., New England Conservatory of Music; Ph.D. (candidate), Brown University. Private studies with Robert Cogan, Donald Martino, Ernst Oster, Hugo Norden. Graduate studies in Ethno-musicology and Electronic Music at Brown University. Former instructor, public schools of Maynard and Needham, and Cambridge Center for Adult Education. Composer of variety of orchestral and chamber works. Lecturer on origins of Jazz, Indian Music and Contemporary Music at colleges in New England.

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*.

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

Improvisation

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.

Thomas Lee

Theory, Ensemble, Woodwinds

B.M., University of Pittsburgh; M.M., New England Conservatory of Music. Professional performing artist with a variety of groups. Winner, Best Flute Soloist Award, 1970, 71, 72 Notre Dame Collegiate Jazz Festival. Experienced jazz composer.

Supervisor of Woodwind Instruction,
Joseph Viola



David Lindsey

Theory, Arranging, Ensemble
B.S., New Mexico State University; B.A., Northeast Missouri State University. Trombone with Ray Turner, Phil Wilson and Roger Cody. Former instructor, Rhode Island School of Music and clinician at Northeast Missouri State. Engagements with Buddy Rich, Louis Bellson, Hugo Winterhalter and numerous theater orchestras.

Steven Lipman

Director of 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, Golodovsky 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. Member of the New England Wind Sinfonia. Principal clarinet, Opera Company of Boston.

Richard Lowell

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

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.

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.

Michael Marra

Piano, Ensemble

B.M., Berklee College of Music. Professional performing artist. Engagements throughout New England area including Holiday and Sheraton Inn chains and The Point After. Jazz performance clinics in colleges of Boston area.

Matthew Marvuglio

Theory, Arranging, Composition

B.M., Berklee College of Music. Professional appearances with various chamber ensembles, Bobby Rydell, Four Seasons, Ike and Tina Turner and on radio commercials.

Donald McDonnell

Theory, Arranging, Ensemble

B.M., Berklee College of Music; special woodwind studies, Peabody Conservatory of Music. Principal woodwind chair with U.S. Army Band, Fort Meade, MD. Professional performing experience in Baltimore, Washington, D.C. and Boston areas. Theory studies at Boston University.

Thomas McGah

Theory, Composition

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

Andy McGhee

Woodwinds, Ensemble

Diploma, New England Conservatory of Music. Saxophonist-arranger with Lionel Hampton and Woody Herman. Performances with Sammy Davis, Jr., Louis Armstrong, Tony Bennett, Danny Kaye Show and series of youth concerts.

Uriel Meshoulam

Psychology

B.A., Hebrew University of Jerusalem; Ph.D., State University of New York; graduate seminar studies with Viktor Frankl, Dussquesne 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*.

Mike Metheny

Trumpet, Theory, Ensemble

B.Mus.Ed., University of Missouri; M.A., Northeast Missouri State University. Professional performing artist with nationwide experience in a variety of groups. Former instructor, Northeast Missouri State University and featured trumpet with U.S. Army Band, Washington, D.C.

Gerald Mirliani

Music Education, Conducting, Brass

B.A. (Mus.Ed.) and M.M. (candidate), University of Massachusetts; Graduate studies in Theory, Lowell University. Professional performing artist. Engagements with Larry Elgart, Tommy Dorsey Orchestra and a variety of groups in New York and Northeast area.

William Moehlenhof

Percussion

Undergraduate studies, Indiana University and Berklee College of Music. Professional performing artist with a variety of concert bands, orchestras and theater groups. Private teaching experience in St. Louis, Indianapolis and in Northwest area.

Larry Monroe

Chairman, Ear Training Department, Theory, Arranging
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, Buddy Rich, Tony Bennett and other groups. Professional appearances in Europe and throughout U.S. Co-leader, arranger and saxophonist with Berklee Faculty Concert Jazz Orchestra.

Gerald Mordis

Violin
Undergraduate studies, Hartt College and Tanglewood Music Center. Violin with Joseph Silverstein, Renato Bonacini, Bernard Lurie. Professional performing artist with Apollo String Quartet, Portland Symphony, Worcester and Springfield Symphony. Theater engagements include Colonial Theatre, South Shore Music Circus and Connecticut Music Tent. Appearances with Johnny Mathis, Supremes, Lana Cantrel and Sammy Davis. Former Instructor in violin in public schools of Lexington, Needham, Brookline and Hartford, Connecticut.

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.

Dan Newsom

Theory, Arranging, Ensemble
B.A., University of California; studies, Berklee College of Music. Professional performing artist with numerous general business and rock groups. Engagements with Lawrence Hammond, Steve Miller and on recordings for Pacific High and Fantasy.

Douglas Norwine

Woodwinds, Arranging, Theory, Ensemble
B. Mus. Ed., Bowling Green Ohio State University. Professional performing artist in Ohio and New England areas. Extensive private teaching experience.

Anthony Noterfonzo

Theory, Percussion

B.M., Berklee College of Music. Professional performing artist throughout New England area with extensive private teaching experience. Theatre engagements including Roy Rayden Revue and the Sam Vine Show. Recording experience for radio/television commercials. Performances with numerous jazz/rock groups such as Papa's Nite Life and the Boston Connection. Member, Music Educators National Conference and the "Percussionist."

Brian O'Connell

Solfège, Voice, 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.

Richard Olmstead

Piano, Ensemble

B.M., Berklee College of Music. Professional performing artist throughout New England area. Extensive private teaching experience.

Gary Orgel

Philosophy

A.B., J.D., Boston University; M.A., Ph.D. (candidate), Boston College. Instructor in Philosophy, Boston College; former instructor at University of Massachusetts. Former associate attorney in New York law offices.

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.

Charles Pattison

English

B.A., University of Minnesota; M.A., Kenyon School of Letters; Ph.D. (candidate), Indiana University. Former Instructor, Indiana University and University of Notre Dame.

Robert Patton

Woodwinds

B.M.Ed., Temple University. Studies with Ronald Reuben and Murray Panitz; Philadelphia Orchestra, improvisation/composition with Dennis and Adolph Sandole. 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.



Jeronimas Kacinskas conducts college orchestra

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. Recipient of grant from National Endowment for the Arts (1975) for jazz composition.

James Perry

Theory, Arranging, Ensemble
B.M., Berklee College of Music; studies, Indiana State University. Professional performing artist. Engagements with Tom Jones band and general business throughout New England area.

William Pierce

Theory, Ensemble
B.M., Berklee College of Music; studies, University of Miami and Tennessee State University. Professional performing artist. Engagements with Max Roach and Stevie Wonder.

Steven Plotkin

Violin, Ensemble
B.M., Berklee College of Music; undergraduate studies, University of Wisconsin. Professional performing artist. Extensive commercial experience in variety of groups; studio and orchestral engagements.

Thomas Plsek

Theory, Composition, 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 Tumar-kin. 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.

David Polansky

Theory, Ensemble
B.A., University of Amherst; B.M., Berklee College of Music. Professional performing artist on recordings and in general business work. Music copyist and arranger.

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., (Mus.Ed.) University of Connecticut; B.M., Berklee College of Music. Professional performing artist with many groups including the Cantata Singers, the New Opera Theater, and the Cambridge Symphonic Brass Ensemble.

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 Down Beat Hall of Fame Scholarship Award. Studies in Electronic Music, Catholic University of America. Composer of sound tracks for documentary films; MENC and NASM clinician in electronic music and jazz improvisation.

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.

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

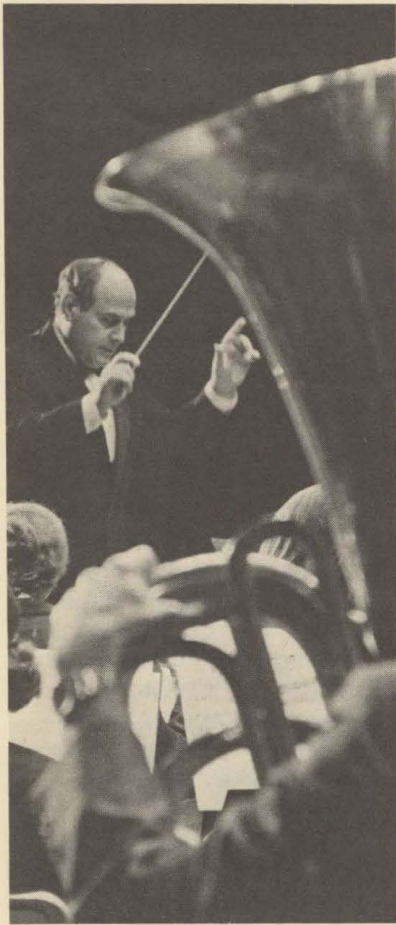
Theory, Ensemble, Instrument Repair
B.M., Berklee College of Music; M. Mus. Ed (candidate), Boston Conservatory of Music. Professional performing artist with groups in Pennsylvania and New England.

Victor Salvo

Piano, Ensemble
B.M., Berklee College of Music; Undergraduate studies, Ithaca College, Hartt College. Professional performing artist. Engagements at Bay Club, Boston and throughout New England area.

Raymond Santisi

Piano, Arranging, Composition
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. Extensive theater and TV experience. Author, "Jazz Originals for Piano." Berklee alumnus.



Mary Saunders

Voice
 B.M., M.M., Boston Conservatory of Music. Voice clinician for various theatre acting groups; instructor in voice, Boston Conservatory extension program. Private teaching, Boston area. Professional performing artist.

Stephen Savage

Composition, Counterpoint, Piano
 B.M., New England Conservatory. Studies in Composition with Felix Labrinski, Malcolm Peyton. Piano with Resi Stoelker-Neumann, Robert Sherwood, Katja Andy. Composer of choral, chamber, and orchestral works. Performances at Boston Museum of Fine Arts and Jordan Hall.

Paul Schmeling

Chairman, Piano Department; 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.

William Scism

Theory, Arranging, Ensemble
 B.M., Berklee College of Music. Studies with Carmine Caruso. Principal arranger for U.S. Army Band, Fort Monmouth, N.J. Performances with New Jersey State Orchestra, theater orchestras and studies in the Boston area. Professional performing artist.

Michael Scott

Theory, Arranging, Ensemble
 B.M., Berklee College of Music; undergraduate studies, University of Missouri. Engagements with Les Elgart, and with own group in radio and television appearances throughout New England. Tours with University of Missouri concert and stage bands. Winner 1970 Mid-western Collegiate Jazz Festival composer/arranger award. Private instructor in saxophone in U.S. Army Band, Bedford Public Schools and Kansas City, Mo.

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.

Bain Smith

English, Theory, Ensemble
A.A., Menlo College; B.A., Stanford University; M.A., Ph.D. (candidate), University of Oregon. Awarded lifetime credentials for teaching language arts and music in California community colleges. Former Instructor in English, York School and Manzanita Ranch School, California, and in the Robert Louis Stevenson School. Former Director of Monterey Peninsula Jazz Lab Band; Instructor in jazz improvisation and harmony, Monterey Peninsula College. Published arranger/composer.

Joseph Smith

French Horn, Arranging, Theory, Ensemble
B.Mus.Ed., West Virginia University; B.M., Berklee College of Music; graduate studies Carnegie Mellon University. Principal horn for U.S. Air Force bands, Honolulu Symphony and American Wind Symphony. Arranger/performer for various rock/jazz groups, singers and theatre orchestras.

Paul J. Smith

History and Political Science
A.B., Wheaton College (Illinois); A.M., Ph.D., Boston University. Former Lecturer in History, Boston University College of Liberal Arts and Instructor, Metropolitan College, Boston University.

Andy Steinborn

Guitar, Ensemble, Arranging
B.M., Berklee College of Music. Professional engagements with Charlie Mariano and Tiny Tim. 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. RCA recording artist. Appearances with Tony Bennett, Judy Garland, Smokey Robinson.

Lawrence Suvak

Music Education, Woodwinds, Conducting
B.Mus.Ed., Baldwin-Wallace College; M.M., New England Conservatory of Music. Clarinet with Felix Viscuglia. Former member of Music Education department of New England Conservatory and Instructor in Concord public schools. Professional performing artist with theater and symphonic groups throughout the New England area.

Michael T. Szymczak

Guitar, Ensemble
B.M., Berklee College of Music; graduate studies at Alfred University. Guitar studies with William G. Leavitt and Vincent Breddice. 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."

Instructor Gary Burton and
Composer-in-Residence, Michael
Gibbs



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 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 Artist recordings, Berklee alumnus.

Michael Treni

Trombone, Arranging, Theory, Ensemble

B.M., M.M., University of Miami. Trombone with Dominick Costaza, Don Doane, Charles Campbell. Clinician for numerous education programs and workshops; former conductor of All-Miami Youth Jazz Lab. Professional performing artist with Doc Severinson, Ann-Margaret Show, Gerry Mulligan, Tom Jones Show, and many theater and orchestral groups. Active composer and arranger.

Frank Turziano

Coordinator of Ensemble Programs

B.M., Berklee College of Music. Professional guitarist with variety of groups; extensive recording, television and theatre orchestra experience; engagements with such artists as Peggy Lee, Andy Williams, Johnny Mathis, and in theatre productions of "Godspell," "Jacques Brel Is Alive and Well and Living in Paris," "Man of La Mancha," "Lorelei." Musical director of productions of "Godspell" and "Jacques Brel." Private teaching and playing experience throughout the United States and Canada.

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.

Rudi Van Dijk*Composition*

Graduate, Royal Academy of Music, The Hague, Holland. Studies with Leon Orthel, Hendrik Andriessen and Max Deutsch in Paris; Kendall Taylor, London and Roy Harris in Toronto. Composer and pianist for the Canadian Broadcasting Corporation and BBC, London. Commissions from C.B.C., Canada Council and the Munich Opera Co. Former lecturer and teacher, University of Toronto School of Music and University of Indiana. Grants awarded by Canadian government for orchestral works, chamber music and vocal works. Works performed by major symphony orchestras in U.S.A., Canada and Europe.

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.

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 appearances with Michael Mantler, Gunter Hampel, Jean Lee, Perry Robinson, Darius Brubeck, Heike Sarmanto and with Pearl Bailey production of "Hello Dolly," Schubert Theater. Club dates with Jan Hammer and the Three Degrees. Member of the Boston production of "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. Theater experience including "Godspell," "King and I," and "Man of La Mancha." Music published by Kendor.

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.

Ernest Wiehe

Arranging, Theory, Ensemble
Diploma, Berklee College of Music; undergraduate studies, University of Capetown, S. Africa. Professional performing artist. Engagements in S. Africa, Bermuda, Europe and in New England area. Recipient of 1969 Down Beat Scholarship Award.

Henry Wiktorowicz

Guitar, Theory, Arranging
B.M. (Mus.Ed.), Berklee College of Music; M.M. (Mus.Ed.), New England Conservatory of Music. Guitar with Robert Sullivan. Former Instructor in public schools of Bolton and Randolph and at New England Conservatory. Professional performing artist with Boston Opera Company, Musica Viva, Boston Pops, Schubert and Wilbur theaters and Charles Playhouse. Recording and TV engagements with Boston Pops, Zoom and many other groups. Active composer and arranger. Author, "Teaching Arranging Through the Contract System."

Don Wilkins

Film Composition, Theory, Ensemble
B.M., Berklee College of Music; undergraduate studies, American River College of California; graduate study, California State University. Film Composition with Albert Harris and Earle Hagen. Professional performer/arranger for variety of groups and theatre productions. Music Editor for Tom Jones "London Bridge Special" on NBC and composer/editor for many NBC, CBS, ABC network specials, including ABC-TV movies "River of Gold" and "Maybe I'll Come Home." Composer/director of original score to winner of Atlanta Film Festival work, "Like a Crow on a June Bug." Supervised editing/mixing of Walter Scharf's "The Living Sea" and arranged material for Swedish TV special on George Gershwin.

James Williams

Piano, Harmony, Ensemble
B.S. in Music Education, Memphis State University. Performances with Woody Shaw, George Coleman, Clark Terry, Gary Burton, and others. Extensive professional experience with own trio and quintet in the Memphis and Boston areas. Faculty member of the National Combo and Stage Band Camps.

Bret Willmott*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 Lee Daniels, Leon Tumarin, George Cohen; conducting with Frederick Prausnitz. Professional experience in many styles; T.V., radio, recording, club and show engagements. Former accompanist for Hildegard; toured with Ray McKinley/Glenn Miller orchestra. Musical Director, Playboy of Boston. Lecturer in History of Jazz and American Music, Northeastern University. Private piano instructor in Boston area for many years.

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 Isabella Stewart Gardner Museum. Awarded Koussevitsky Memorial Fund Scholarship in chamber music. Former instructor in piano at Boston University. Piano debut, Jordan 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 Petula Clark, Mel Torme, Burt Bacharach. Toured and recorded with Buddy Rich. Soloist on "Jazz in the Classroom" albums.



Tony Bennett performs with Berklee
Concert Jazz Orchestra

Description of Courses

Theory/Arranging

ARR 1-200

Required of all freshmen (first year students). Course content, according to level, is based upon the material of Arranging 1 and/or Arranging 2 (see below). Students in advanced levels are permitted to take Arranging electives in their second semester.

3 credits, each semester

Harmony

HAR 1-200

Course content, according to level, is based upon principles of chord progression and harmonic motion. Triadic diatonic and blues harmony; seventh chords and non-diatonic chords; standard cadential formulas; modal harmony analysis and synthesis of progressions found in current popular and jazz music.

3 credits, each semester

Ear Training

ETR 1-200

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.

3 credits, each semester

Listening/Analysis

LST 1-200

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.

2 credits, each semester

Principal Instrument

PRI 1-221

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

Ensemble

ENS 1-225

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)

Arranging 1

ARR 1

Basic music theory; transposition techniques; the rhythm section; principles of melodic analysis; two part writing.

3 credits



Arranging 2

ARR 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

Harmony 2

HAR 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

Harmony 3

HAR 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

Harmony 4

HAR 4

Extension of principles of modern chord progression. Deceptive resolutions. Melody-Harmony relationships. Extended endings and turn arounds. Modulations. Line cliches. Minor key progressions. Correction and/or reharmonizations of standard progressions.

2 credits

Harmony 5

HAR 5

Continued extension of principles of modern chord progression. Modal harmony and modal interchange. Linear control of harmony and advanced harmonization techniques. Extended reharmonization. Constant structure progressions. Hybrid structures.

2 credits

Counterpoint

3-403

Two part counterpoint. Species and free counterpoint in traditional style. Modal counterpoint, modulating counterpoint. Canon and inventions.

2 credits, each semester

Counterpoint

5-603

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

2 credits, each semester

Counterpoint

5-603 E

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

2 credits, each semester

Composition

3-404

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

Composition

5-604

Composition in larger forms. Sonata, song cycles; tone poem, and miscellaneous acappella forms. Emphasis on chamber orchestra and choral-instrumental combinations.

2 credits, each semester

Composition

7-804

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

Composition Style/Analysis

5-605

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

Scoring for High School Band/Orchestra

715

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

Scoring for High School Jazz Ensemble

815

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

Scoring for Strings

716

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

2 credits

Scoring for Full Orchestra

816

Orchestration techniques for full symphony orchestra. Illustrations from representative scores.

2 credits



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

Jazz/Rock Instrumentation

EMA 133

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.

Voicings Derived from Chord Scales

EMA 101

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.

Pop Style Vocal Arranging

EMA 129

Vocal ensemble arranging techniques as used in television, recording, concert and club performance. Multiple-part voicings and instrumental back-up arranging for choral groups. Voice problems in choral singing.

Arranging in the Rock Idiom

EMA 131

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.

Rock Arranging for the Recording Studio

EMA 132

Discussions cover writing for the rhythm section; one, two, three and four part writing for winds, brass, strings and voices. Analysis 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. Function of producers, A & R men. Marketing of materials.

Commercial Arranging for Large Ensemble

EMA 141

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.

Advanced Commercial Arranging for Small Ensemble

EMA 143

Small group arranging techniques applied to popular and standard repertory. A variety of instrumental combinations is explored.

Arranging for the Rhythm Section

EMA 144

Arranging for the various instruments of the rhythm section. Independent use of the rhythm section and use with other instruments. Rhythmic devices and special effects analyzed with recordings and scores.

Arranging for the High School Jazz Ensemble

EMA 149

Principles of writing for high school jazz ensembles with standard and mixed instrumentation. Range problems, rhythm section parts, special considerations for high school musicians, examination of published scores.

Scoring for Strings

EMA 162

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

Line Writing

EMA 104

Arranging for large ensemble groups utilizing available note voicings and linear techniques.

Advanced Jazz Arranging for Large Ensemble

EMA 107

Analysis of scores for the large jazz ensemble. Expansion of chord scale theory. Emphasis on orchestration, ensemble color and texture. Form and phrase structure related to orchestration.

Advanced Jazz Arranging for Small Ensemble

EMA 108

Arranging for the rhythm section and various small group instrumental combinations. Discussion of form, improvised solos, melodic development. Examination of new developments in notational practice for small jazz ensembles.

Arranging for Contemporary Chamber Jazz Ensemble

EMA 308

The application of traditional and contemporary compositional techniques to the structuring of extended, multi-movement jazz works. Tone-row, free form and polytonal examples adapted to class projects.

Advanced Commercial Arranging for Large Ensemble

EMA 241

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 analysis of current harmonic practices.

Arranging for Theatre Orchestra

EMA 145

Arranging for vocalists, instrumentalists, and theatre productions.

Writing Radio and Television Commercials

EMA 147

Preparation and layout of commercials for radio and television. Rehearsal and recording procedures for vocal and instrumental sound tracks.

Scoring for Full Orchestra

EMA 262

Orchestration techniques for full symphony orchestra.

Arranging in the Style of Duke Ellington

EMA 105

Analysis and application of the band style of Duke Ellington.

Contemporary Arranging Techniques for Large Jazz Ensemble

EMA 307

Analysis and application of principles found in music of Gil Evans, Thad Jones, McCoy Tyner. Extended application of modal and serial contrapuntal techniques to jazz ensemble arrangements.

Advanced Jazz Arranging for Large Ensemble

EMA 507

Orchestration techniques for large jazz orchestra. Mixing of various groups of instruments for ensemble colors and textures. Discussion of form, improvised solos and melodic development. New developments in notational practice.

Rhythmic Style Analysis

EMA 136

A survey and analysis of the melodic and harmonic rhythms employed in modern music. Use of the rhythm section. 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.

Techniques of Record Copying

EMA 191

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

Big Band Score Analysis

EMA 102

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.

Directed Study in Arranging

EMA 1-2-313, 1-3-5-714

Emphasis on individualized instruction which will give student writers the chance to absorb technical material and apply it to various arranging situations with the musical guidance of the instructor.

Composition & Analysis Electives

Composition of Popular Songs 1, 2

EMC 1-223

Analysis of the songs of Laura Nyro, Carole King, the Beatles, Jim Webb, James Taylor and other artists. The writing of lyrics as applied to popular songs. Problems of form. Students compose their own songs and arrange them for class performance.

Composition 1

EMC 159

Traditional harmony and basic compositional procedures. Concentration on modal and tonal triadic harmony. Figured bass, principles of voice-leading, chorale and homophonic textures.

Composition 2

EMC 259

Continuation of Composition 1. Advanced traditional harmony and intermediate compositional procedures. 7th chords, altered chords, modulation.

Guitarist Ralph Towner and Instructor Gary Burton at Berklee Performance Center



Composition 3, 4*EMC 1-265*

Specific techniques of 20th Century composition. Technical devices such as quartal harmony, serial writing, polytonality, and contrapuntal techniques are illustrated and described.

Assignments are directly related to each of these aspects of composition and all are performed in class.

Composition for Percussion*EMC 163*

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

Chord Scale Composition*EMC 103*

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

Variation Techniques in Classical-Romantic Composition*EMC 156*

Study and application of variation techniques from Mozart through Brahms. Analysis of representative works. Class projects include the composition of a short work in traditional variation form.

Compound-Line Composition for Solo Instruments*EMC 356*

Examination and application of the "compound line" as a basic device in composing for unaccompanied solo instruments. Analysis of representative works in the Baroque idiom. Composition of short works in traditional and contemporary styles.

Choral Composition*EMC 161*

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

Composition with Pitch Scales*EMC 168*

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.

Film Composition 1, 2*EMC 1-293*

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.

Jazz Composition*EMC 106*

Composition for jazz orchestra. A seminar for advanced students.

Directed Study in Composition*EMC 166*

Sonata form. The composition of an extended 3-movement sonata for Piano or for Solo Instrument and Piano.

Directed Study in Composition*EMC 266*

The composition of an extended work for full contemporary orchestra. Intended to demonstrate the student's ability to handle large orchestral groups in a characteristic and coherent manner.

Latin-American Music*EMC 148*

An analytical survey of Latin-American music emphasizing its influence on jazz. Examination of various rhythmic forms (Pachanga, Merengue, Bolero and others) and study of Latin rhythm instruments.

The Music of North India 1*EMC 171*

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, art, language, religion and philosophy.

The Music of North India 2*EMC 271*

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.

The Music of Charles Mingus*EMC 139*

An investigation of the basic elements discovered in the compositional and arranging style of Charles Mingus. Categorization and analysis of various works.

The Music of Miles Davis*EMC 339*

A course tracing the development of the music of Miles Davis. Examination and discussion of the evolution of his playing and writing styles. Concentration on the listening and analysis of improvised solos, tunes, forms, harmonic practice, and his influence on other performers and the development of jazz.

Contemporary Harmony*EMC 164*

An examination of the harmonic and compositional practices of Impressionism and other 20th Century styles and their adaptability to jazz and other forms of modern music.

Composition Style Analysis 1*EMC 167*

Research into compositional practice and stylistic distinctions in music from the Baroque to Neo-Classic periods. Analysis of representative works.

Composition Style Analysis 2*EMC 267*

Early 20th Century to the present. Examination of the development in mainstream, serial, electronic, aleatoric and experimental composition.

The Beethoven String Quartets*EMC 169*

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.

Bartok's Chamber Music*EMC 170*

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

Traditional Musical Forms*EMC 172*

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

Harmony Electives

Harmonic Analysis of Rock Music

EMH 350

A study of rock harmony, bass lines and melodies as practiced in the various periods and types of rock music. Recorded examples and published music will be analyzed with an emphasis on characteristic harmonic devices. Influential performers and groups will be discussed at length.

Performing Harmony Workshop 1, 2

EMH 1-254

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.

Linear Harmony 1

EMH 155

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.

Linear Harmony 2

EMH 255

Continuation of Linear Harmony 1. Emphasis on minor tonality, including pure, harmonic, melodic and hybrid minor as well as minor clichés, modal minor harmony, use of non-diatonic chords in minor, and blues progressions.

Harmonic Analysis 1

EMH 183

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

Harmonic Analysis 2

EMH 283

Continuation of Harmonic Analysis 1. Analysis of jazz tunes and more sophisticated song material. 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.

Reharmonization Concepts

EMH 110

Exploration of the various forms of extended reharmonization of melody. Applications in compositional situations and in situations involving thematic development.

Advanced Harmony

EMH 125

An extension of Harmony 1-5 with emphasis on newer concepts to enable students to write and understand tunes in the style of Mike Gibbs, Chick Corea, etc.

Contemporary Trends in Chord Progression

EMH 127

Analysis of contemporary tunes from various musical perspectives. Harmonization as a function of melody, inner lines, and overall musical context. Use of these concepts along with principles of reharmonization and modulation, in writing and scoring tunes.

Post Be-Bop Harmonic Innovations

EMH 150

Survey and harmonic analysis of music growing out of the Be-Bop jazz era. Extensive study of John Coltrane, Miles Davis, Wayne Shorter and Thelonius Monk. Discussion of blues forms and modal harmony as used in the 1960's. Application of harmonic concepts through composition of original music.

Early Chamber Music of Arnold Schönberg

EMC 175

Analysis of the early tonal and free atonal techniques in Schönberg's pre-1923 compositions. Examinations of the causes and effects of pre-serial techniques on 20th Century composition.

Choral Music of Robert Schumann

EMC 181

An examination of the extensive output of choral music by this important composer of the early Romantic period. The course is designed to acquaint the student with the scope, variety, formal construction and general artistic level of Schumann's music for chorus, with and without orchestral accompaniment.

Analysis of Contemporary Compositional Techniques

EMC 160

An analysis of 20th Century composition techniques and their relationship to the jazz composer. Included will be the music of Ives, Messiaen, Penderecki, Riley and others.

The Symphonies of Beethoven

EMC 369

The evolution of Beethoven's musical language as evidenced by the micro-structure and macro-structure of symphonies I through IX.

The Music of Karlheinz Stockhausen

EMC 575

A survey of Stockhausen's efforts to continue the evolution of musical language and develop a new musical vocabulary. Study and analysis of representative scores and recordings.

Traditional Counterpoint 1, 2

EMC 1-258

Two-part counterpoint. Species and free counterpoint in traditional style. Modal counterpoint, modulating counterpoint. Canon and invention.

Jazz Counterpoint 1, 2

EMC 1-273

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

At Newport Jazz Festival, bandleader Buddy Rich with Faculty member Jeff Stout, and Alumnus Pat LaBarbera



Jazz Counterpoint 3, 4

EMC 3-473

Continuation of Jazz Counterpoint 2. Harmonically derived counterpoint in three and four parts. Application of contrapuntal techniques to modern chord progression.

Advanced Contrapuntal Forms

EMC 174

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

20th Century Contrapuntal Composition

EMC 274

20th Century Counterpoint including: polytonal, nondiatonic, linear dissonant counterpoint; rhythmic and imitative devices; contemporary fugue.

Electronic Music 1

EMC 194

Basic concepts and techniques of electronic music synthesis. Emphasis on performance/application of these techniques to portable synthesizers. Aural analysis/synthesis problems. Supervised weekly "hands-on" practice sessions with synthesizers.

Electronic Music 2

EMC 294

Continued study of synthesis techniques applied to medium-sized synthesizers. Channel-to-channel overdubbing techniques. Special tape effects (echo, canon, speed variation) and editing technique. Continued aural analysis/synthesis. Application to film scoring, commercials, broadcast IDs, etc. Supervised weekly "hands-on" practice sessions with synthesizers and professional tape equipment.

Electronic Music 3

EMC 394

Further synthesis techniques applied to a large studio synthesizer. Multi-channel recording and overdubbing, metrical editing and musique concrete. Application to projects in arranging and/or composition. Supervised weekly "hands-on" practice sessions with synthesizer, multi-channel tape equipment and mixer console.

Electronic Music 4

EMC 494

Continued study of studio synthesis techniques. Use of large synthesizer and multi-channel mixing and recording equipment. Application to arranging and/or composition projects. Psycho-acoustic implications of synthesis techniques. Supervised weekly "hands-on" sessions with synthesizer, mixer console and multi-channel tape equipment.

Continuation Study in Electronic Music

EMC 1-2-3-495

Continued application of electronic music techniques studied to date. Supervised weekly "hands-on" practice sessions with studio equipment.



Performance Electives

Principles of Improvisation

EMP 115

Explanation and illustration of basic improvisational techniques. Recorded examples and analysis of melodic interpretation, use of rhythmic displacement, melodic paraphrasing and blues.

Improvising in the Dixieland Idiom

EMP 120

Performance of music in the Dixieland style. Memorization, harmonization and analysis of typical melodic phrases and guidetone lines of characteristic tunes. Listening/Analysis of selected recordings.

Improvisational Techniques

EMP 135

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

Improvisational Forms

EMP 117

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

Functional Piano 1, 2

EMP 1-221

For non-piano majors interested in piano. Comping, harmonic continuity through common chord progressions using triads & seventh chords.

Basic Electric Organ Techniques

EMP 521

Double keyboard techniques for piano or non-piano principles. Instruction in the basic principles of organ performance through individual and ensemble participation.

Club Date Workshop

EMP 1-246

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

Jazz Workshop

EMP 116

Jazz improvisation dealing with songs from various periods: swing, be-bop, cool, contemporary. Standard songs, modal songs, and jazz originals.

Advanced Repertory Workshop 1

EMP 118

Harmonic analysis and performance of contemporary songs.

Popular Song Form/Analysis Workshop

EMP 177

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.

Rehearsal Techniques

EMP 196

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

Calypso & Steeldrum Band Performance

EMP 557

Origin and development of the steeldrum ensemble. Performance of music for steeldrum band. Analysis, discussion and reproduction of representative compositions.

Commercial Band Workshop

EMP 187

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.

Popular Singing Styles

EMP 153

A survey of well known singers including Holiday, Sinatra, Presley, Joplin and others. Listening and analysis of the singer's vocal technique as well as student performance.

Guitar Styles

EMP 157

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.

Conducting 1, 2

EMP 1-276

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

Recording/Performance Sessions

EMP 195

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

Performance & Analysis of "Be-Bop" Music

EMP 140

Analysis and performance of music in the style of Parker, Gillespie, Clifford Brown, Kenny Dorham and others. Standard progressions and transcribed solos from music of the 40's and 50's are analyzed and performed.

Advanced Solfege 1, 2

EMP 1-279

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

Advanced Ear Training 1, 2

EMP 5-679

Listening to and identifying intervals in tonal and non-tonal situations. Intended to bridge the gap between "relative pitch" and hearing by interval alone. Preparation for singing atonal music.

Transcribing Jazz Solos 1, 2

EMP 1-285

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

General Electives

Legal Protection of Musical Materials

EMG 151

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.

The Music Business

EMG 188

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 aspects of the music business.

Music Copying

EMG 189

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.

Electronic Instrument Repair

EMG 190

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.

Musical Instrument Repair

EMG 197

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

Piano Tuning

EMG 198

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

Music Typing

EMG 199

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

Piano Maintenance and Repair

EMG 298

Repairing, adjusting and replacing the action and acoustic parts of electric, upright and grand pianos.

Audio Recording 1

EMG 192

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.

Audio Recording 2

EMG 292

Technical aspects of the recording studio including calibration and alignment of equipment, editing, session set-ups, mixing, console flow logic, patchbay application, and theory of microphone design and placement. For students with an interest in audio engineering.

Audio Recording 3, 4

EMG 3-492

Directed study and practicum in the recording studio including concert recording. Scheduled time will be arranged by appointment with the instructor.

History of Jazz

EMG 152

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.

History of the Jazz Alto

EMG 352

An analysis of the history of the alto sax in jazz. Analysis of the various styles of major players. In-depth study of Hodges, Parker, Adderley and others through tapes and transcription.

History of the Jazz Trumpet

EMG 552

A study of the development of jazz trumpet playing. Analysis through recordings and transcriptions of various styles and periods. Study of important innovators from Armstrong and Biederbecke to the present.

The Bop Masters

EMG 752

An in-depth survey of the principal instrumental soloists, vocalists, vocal groups, and arranger-composers of the Be-Bop period. A variety of ensemble groups will be examined through tapes and recordings.

History & Literature of Music 1, 2

EMG 1-280

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.

History & Literature of Music 3

EMG 380

An historical examination of the symphony and chamber music for strings throughout the 18th, 19th and 20th centuries. Particular attention is paid to the principal musical forms and harmonic trends which have shaped the course of Western music during this period.

History & Literature of Music 4

EMG 480

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 are discussed from instrumental and harmonic points of view, noting which are the standard repertoire pieces.

Survey of the Development of Opera

EMG 680

Development of opera from Gluck, through Mozart and Weber, to the Romantic Italian and German forms. 20th Century changes in opera. Analysis of principal works.

Chamber Music of the Romantic Period

EMG 880

Historical analysis and examination of the chamber literature of the 1800–1900 period. Survey of the form and content of representative works by Schubert, Schumann, Brahms, Saint Saens, Franck and Tchaikowsky.

Instrumental and Laboratory Courses

Principal Instrument

PRI 1-221, 3-421, 5-621, 7-821

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.

Secondary Instrument

(Elective)

3-423, 5-623, 7-823

Study of the technique and repertory of an elective instrument. Secondary instruments for students in the Degree Program are prescribed in the Outline of Courses. Students in the Professional Diploma Program may elect any secondary instrument approved by the Faculty Chairman of their major field.

2 credits, each semester

Traditional Keyboard Improvisation (Fundamentals)

3-424

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

Traditional Keyboard Improvisation

5-624

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

Ensemble

ENS 1-225, 3-425, 5-625, 7-825

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 hours weekly).

Project Bands

Regularly scheduled, special ensembles for the performance of arranging/composition projects.

2 credits, each semester

Vocal Literature and Materials

7-828

For majors in Music Education. Performance of vocal and instrumental works suitable for public school music. Students participate in the conducting of selected works. Basic principles of singing: breathing, tone production, fundamentals of articulation, diction.

1 credit, each semester

Instrumental Literature and Materials

7-854

Survey of method books used for private and class instruction in the various instruments. Detailed examination of music for band, orchestra, and mixed ensembles at beginning, intermediate, and advanced levels of performance.

1 credit, each semester

Conducting

3-429E

Techniques of conducting. Fundamental beat patterns. Discussion and study of terminology, problems of tempo, phrasing and articulation. Geared to the needs of music educators in the public schools.

1 credit, each semester

Conducting 1-2

5-629

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

Ear Training 1

ETR 1

Development of basic ear training skills through singing and dictation studies. Triadic harmony studies and basic modern rhythms. Melodic studies in major keys.

3 credits

Ear Training 2

ETR 2

Continuation of ETR 1. Modern rhythm studies, diatonic seventh chord harmonic studies, melodic studies in major keys.

3 credits

Ear Training 3

ETR 3

Continuation of ETR 2. Ear training skills developed through singing and dictation drills. Minor mode studies. Secondary dominant studies. Basic record copying projects involving a variety of musical styles.

2 credits

Ear Training 4

ETR 4

Continuation of ETR 3. Modal singing and dictation studies. Interval studies and 2 and 3 part dictation. Basic atonal melodic studies.

2 credits



Solfege

ETR 3-432, ETR 3-433

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

String Class

(7)834, (7)834E

Fundamental instruction in violin, violoncello and contrabass. Basic technique pertaining to each instrument. Application in selected elementary ensemble music.

2 credits

Clarinet Class

(3)435C, (7)835C

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

2 credits

Double Reed Class

(7)835D

Functional study of oboe, English Horn, bassoon. Methods and materials.

1 credit

Flute Class

(3)435F

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

1 credit

Brass Class

5-636, 5-636E

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

Percussion Class

(3)437

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

Music Education Observation

5-638

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

Practice Teaching

7-839

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

Practice Teaching Seminar

7-840

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

History and Literature of Music

3-451

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

Literature and Materials (Orchestral Repertory)

5-653, 7-853

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

Music Education Methods (Elementary)

556

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

Music Education Methods (Secondary)

656

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

English Composition/Literature

ENG 1-262

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

The Satiric World of Evelyn Waugh (Elective)

EA 151

A study of the newly-discovered diary and the major novels of one of England's outstanding 20th Century writers.

3 credits

The Early Novels of Hermann Hesse (Elective)

EA 152

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

The Later Novels of Hermann Hesse (Elective)

EA 252

(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

America Today (Elective)

EA 155

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

American Literature (Elective)

EA 156

The study of representative American writers, their relation to literary movements, and their special contributions.

3 credits

Between Poetry and Music*(Elective)*

EA 157

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

Writing Poetry 1 (Elective)

EA 158

An intensive writing workshop (seminar format) in which the student concentrates on the writing of poetry. Techniques include sonnet forms and syllable counts (Marrienne Moore), the use of mythology (Eliot and Cummings), and the use of biblical sources (Wallace, Stevens, Eliot and Cummings).

3 credits

Writing Poetry 2 (Elective)

EA 258

A continuation of Writing Poetry 1 with an emphasis on the development of the individual style and craft acquired in the first semester. Both thematic and structural development will be stressed.

3 credits

Reviewing Records & Live Performances 1 (Elective)

EA 159

Analysis of specific record and live performance reviews in such diverse periodicals as "Downbeat," "Stereo Review," "Rolling Stone," "The New York Times," and "The Boston Phoenix" in order to discover methods and techniques of reviewing. Discussion of the musician-oriented review and the reviewer's responsibility to the public and to his art. Students will write several different types of reviews directed at different audiences.

3 credits

Reviewing Records & Live Performances 2 (Elective)

EA 259

This course will concentrate on the actual writing of reviews every week. Students will broaden the scope and strengthen the stylistic devices previously learned. Each student will write as many different reviews of different types of music as he is qualified to analyze.

Pre req: Reviewing Records & Live Performances 1.

3 credits

Fine Arts

7-865

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

German (Elective)

EA 1-268

Grammar and composition. Basic reading selections. Emphasis on pronunciation and foundational conversational training.

3 credits, each semester

German (Elective)

EA 3-468

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

3 credits, each semester

French (Elective)

EA 1-269

Grammar and composition. Basic reading selections. Emphasis on pronunciation and foundational conversational training.

3 credits, each semester

French (Elective)

EA 3-469

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

3 credits, each semester

Spanish (Elective)

EA 1-270

Grammar and composition. Basic reading selections. Emphasis on pronunciation and foundational conversational training.

3 credits, each semester

Spanish (Elective)

EA 3-470

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

3 credits, each semester

Natural Science**Social Psychology 1 (Elective)**

EA 171

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

Social Psychology 2 (Elective)

EA 271

Continuation of EA 171.

3 credits

Psychology (EA 1-272)

5-672

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

Foundations of Creativity

(Elective)

EA 174

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



Theories of Personality

(Elective)

EA 175

Approaches to the study of human personality as initiated by Freud, Adler, Skinner and more recent theories of Frankl, Kelly, Rogers and others. Issues to be discussed include human motivation, abnormal behavior and free will vs. determinism.

3 credits

Physical Science

7-875

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

Philosophy

Philosophy of Education

7-881

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

Philosophy of Religion

(Elective)

EA 182

The historical and interpretive examination of the major religions of man, with emphasis on their social setting and ethical principles.

3 credits

Ethics (Elective)

EA 183

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

Introduction to Logic (Elective)

EA 184

The processes and presuppositions of reflective thinking. The procedure of philosophical analysis, and the nature of formal reasoning.

3 credits

Instructor Charlie Mariano performs with student ensemble



Social Sciences

History of Western Civilization

1-291

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

Ideologies & Modern Politics

(Elective)

EA 191

An examination of the relationship between ideology and pragmatism in 20th Century governments. Topics include Fascist Italy, Nazi Germany, Soviet Russia, Communist China; USA, Britain, France.

3 credits

Political Science (International Relations) (Elective)

EA 192

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

Political Science (Comparative Government) (Elective)

EA 193

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

Political Science (Development of Political Thought) (Elective)

EA 194

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

Recent & Contemporary History (Elective)

EA 196

Seminar on selected topics of historical significance of the 20th Century. Topics include: origins of the world wars, problems of nuclear proliferation, the Cold War, Vietnam.

3 credits

Afro-American History

(Elective)

EA 197

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

3 credits

Instrumental Studies



All full-time students must study a principal instrument. 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 Recital. The program of the Senior Recital must be approved by a faculty jury on or about the eighth week of the student's sixth semester of instrumental study.

All of the following instrumental studies are given on a private basis. Problems of 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-Saens, Strauss, Hindemith, Schumann, and Porter.

Trumpet Theory of tone production, breathing and embouchure. Studies: Arban, Berman, St. Jacome, and Schlossberg: Clarke and Schlossberg etudes. Concentration on 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, Blazevich, 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. Solo and duo repertory: Vivaldi, Bach, Mozart, and Bartok.



Guitar ensemble directed by William Leavitt



Summer Studies; Special Instruction

The Berklee 7-week Summer Evaluation Clinic is of particular interest to high school students who desire to determine their potential for a successful career in music. While in high school, the student is required to divide his energies over a broad and diversified range of subject areas, and consequently is unable to devote concentrated time to the study of music. This special summer program offers total immersion in a broadly-based music study curriculum that provides a unique opportunity for the evaluation and development of individual capacities essential to the realization of musical competence.

The Berklee College of Music 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 program of education in music. 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/Arranging, Harmony, Ear Training, Instrumental Labs and Ensembles. A complete record of progress is maintained, and an evaluative report on each student is prepared at the end of the term.

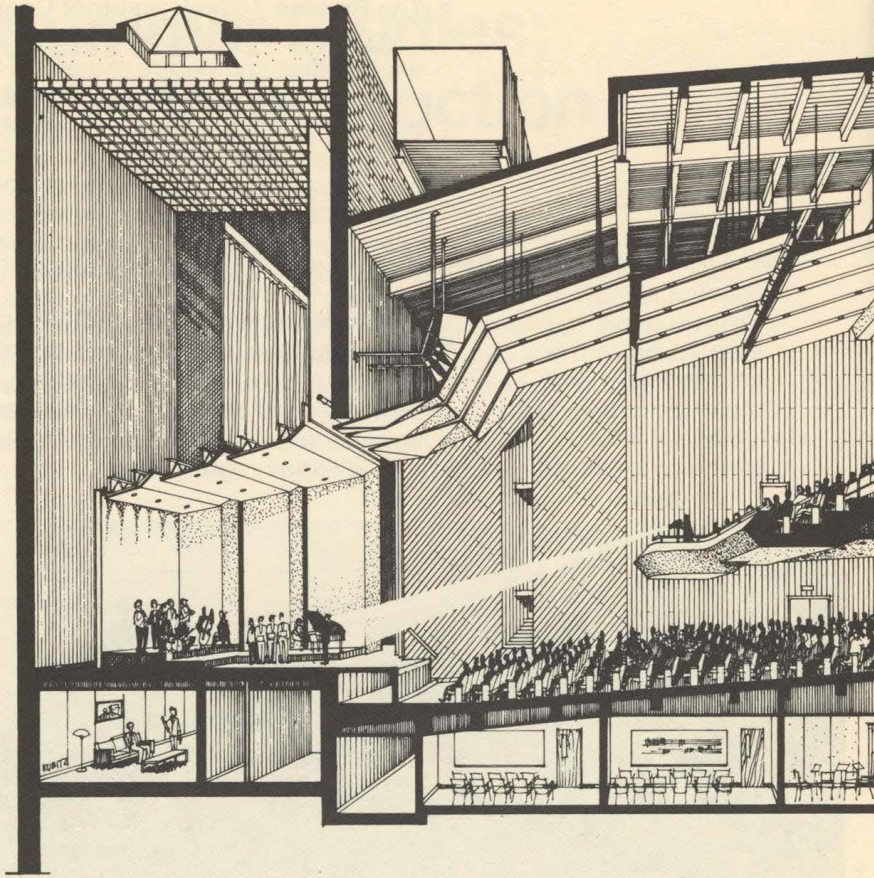


The Berklee 7-Week Summer Comprehensive Course is open to college students, teachers, and professional musicians who wish to expand their knowledge of the field of modern music. This program offers specialized study of practical, effective skills which may be applied to broad areas of musical activity. 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, Theory/Arranging, Harmony, Ear Training, Instrumental Labs and Ensembles.

12 Week Summer Full-Credit Program is 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 the Diploma Program.



Organist Jimmy Smith conducts clinic/demonstration for Berklee students

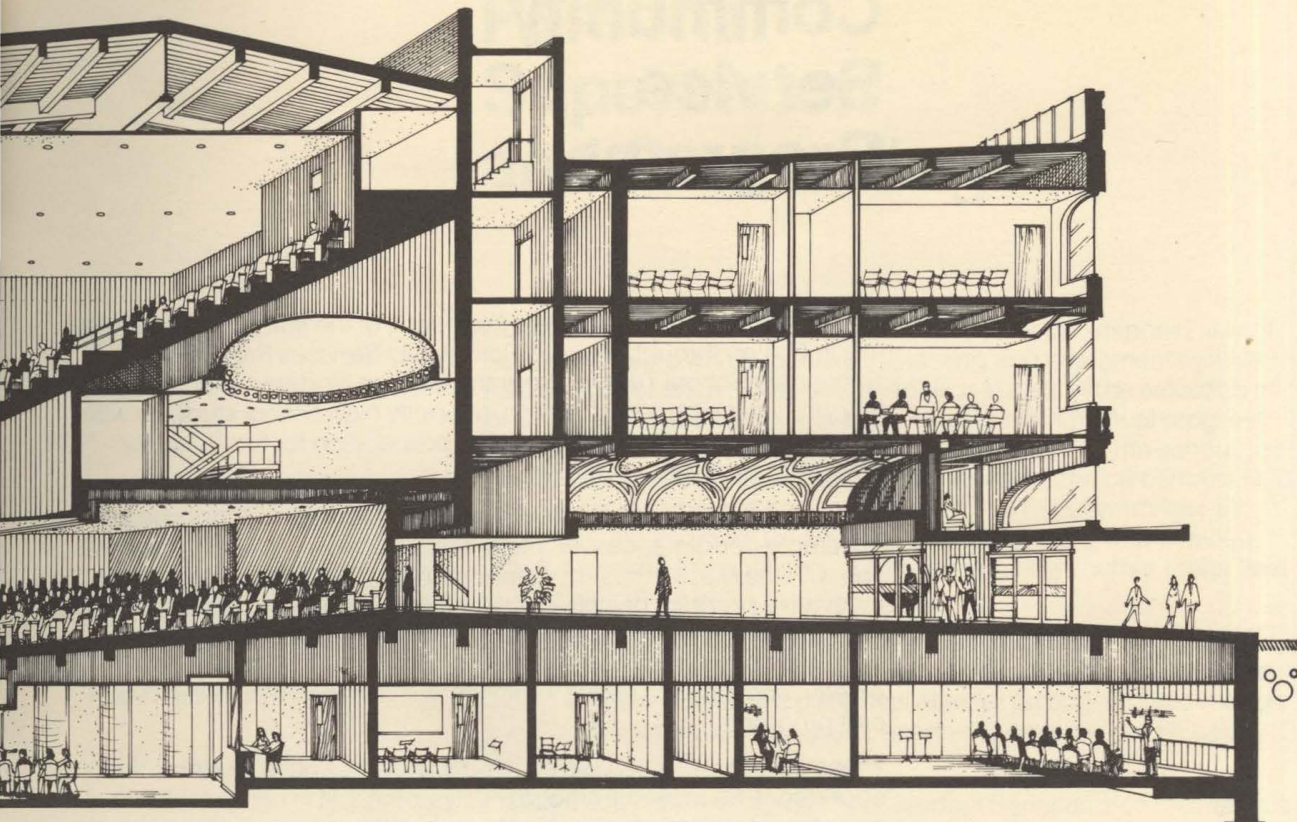


The Berklee Performance Center

The Berklee College of Music's new Performance Center has already taken its place as one of Boston's major performance halls. Housed in the historic, newly-renovated Fenway Theater, the Performance Center seats 1227 in its main hall.

The Berklee Performance Center also contains classrooms, rehearsal halls, a music library for performing groups and a professionally-equipped recording studio with direct pick-up from the performance hall.





Recently appearing at the Center have been such varied performers as the Handel & Haydn Society, Cleo Laine, Chuck Mangione Quartet, Ravi Shankar, Jean-Pierre Rampal, Charlie Byrd with Herb Ellis & Barney Kessel and Jean-Luc Ponty.



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 for all new students is the responsibility of Faculty Advisors who supervise the testing and placement relative to the first year of study. The Faculty Advisor assists in the selection of long-range vocational objectives by evaluating individual progress and maintaining contact with his students 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 Faculty Advisor 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.

Sophomores 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 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.

The Peter Kaleta Scholarship Fund. A permanent trust established in 1976, the proceeds from which are awarded to needy and deserving 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.



General Information



President Lawrence Berk (*center*) with Rollins Griffith (*left*) and Arthur Fiedler (*right*)

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 the newly-acquired Berklee Performance Center with a 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 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.



Mabel Mercer with President Lawrence Berk

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

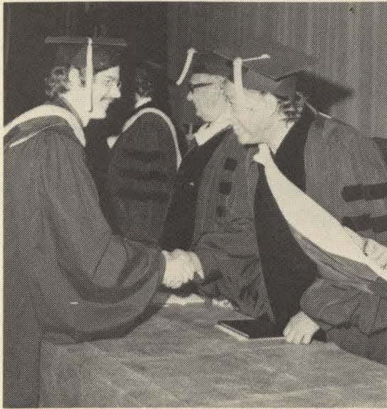
Berklee College of Music
1140 Boylston St.
Boston, Massachusetts 02215

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.

Mail to dormitory residents may be addressed to the College, 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.

Duke Ellington congratulates Berklee graduate



Left to Right: Thad Jones, Lawrence Berk, George Wein, John Hammond, and Mel Lewis



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.



Clark Terry solos with student band
directed by Herb Pomeroy

General Regulations

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

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 college. 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 33⅓% 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 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.

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

	letter grade	% equivalent	grade point index	
W	Withdrew	A	93-100	4.0
INC	Incomplete	A-	90-92	3.7
NC	No Credit	B+	87-89	3.3
NA	Not Averaged	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

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

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 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.

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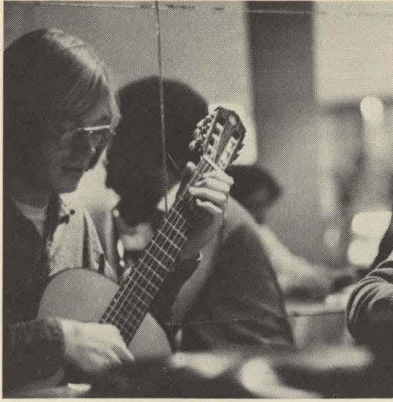
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In all cases, students unable to be present for an examination must so notify the faculty member in charge of the examination. Notification must be given on or prior to the date of the examination. If no such notification is given, a grade of "NC"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

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	letter grade	% equivalent	grade point index	
W	Withdrew	A	93-100	4.0
INC	Incomplete	A-	90-92	3.7
NC	No Credit	B+	87-89	3.3
NA	Not Averaged	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

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



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 maintain a GPA of not less than 2.0 and must submit a portfolio of works in a variety of styles and media in accordance with requirements specified by the Composition department. Manuscripts must be bound and in ink (or photocopy of pencil score), and all scores become the property of the Berklee library.

Music Education majors must complete all observation and student teaching requirements and maintain a minimum GPA of 2.7 in all core subjects.

Majors in Applied Music (Principal Instrument) must complete the Senior Recital requirement and maintain a Grade Point Index of not less than 2.0.

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 2.0.

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

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

Tuition and Fees

Tuition: 1977-78 School Year

Degree Program, including all class and private instruction (per semester)	\$1150
Professional Diploma Program, including all class and private instruction (per semester)	1095

Tuition: 1977 Summer Sessions

12 Week Semester (Degree Program)	885
12 Week Semester (Diploma Program)	830
7 Week Summer Program	510

Individual Course Fees

General Class Instruction (per credit hour)	85
Ensemble (per clock hour)	40
Private Instruction (per semester)	170

Dormitory Fees

(Includes breakfast and dinner seven days per week.)

Regular School Year	1600
12 Week Semester	580
7 Week Summer Program	395
Breakage Deposit (refundable)	50

General Facilities Fee

Each Semester	40
12 Week Summer Semester	30
7 Week Summer Program	20

Miscellaneous Fees

Application Fee (non-refundable)	
Regular School Year	20
Summer Session	10
Registration Fee (per semester)	10
Late Registration	20
Graduation Fee	20
Make-Up Examinations (each)	5
Transcripts (one copy without charge) (each)	2



"It is the policy of Berklee College of Music not to discriminate on the basis of race, religion, sex or national origin in its educational programs, activities, or employment policies as required by Title VI of the Civil Rights Act and Title IX of the 1972 Education Amendments."

