

Berklee

College
of Music

1978-79 Catalog



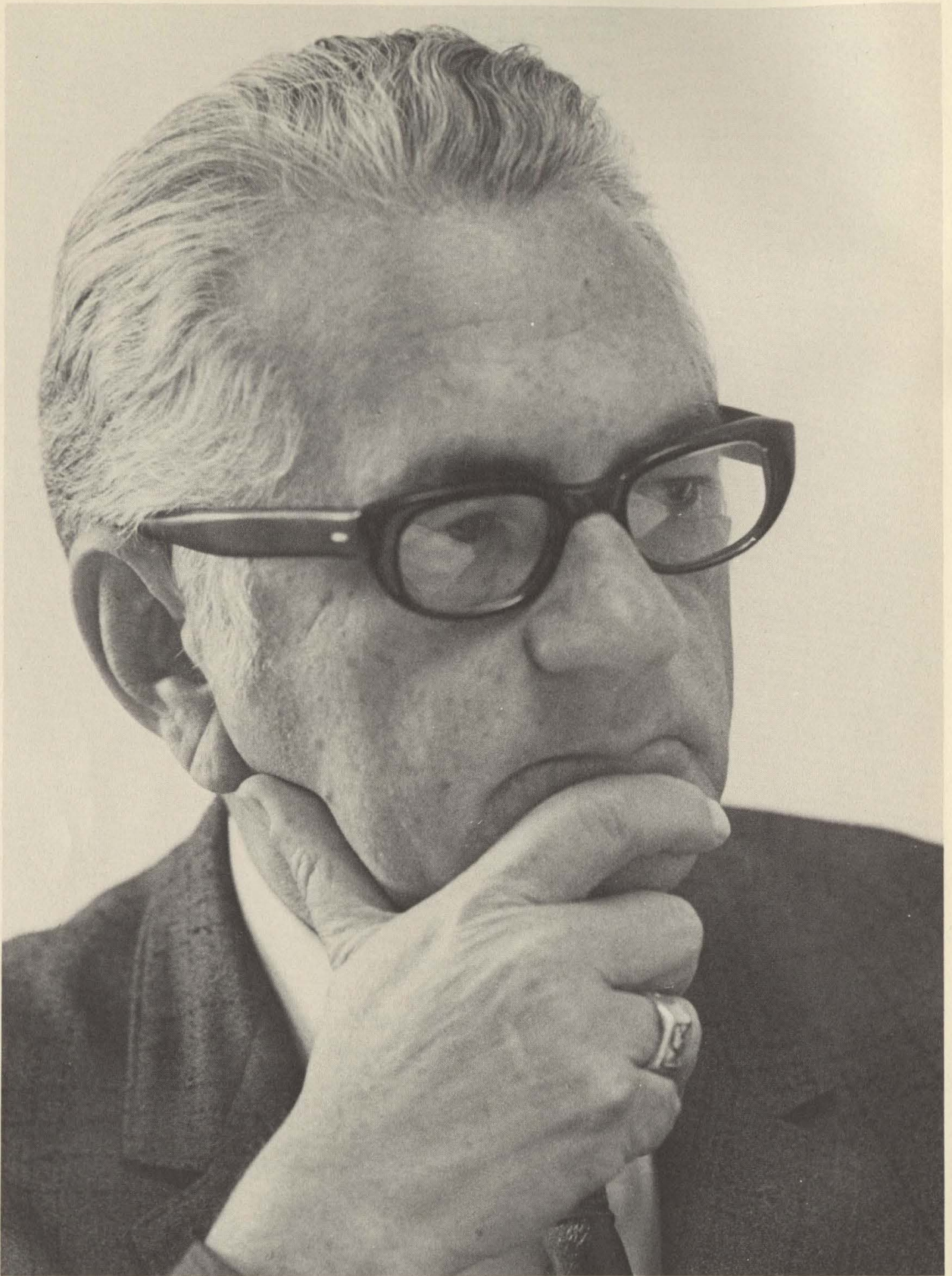
Berklee College of Music

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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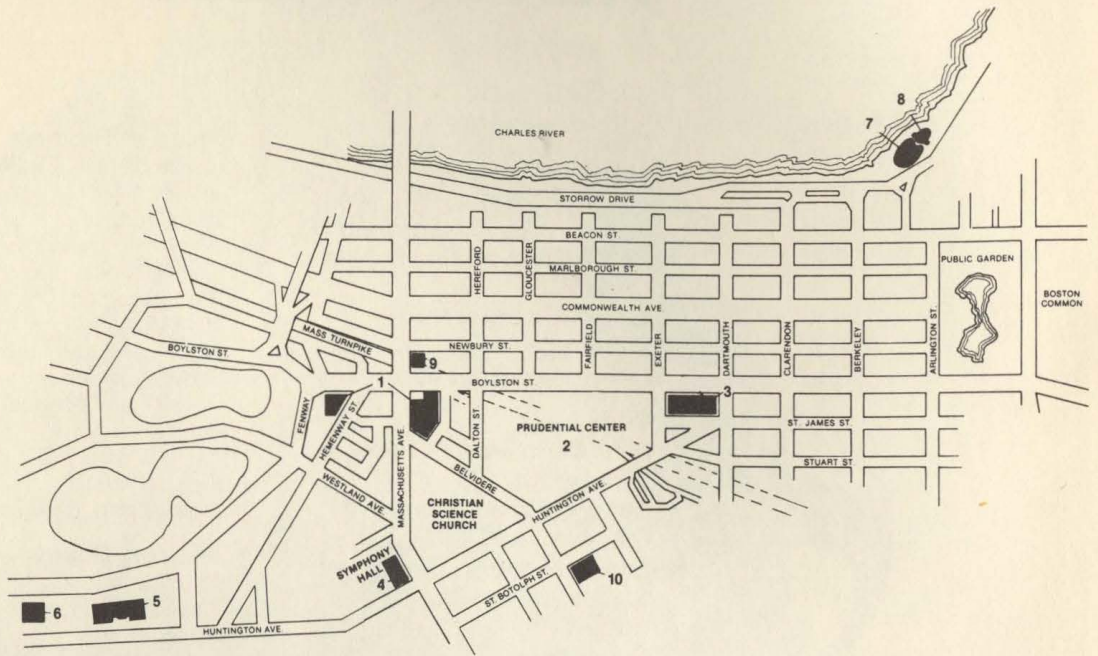
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Boston's Back Bay & Vicinity

- 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.

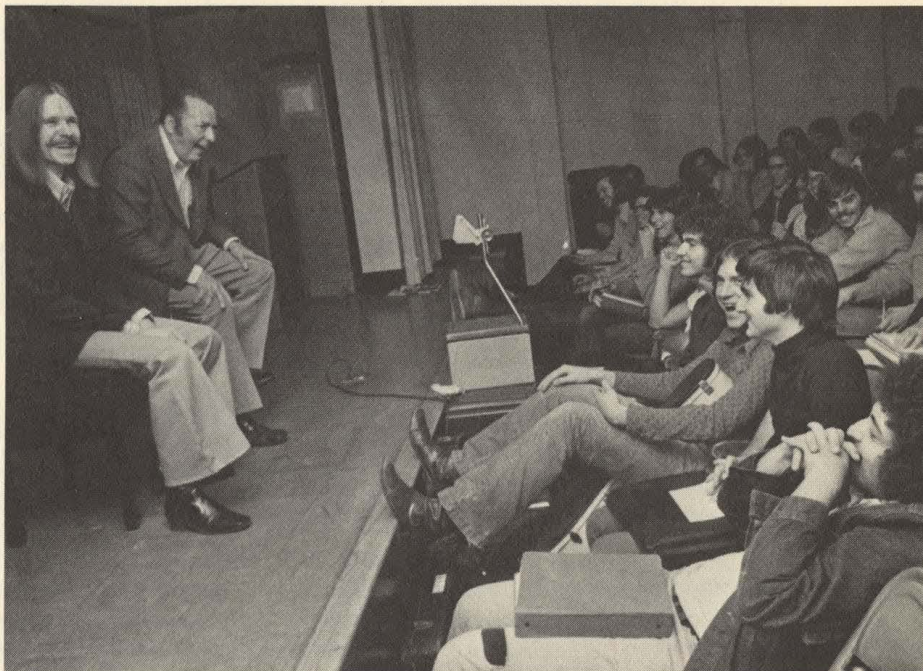
This innovative and comprehensive curriculum has secured for Berklee College of Music its role as an international center for the education of career musicians, composers, arrangers and music educators.

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



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.

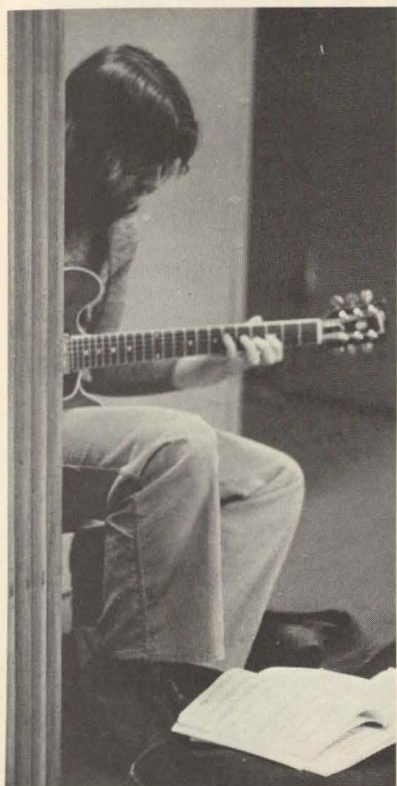
Berklee's Innovative Freshman Program has at its heart a unique and personalized placement process that maximizes each entering student's learning potential. Through testing and personal counseling, students from differing music backgrounds are placed in appropriate study sequences geared to individual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

The First Year Curriculum

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

Theory/Arranging	6
Harmony	6
Ear Training	6
Listening/Analysis	4
Instrument (Principal)	4
Ensemble	4
English Composition/Literature <i>(Degree candidates only)</i>	6

36

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

Levels I & II	<i>Basic</i>
Levels III & IV	<i>Intermediate</i>
Levels V & VI	<i>Advanced</i>

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, attend 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.



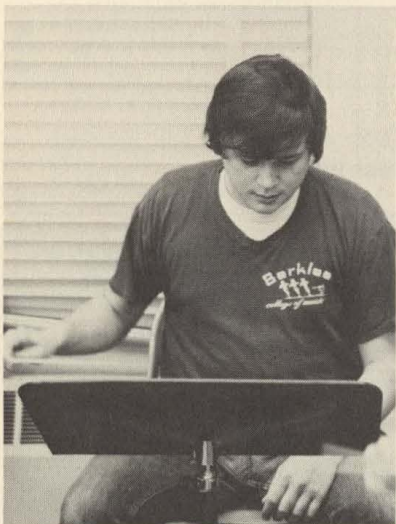
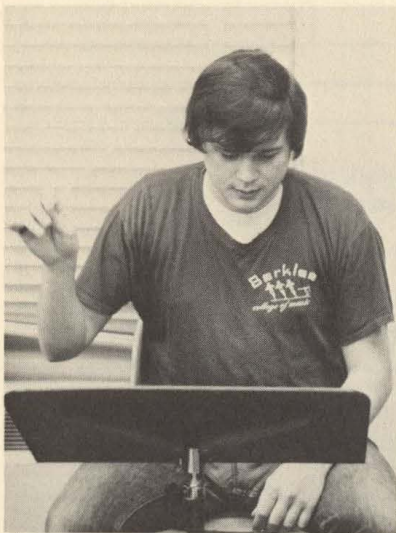
Conducting class with William Maloof



Second Year:	Harmony	4
	Counterpoint	4
	Composition	4
	*Electives: Selected from Arranging, or Composition, or Harmony, or Performance, or other areas listed in the Description of Courses	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: Selected from Arranging, or Composition, or Harmony, or Performance, or other areas listed in the Description of Courses	4
	Instrument (Principal)	4
	Ensemble	2
	Conducting	2
	Brass Class	2
	Academic (General Education) Electives	12
		40
	Fourth Year:	Composition
*Electives: Selected from Arranging, or Composition or Harmony, or Performance, or other areas listed in the Description of Courses		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.

Music Education majors are exposed to a wide variety of musical experiences in several idioms. The Berklee approach to teacher-preparation training emphasizes the necessity of mastering many musical styles — from Traditional to Jazz/Rock — so that graduates of the program are fully qualified to provide instruction according to varying student needs and interests.

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: Selected from Arranging, or Composition, or Harmony, or Performance, or other areas listed in the Description of Courses	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: Selected from Arranging, or Composition, or Harmony, or Performance, or other areas listed in the Description of Courses	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: Selected from Arranging, or Composition, or Harmony, or Performance, or other areas listed in the Description of Courses	8
	Instrument (Principal)	6
	Ensemble	2
	Solfege	2
	History/Literature of Music	4
	History of Western Civilization	6
		36
Third Year:	Counterpoint	4
	*Electives: Selected from Arranging, or Composition or Harmony, or Performance, or other areas listed in the Description of Courses	4
	Instrument (Principal)	6
	Ensemble	4
	Conducting	2
	Repertory Studies	4
	Academic (General Education) Electives	12
		36
Fourth Year:	Electives: Selected from Arranging, or Composition, or Harmony, or Performance, or other areas listed in the Description of Courses	8
	Instrument (Principal)	10
	Ensemble	4
	Fine Arts	2
	Physical Science	6
	Academic (General Education) Elective	6
	†Senior Recital	
		36

*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.

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

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 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 courses chosen from the following areas: Arranging, Composition, Harmony, Performance, Ear Training, Music Analysis and History, Electronic/Audio, and General Music.



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:

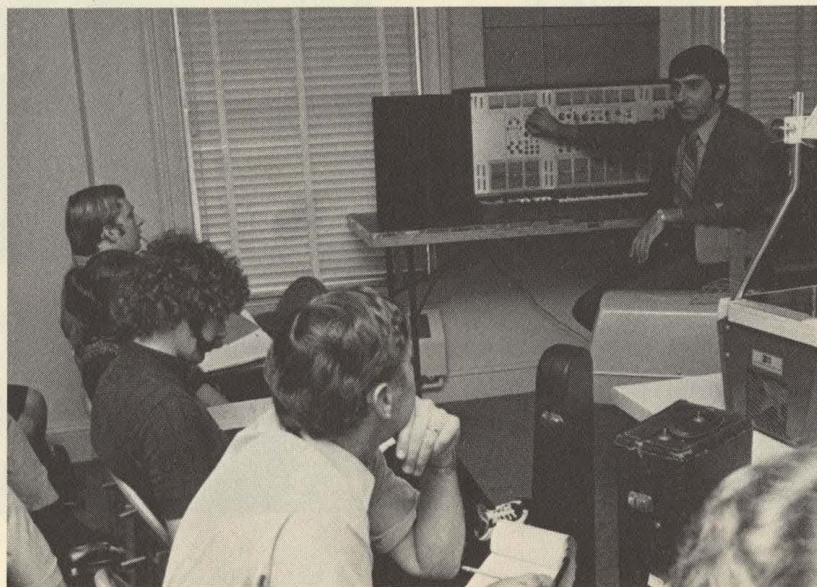
	Credits (per year)	
Second Year:	Electives: Selected from Arranging, or Composition, or Harmony, or Performance, or other areas listed in the Description of Courses	24
	Private Lesson (Principal Instrument)	4
	Ensemble	4
		32
Third Year:	Electives: Selected from Arranging, or Composition, or Harmony, or Performance, or other areas listed in the Description of Courses	24
	†Private Lesson	4
	Ensemble	4
		32
Fourth Year:	Electives: Selected from Arranging, or Composition, or Harmony, or Performance, or other areas listed in the Description of Courses	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

1978-79

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



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.

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.

*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.

1978-79
Catalog

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 end 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**
Current Full-Time Students
by State or Country

1	Alaska	3	Argentina
2	Alabama	7	Australia
4	Arizona	6	Bahamas
75	California	2	Belgium
10	Colorado	5	Bermuda
104	Connecticut	16	Brazil
16	District of Columbia	51	Canada
5	Delaware	1	Colombia
34	Florida	1	Czechoslovakia
7	Georgia	1	Egypt
11	Hawaii	4	England
7	Iowa	1	Ethiopia
2	Idaho	1	Finland
47	Illinois	6	France
25	Indiana	3	Germany
5	Kansas	1	Hong Kong
10	Kentucky	1	Iceland
3	Louisiana	2	India
663	Massachusetts	1	Iran
37	Maryland	1	Ireland
33	Maine	8	Israel
40	Michigan	3	Italy
24	Minnesota	33	Japan
20	Missouri	2	Mexico
4	Mississippi	1	New Zealand
7	Nebraska	1	Nigeria
31	North Carolina	1	Norway
1	North Dakota	1	Peru
3	Nevada	2	Philippines
28	New Hampshire	1	Poland
161	New Jersey	12	Puerto Rico
4	New Mexico	1	Rhodesia
317	New York	1	Saudi Arabia
69	Ohio	5	Singapore
1	Oklahoma	5	South Africa
8	Oregon	3	Sweden
125	Pennsylvania	5	Switzerland
72	Rhode Island	1	Taiwan
16	South Carolina	6	Venezuela
1	South Dakota	3	Virgin Islands
14	Tennessee	1	Yugoslavia
12	Texas		
2	Utah		
61	Virginia		
11	Vermont		
12	Washington		
23	Wisconsin		
6	West Virginia		
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.

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, Theory*

Undergraduate studies, Rutgers University; B.M., Berklee College of Music. Performances with professional groups, including radio and television appearances. Performing artist for variety of recordings.

Richard Appleman*Chairman, Bass Department;**Theory, Arranging, Ensemble*

B.M., Berklee College of Music. Studies, Navy School of Music. Professional performing and recording 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 Orchestra, The Fringe, Jade and Sarsaparilla 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, Theory*

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. Recipient, Down Beat Hall of Fame Scholarship Award.

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.

David Bazinet*Theory, Piano*

B.A., University of Connecticut; B.M., Berklee College of Music. Private teaching experience, Boston area; professional performing artist.

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 Boszormenyi-Nagy. Awarded grant for study at Tanglewood. Extensive solo recital experience including television appearances and performances.

Randy M. Bell*Coordinator of Institutional Research*

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 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.

William Bresnahan*Guitar*

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

Whitman Browne*Bass*

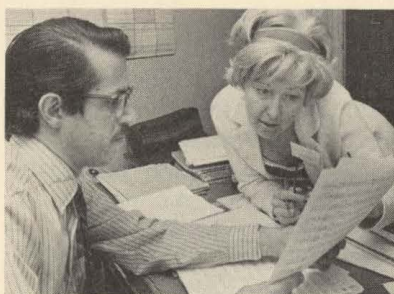
B.M., New England Conservatory of Music; studies, University of Lowell. Extensive concert performances with symphonic and jazz groups. Appearances with Buddy DeFranco, Bobby Rydell, Anita O'Day, Dorothy Donegan, and on Channels 2 & 5 TV. Recording experience on Columbia Records.

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. Down Beat "Jazzman of the Year" (1968); N.A.R.A.S. "Grammy" Award (1972); Nationally known clinician and educator.

**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.

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.

Dennis Cecere*Keyboard, Theory, Ensemble*

Professional performing artist with experience in variety of idioms. Private teaching, Boston area. Alumnus, Berkeley College of Music.

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*.

Charles Chapman*Guitar, Ensemble*

Professional performing artist. Studies, Mercer Community College. Private teaching, New Jersey and New England areas. Performances with Kaye Ballard, Frank Fontaine and numerous clubs. Alumnus, Berkeley College of Music.

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, Four Tops, Stevie Wonder, Harry Edison and Eddie Jefferson. Appearances on NET "ZOOM" show and on ABC-TV "Good Day" show, and with such artists as Billy Eckstine, Eartha Kitt, Helen O'Connell and Dick Shawn. Specialist in Latin and drum-set percussion.

Ray Copeland*Ensemble, Arranging, Trumpet*

Professional performing artist with a 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.

Alan Defino*Guitar, Ensemble*

A.A., Orange County Community College; B.M., Berklee College of Music. Professional performing artist with Dick Haymes and various groups in Los Angeles area. Extensive private teaching experience.

David Demers*Piano, Theory*

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

Robert Doezema*Theory, Composition, Guitar*

B.M., Berklee College of Music; studies, University of Michigan. Professional performing artist with variety of general business and 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.

Alex Elin*Piano, Theory*

B.M., Berklee College of Music; studies, University of Indiana. Professional performing artist with variety of groups, including Woody Herman, Gladys Knight and The Pips.

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.

Randolph Felts*Arranging, Theory, Woodwinds*

B.A., University of Richmond. Performing artist with symphonic and jazz groups. Former Instructor, Brookline Music School and public schools of North Reading and Dover. Alumnus, Berklee College of Music.

Joseph Field*Percussion*

Studies, Olympic College and Covoish School of Allied Arts. Many years teaching experience in New York area. Professional performing artist with Marion McPartland, Milt Jackson, Paul Bley and Gary Peacock.

Charles Free*Theory, Ensemble, Guitar*

B.M., Berklee College of Music; studies, Jefferson Davis College and University of Southern Mississippi. Private teaching experience in Mississippi and Boston area. Appearances with variety of club and general business groups.

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., Boston University. Composition/counterpoint with Gardner Read, Hugo Norden; piano with Edwin Behre, William Chaisson, Leon Tumarkin. 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 Musico-logical Society International Composition Competition. Member, Pi Kappa Lambda and Leschetzky 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.

George Garzone*Ensemble, Saxophone*

Professional performing artist with Tom Jones, Buddy Rich, Englebert Humperdinck. Private teaching experience in Boston suburban areas. Alumnus, Berklee College of Music.

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.

Bruce Gertz*Bass, Ensemble*

Diploma, Berklee College of Music; studies, New England College. Bass with Anthony Evangelista. Professional performing artist with both jazz and general business groups. Appearances with Ted Brown Quartet, New England Opera Chamber Group. Radio performances, WBUR; recordings with AAA and Dimension Sound.

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.)

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

Judith Evans Hanhisalo*History of Art*

A.B., A.M., Boston University. Lecturer, Boston Museum of Fine Arts; Researcher, Gardner Museum. Former Instructor in Art History, Boston University, Framingham State College. Instructor, School of the Worcester Art Museum, Boston College. Member, Archaeological Institute of America.

George Hargan*Theory, Arranging,**Ensemble*

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.

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 Uni-
versity, College of Basic Studies
and Division of General Educa-
tion; lecturer Boston University
College of Liberal Arts. Member,
Bibliography Committee for
"Literature and Psychology"
journal.

Robert Harrigan

Guitar

Undergraduate studies, Boston
College. Professional perform-
ing artist. Extensive private
teaching experience. Alumnus,
Berklee College of Music.

Les Harris

Tutorial Services

Theory, Percussion

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

Peter Hazzard

*Music History, Composition
Conducting, Concert Band*
B.M., Berklee College of Music;
special studies, Boston Univer-
sity. Composer of sound tracks
for educational and commercial
films, as well as variety of
chamber and orchestral works;
compositions published by SEE-
SAW Music Corp. Leader of own
group and arranger for various
recorded ensembles. Assistant
Conductor, Arlington Philhar-
monic Symphony Orchestra.
Member, ASCAP.

Wes Hensel

Theory, Ensemble

Undergraduate studies, Univer-
sity of Southern California, Not-
re Dame University. Former instruc-
tor, University of Utah. Profes-
sional performing artist for many
years with the name groups
including Benny Goodman, Boyd
Raeburn, Les Brown. Staff trum-
pet with Las Vegas Showrooms,
Flamingo, Tropicana, Sands,
Thunderbird and Dunes hotel
orchestras.

William Hill

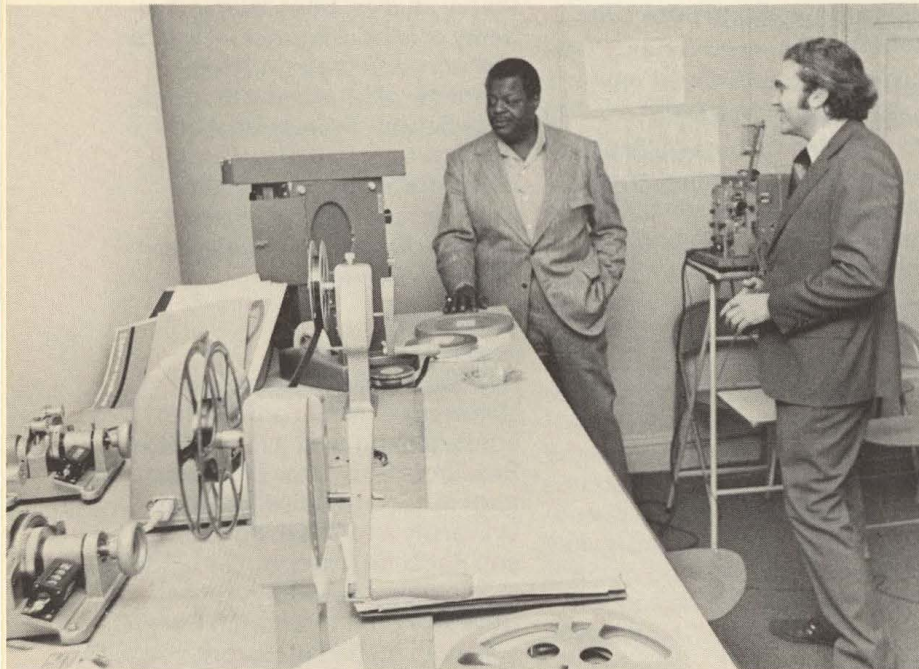
English, Guitar

B.A., M.A., University of Maine.
Former Instructor, University
of Maine. Professional per-
forming artist. Extensive private
teaching experience, Framing-
ham area.

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. Per-
former and arranger on RCA.



Oscar Peterson visits film scoring lab
with Administrator Robert Share

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*Audio Recording*

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, Ensemble*

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.

Michael Hughes*Piano*

B.M., Berklee College of Music. Professional performing artist at major clubs in Boston area. Appearances with Thelma Houston, Jimmy Helms. Leader of own group, The Boston Connection and Musical Director for Boston production of HAIR.

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 with top 40 bands throughout New Jersey and New England area. Film composer and recording artist.

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.

Edward Kaspik*Percussion*

B.M., DePaul University. 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.

James Kelly*Guitar, Ensemble*

Berklee alumnus. Former instructor in guitar at Roger Williams College. Appearances with numerous groups throughout New England. Professional performing artist with a variety of jazz/rock bands, including Street Noise and Nova.

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.

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*.

Anthony Kurneta*History of Art*

B.F.A., Rhode Island School of Design; M.A., Ph.D., Boston University. Former Instructor in Art History, Pine Manor College, Emmanuel College, University of Hartford and Boston University.

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.

Pablo Landrum*Percussion*

Undergraduate studies, Juilliard School of Music. Percussion and drumming with Carlos Valdes, Francisco Aguabella, Jose Palo, Max Roach, Elvin Jones, Ladji Camara-Guinea. Professional performing artist with numerous theatre groups and jazz groups. Appearances with Flip Wilson, Cannonball Adderley, James Brown, and Latin Soul Brothers.

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 1, 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. Tanglewood composition Fellowship and Koussevitsky Composition Prize, 1976.

Paul Lemcke*Electronic Music, Theory, Piano*

B.M., Berklee College of Music. Professional performer with variety of groups. Extensive private teaching experience.

David Lindsey*Theory, Arranging, Ensemble, Trombone*

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

Steven Lipman*Director of Admissions. Theory,*

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.



Pedal steel guitarist Buddy Emmons shown demonstrating the instrument he donated to the Berklee Guitar Department. Standing is Michael Ihde, guitar instructor.

Andre Lizotte*Clarinet*

Professional clarinetist with New England Opera Theater, Goldovsky Opera Theater, Metropolitan Opera Company, and numerous ballet companies including American Ballet Theater, and Boston Ballet Performances with Boston Symphony Orchestra, Boston Philharmonia. Solo appearances in South America, Europe, and the West Indies. Former Instructor in clarinet, Mount St. Charles Academy. 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 Rheinhardt. 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 Glenn Miller band, Broadway shows, Woody Herman, George Kirby, Shirley Bassey and Carol Channing.

Joseph Macaro*Bass, Ensemble*

B.M., Berklee College of Music; M.M. (candidate), New England Conservatory of Music. Extensive club and concert experience throughout U.S. Appearances with The Five Satins, Patty LaBell, Cannonball Adderly, James Brown and Amati Chamber Society.

Thomas Malley*Voice*

Undergraduate studies, New England Conservatory. Voice with Mark Pearson and Susan Clickner; piano with Jeanette Giguere and Robert Sherwood; choral conducting with Lorna Cooke DeVaron. Performances with Boston Pops, Concordia Chorale, European Tour and in a variety of Boston area clubs and hotels.

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, chamber, 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. Works widely played, including performances by the Boston Symphony Orchestra (Youth Concerts) and the Indianapolis Symphony.

Supervisor of Woodwind Instruction,
Joseph Viola



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, Flute, 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.

David Mash

Theory, Arranging, Ensemble

B.M., Berklee College of Music; studies, Oakland University. Professional performing artist with variety of groups. Extensive private teaching experience in Michigan area. Master classes with Alexander LaGoya and Johnny Smith.

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. Private study in theory and composition with Hugo Norden; 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, Duquesne 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*.

Gerald Mirliani

Music Education, Conducting, Brass, Ensemble
B.A. (mus.Ed.) and M.M. (candidate), University of Lowell. Professional performing artist. Engagements with Larry Elgart, Tommy Dorsey Orchestra and a variety of groups in New York and Northeast area. Studio work in New York and Boston.

Larry Monroe

Chairman, Ear Training Department, Theory, Arranging
B.M., Berklee College of Music. Former member, 8th Air Force Band, Westover, Mass., and 16th Air Force Band, Madrid, Spain. Performances with Burt Bacharach, 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.

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.

Wayne Naus

Ensemble
B.M., Berklee College of Music. Professional performing artist with Buddy Rich, Lionel Hampton, Maynard Ferguson. Concert appearances with Tony Bennett, Ella Fitzgerald. Band clinic performances throughout U.S. and Canada.

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.

Douglas Norwine

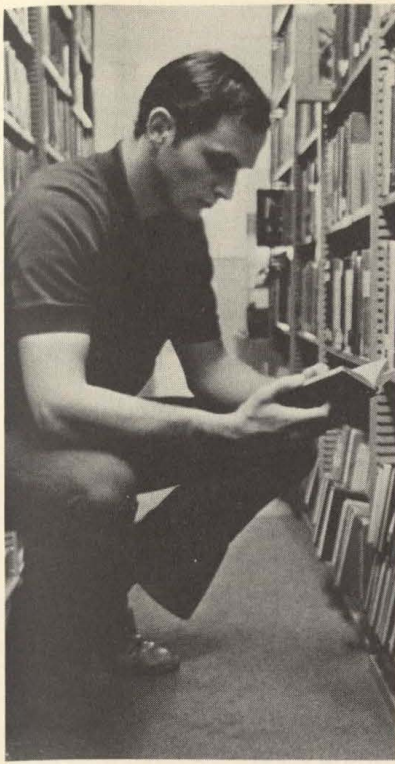
Woodwinds, Arranging, Theory, Ensemble
B. Mus. Ed., Bowling Green Ohio State University. Professional performing artist in Ohio and New England areas. Extensive private teaching experience.

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

Chairman, Voice Department
B.S., Lowell State College; M.Mus. Ed. (candidate), Boston Conservatory of Music. Former instructor, public schools of Los Angeles, California, and East Bridgewater, Massachusetts. Former Music Director, Cambridge Chorale.



Richard Odgren

Piano

B.M., Berklee College of Music; studies, Worcester Junior College. Leader of own group in Worcester area. Former arranger for U.S. Navy Concert Jazz Ensemble and TV commercials. Professional performing artist.

R. Neil Olmstead

Piano, Ensemble

B.M., Berklee College of Music; studies, Boston Conservatory of Music and with Nadia Boulanger, Paris. Performances with various jazz and general business groups throughout New England area. Extensive private teaching experience.

Jacques Paoli

Piano

B.A., Sorbonne University, Paris, France. Professional performing artist with variety of groups. Alumnus, Berklee College of Music.

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, Improvisation

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 with Stanley Clark for extended Lincoln Center jazz lecture series under auspices of Ford Foundation. Member, Berklee Saxophone Quartet.

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.

Isham Peugh

Trombone

B.Mus.Ed., Wichita State University; M.A., University of Iowa. Professional performances with Wichita Symphony, Gatlinburg Summer Opera Festival and a variety of concert groups in Philadelphia area. Former brass specialist, public schools of Philadelphia and Band Director, Penn Yan Academy, New York. Member, Board of Directors, Pierre Monteux Conducting School and American Symphony Orchestra League.

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.

Stephen Z. 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 Mass. at 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*

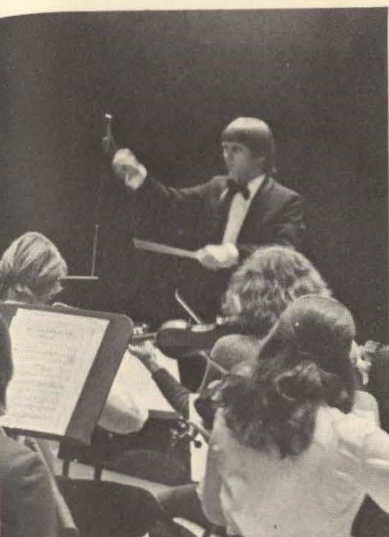
B.S., (Mus. Ed.) University of Connecticut; B.M., Berklee College of Music. Professional performing artist with many groups including the Cantata Singers, the New Opera Theater, and the Cambridge Symphonic Brass Ensemble.

Roberta Radley*Theory, Arranging Keyboard*

B.M., Berklee College of Music; studies, Philadelphia College of Art and Boston Museum School. Private teaching experience, Framingham area.

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.



Alan Hovey conducts college orchestra

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.

Edgar Saindon

Piano, Ensemble
B.M., Berklee College of Music. Percussion studies with Alan Dawson; vibes with David Samuels. Professional performing artist throughout New England area, including theater and studio experience. Leader of own group.

Luciano Salvatore

Piano
B.M., Berklee College of Music; M.M. (candidate), Boston University. Extensive performances with many groups. Special studies and research in teaching methods. Private teaching experience, Boston area.

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. Music director of New England Theatre Guild for Children.

Raymond Santisi

Piano, Arranging, Composition
Undergraduate studies, Boston Conservatory of Music. Featured jazz pianist on Capitol, Prestige, Sonnet, 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 in Scandinavia and Europe. Instructor at National Stage Band Camps. Extensive theater and TV experience. Author, "Jazz Originals for Piano." Berklee alumnus. Recipient, 1977 National Endowment for the Arts Composition Award.

Stephen Savage

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

Kenneth Scher

Theory, Arranging, Ensemble
B.M., Berklee College of Music. Professional performing artist, New York area. Private teaching experience, New England area.

Stefan Schindler

Philosophy
B.A., Dickinson College; Ph.D., Boston College. Former Instructor, Dickinson College and Boston College. Author of many psychological and philosophical publications. Recipient of Woodrow Wilson Fellowship, 1970. Former Administrative Liaison for the Office of Regional Centers, Massachusetts Department of Education.

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.

Margo Shea

Voice, Piano
B.M., New England Conservatory; studies, Michigan State University and the Sherwood Music School of Chicago. Professional performing artist as piano-vocalist and with many bands and small groups in Chicago and Boston. Recordings for commercials and several specialty albums. Private voice-coach teaching, Boston area.

Ben Silver

Theory, Piano, Ensemble, Strings
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 including Harold Melvin and The Blue Notes and Boston Light Opera Co.



Don Wilkins, Chairman of the Berklee Film Scoring Department, demonstrates use of "Moviola" in synchronizing dialogue and video with musical sound track.

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. Founder and Director of Arlington Youth Stage Band Programs.

John Stevens

Theory, Arranging, Voice
B.M., University of Mississippi; M.M., Florida State University. Former Music Director of WFSU-FM Radio, Florida, and producer-host for many radio concert programs. Performances with many vocal and instrumental groups in Mississippi, Florida and New England. Former Instructor, Mississippi College.

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.

Neil Steubenhaus

Bass
Many years professional performing artist with variety of groups, including Little Anthony and the Imperials. Location engagements in Las Vegas area. Recording experience in major studios of New England. Berklee alumnus.

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."

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.

William C. Thompson

Theory, Arranging, Ensemble

B.M., Berklee College of Music. Many years experience as professional performing artist, including U.S. Air Force, Arlington Philharmonic, and TV appearances. Former Instructor, Elma Lewis School and Massachusetts Correctional Institutions Programs.

Edward Tomassi

Arranging, Theory, Ensemble

Diploma, Berklee College of Music; studies, Rhode Island School of Music. Professional performer and arranger for various jazz groups in Rhode Island area. Private teaching experience in saxophone and improvisation.

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 LaMancha," "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 Orthml, 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 performances 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. Author, *Jazz Music In Print*, Flat-Nine Press.

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.

Dorothy Wang

Piano, Theory
L.R.S.M., Royal School of Music, London; B.M., Berklee College of Music. Active concert pianist and organist in Singapore. Extensive T.V. and Radio recording. Several years of private teaching, including Yamaha School of Music.

Wayne Ward

Conducting, Theory, 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.

Edgar Weiss

Assistant Registrar
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, Ensemble
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 Sacramento; 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 segments of 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.

James Williamson

Composition

B.M., Berklee College of Music; studies, Columbia College of Chicago. Composition with William Russo. Works performed by Chicago Free Theatre, Hocaday School of Dallas, and National Chamber Symphony of Mexico City.

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.

Phil Wilson

Trombone, Ensemble, Arranging

Professional performing artist with variety of groups, including Woody Herman, Louis Bellson, Clark Terry, Buddy Rich, Herbie Hancock, Dorsey Brothers Orchestra. Former Director of Clinics at Mellon Arts Center, Harvard University, Yale University, Kansas State, University of California. Recordings for Famous Door, Boston Pops, Polydor, Freeform, Columbia, Seasac and RCA. Former Chairman of Jazz Division, New England Conservatory of Music. Board of Directors, International Trombone Association.

Robert Winter

Piano

B.Mus., Boston University; Berklee alumnus. Piano with Lee Daniels, Leon Tumarkin, 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, Arranging*

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. Specialist in Steeldrum Band performance.

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

Arranging and Scoring

Arranging

Arranging 1

Basic music theory and review of fundamentals, including rhythmic/melodic dictation, scale and chord structure, and terminology. Arranging studies, transposition techniques, the rhythm section, principles of melodic analysis, and two-part writing.

6 credits

Arranging 2

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

3 credits

Continuation Study in Arranging 2

Emphasis on individualized instruction for students seeking the opportunity to further absorb techniques covered in Arranging 2. Written arrangements and score analysis projects required.

Note: All music courses carry 2 credits unless otherwise indicated.

Survey of Jazz Arranging Styles

Comprehensive study of the evolution of jazz arranging from 1920's to the present. Score analysis of representative works by Ellington, Fletcher Henderson, Kenton, Bill Holman, Gil Evans, Thad Jones and others. Listening, comparative analysis and discussion. Written arrangements not required.

Arranging for the Rhythm Section

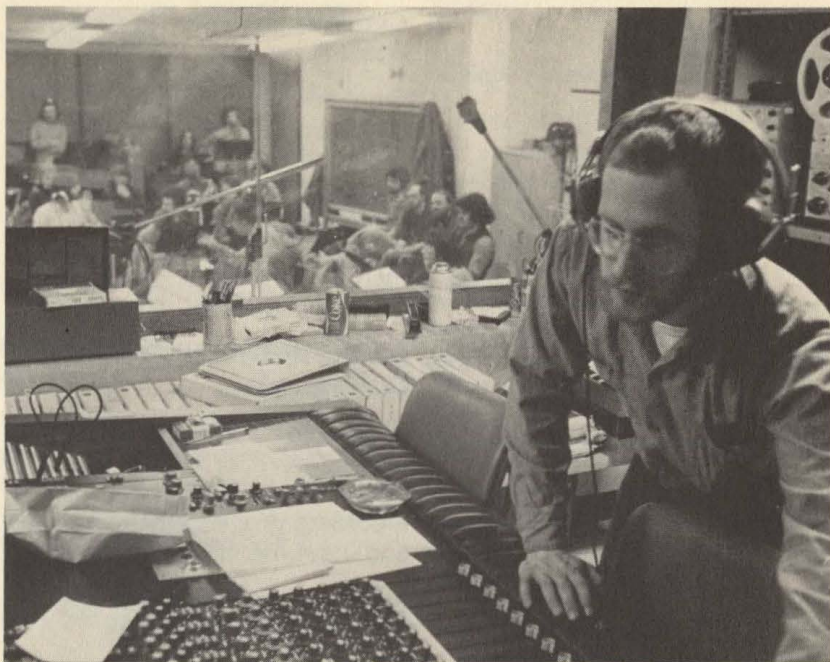
Arranging for the various instruments of the Rhythm section. Independent use of the rhythm section and use with other instruments. Rhythmic devices and special effects analyzed with recordings and scores.

Arranging in the Rock Idiom

Arranging 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

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. 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 Small Ensemble

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

Commercial Arranging for Large Ensemble

Emphasis on various ensemble styles. Use of doubling instruments and practical voicings. Commercial string writing as applied to studio orchestras. Use of transposed scores.

Arranging for the High School Jazz Ensemble

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.

Pop Style Vocal Arranging

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 pop choral singing.

Record Copying of Arrangements

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

Chord Scale Voicings for Arranging

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.

Continuation Study in Chord Scale Arranging

Emphasis on individualized instruction for students seeking the opportunity to further absorb techniques covered in Chord Scale Voicings for Arranging. Written arrangements and score analysis projects required.

Writing Radio and Television Commercials

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

Arranging for Contemporary Chamber Jazz Ensemble

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

Big Band Arranging and Score Analysis

Analysis of scores by contemporary big band arrangers such as Bill Holman, Thad Jones, Manny Albam, Graham Collier, Oliver Nelson, etc. Library assignments and class discussion. Written arrangements and score analysis projects required.

Continuation Study in Big Band Arranging

Emphasis on individualized instruction for students seeking the opportunity to further absorb techniques covered in Big Band Arranging. Written arrangements and score analysis projects required.

Jazz Arranging for Large Ensemble

Writing for large jazz orchestra. Mixing ensemble colors and textures. Form, structure and notational techniques related to a variety of combinations.

Advanced Jazz Arranging for Small Ensemble

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.

Advanced Jazz Arranging for Large Ensemble

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.

Arranging for Theatre Orchestra

Arranging for vocalists, instrumentalists, and theatre productions.

Advanced Commercial Arranging for Small Ensemble

Small group arranging techniques applied to mixed ensemble combinations in commercial situations. Extension of principles learned in Commercial Arranging for Small Ensemble.

Advanced Commercial Arranging for Large Ensemble

Problems of writing for studio orchestra including woodwinds and strings. Staging and pacing of acts. Collaboration with choreographers on music for dance. Orchestration and analysis of current harmonic practices.

Contemporary Arranging and Composition

An overview of techniques encountered to date; the primary objective being to place each technique in proper musical perspective. Development of individual creativity through conferences with the instructor. Written projects.

Reharmonization Concepts for Arranging

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

Line Writing

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

Arranging in the Style of Duke Ellington

Analysis and application of the band style of Duke Ellington.

Directed Study in Arranging

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.

Scoring

Basic Instrumentation.

A study of the woodwinds, brass and rhythm section instruments. 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.

Scoring for Woodwinds

A study of the woodwind/saxophone family. Examination of tone color, solo-ensemble character and voicings.

Scoring for Strings

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

Scoring for Concert Band

The orchestration of traditional works for concert band and woodwind-brass ensembles. Principles of score layout, articulation and part-extraction.

Scoring for Full Orchestra

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

Guitarist Ralph Towner and Instructor Gary Burton at Berklee Performance Center



Composition and Counterpoint

Composition

Composition 1

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

Composition 2

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

Composition 3, 4

Specific techniques of traditional 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 are performed in class.

Composition 5 (Directed Study)

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

Composition 6 (Directed Study)

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.

Composition with Pitch Scales

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

Composition for Percussion

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

Choral Composition

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

Techniques in Classical-Romantic Composition

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

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.

20th Century Contrapuntal Composition

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

Composition of Popular Songs 1, 2

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.

Film Composition 1,2

A detailed study and analysis of composition 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.

Chord Scale Composition

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

Jazz Composition

Composition for jazz orchestra. A seminar for advanced students.

Counterpoint

Traditional Counterpoint 1, 2

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

Traditional Counterpoint 3, 4

Three-part and four-part counterpoint. Motet, canon, and fugue. Contrapuntalization of harmony.

Advanced Contrapuntal Forms

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

Jazz Counterpoint 1,2

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

Jazz Counterpoint 3, 4

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

Harmony

Harmony 1

Basic harmonic theory. Intervals, diatonic triads, root motion, chord symbols, Roman numeral analysis. Principles of chord progression, inversions, and linear harmonic continuity. Blues harmony.
3 credits

Harmony 2

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

Harmony 3

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

Harmony 4

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

Harmony 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.

Performing Harmony Workshops 1, 2

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.

Harmonic Analysis

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

Harmonic Analysis of Contemporary Song Styles

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.

Harmonic Analysis of Rock Music

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.

Linear Harmony

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.

Motivic Chord Progression

Analysis of harmonic motifs from tunes, sound-tracks, commercials, and symphonic sources. Writing original melodies in accord with harmonic rhythm and root patterns. Melody-Harmony relationships.

Advanced Harmony

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.

Advanced Modal Harmony

Modal chord progression. Analysis of modal jazz and popular tunes. Voicings with characteristic modal tones, and original composition of modal melodies.

Contemporary Trends in Chord Progression

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

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.



Guitar ensemble directed by William Leavitt

Performance

Improvisation

Principles of Improvisation

for Guitar 1, 2
for Bass
for Percussion
for Keyboard
for Brass
for Woodwinds
for Strings

Performing application of improvisation principles within specific instrumental category. Individual experience through class participation.

Basic Techniques of Blues Improvisation

Blues form. Use of Mixolydian and Dorian modes. Analysis and development of melodic and rhythmic patterns. Discussion and performance of taped works by Parker, Lester Young and Basie. Performance and discussion of student blues solos and compositions.

Improvisational Techniques

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

Advanced Improvisational Techniques

Performance/analysis of original jazz tunes. Students use their own compositions as well as specially prepared tunes. A variety of improvisatory forms are covered.

Improvisation in the Latin-Jazz Idiom

Performance and analysis of Latin-American music and related song forms. recorded examples of important players. Discussion of inner and outer form. Rhythmic and melodic performance and dictation.

Survey of Improvisational Styles

Development of improvisational technique through analysis and performance of solos by important musicians from Dixieland to be-bop and modern schools of improvising. Works by Armstrong, Beiderbecke, Waller, Tatum, Lester Young, Eldridge, Gillespie, Parker, Monk, Coltrane and others.

Performance Styles

Guitar Styles 1, 2

Survey and analysis of contemporary guitar styles and effects. Included will be rock, country, Latin, soul, and the styles of various artists. Emphasis on actual performance.

Performance & Analysis of "Be-Bop" Music

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.

Conducting/ Rehearsing

Conducting 1, 2

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

Rehearsal Techniques

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

Instrumental Studies

The instrumental program at Berklee is designed to equip each student with the performance skills necessary for the professional musician. Private instruction, technique classes, and repertory/materials sessions are combined with participation in performance ensembles and/or instrumental labs.

Private Study

Private lesson instruction provides students with individual guidance in developing technique, learning repertory, and acquiring a sense of musical direction. The content of private lesson material is established by each instrumental department, and supplementary material may be developed by individual instructors.

Additional, elective instrumental study is available in accordance with the Outline of Courses for each program of study.

Principal Instrument

Intensive private study of the technique and repertory of the student's principal instrument. Problems of phrasing, control, and technical flexibility are examined in detail for the purpose of developing the skills necessary for competent performance.

2-5 credits per semester, according to program

Specific areas of private lesson instruction are as follows:

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.

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



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; Clark and Schlossberg etudes. Concentration on professional repertory. Representative solo and ensemble literature.

Trombone

Development of basics—breathing, embouchure, articulation, and slide technique—to provide the foundation for creative musical expression. Studies: Arban, Blazeovich, Bozza, Boutry and others as prescribed. Representative solos 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, voicing, 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.

Technique Classes

Basic Keyboard Technique 1

For non-piano majors. Comping, harmonic continuity. Triads, seventh chords; melody and accompaniment. Standard song form; blues.

Basic Keyboard Technique 2

Continuation of Basic Keyboard Technique 1 for non-piano majors. Advanced comping, voicing; additional melody/accompaniment techniques.

Basic Electric Organ Technique 1, 2

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

Flute Class

See Music Education Courses.

Clarinet Class

Functional study of the clarinet. Fundamentals of embouchure formation, fingering, breathing.
1 credit

Double Reed Class

See Music Education Courses.

Brass Class 1, 2

Functional study of trumpet, trombone, French horn, and baritone horn. Solo and ensemble practice.
1 credit, each semester

Percussion Class

See Music Education Courses.

String Class

Functional instruction in violin, viola, and acoustic bass. Basic technique. Ensemble practice.

Repertory/Materials

Woodwind Repertory 1, 2

Brass Repertory 1,2

String Repertory 1, 2

Guitar Repertory 1, 2

Keyboard Repertory 1, 2

Percussion Repertory 1, 2

Courses for majors in Applied Music, designed to routine the instrumentalists in the performance of standard traditional literature.

Ensembles/Labs

(1-2 credits, per semester, according to program)

The Ensemble Program consists of a variety of mixed instrumentation performance groups. The program is designed for students with demonstrated performance capabilities, including those qualified students participating in the Instrumental Lab Program. While the Lab Program concentrates on teaching specific performing skills, the Ensemble Program provides actual performing experience emphasizing the application of those skills.

The Instrumental Laboratory Program consists of small instrumental groups organized either within the instrumental department or as mixed rhythm section groups. A variety of subject areas such as sight-reading, accompaniment techniques and stylistic interpretation are offered on different levels. The labs reinforce and expand upon materials covered in private lessons, and also prepare students for participation in the Ensemble Program.

Specific ensembles include the following:

Buddy Rich Band

Big Band Ensemble playing arrangements from the Buddy Rich Band Library.

Woody Herman Band

Big Band Ensemble playing arrangements from the Woody Herman Band Library.

Count Basie Band

Big Band Ensemble playing arrangements from the Count Basie Band Library.

Louis Bellson Band

Big Band arrangements from the Louis Bellson Band Library.

Large Theater Orchestra

Playing "Broadway" Show scores. Experience in theater orchestra playing. Shows vary each semester.

Small Theater Orchestra

Playing "Broadway" Show scores written for smaller instrumentation.

Latin Ensemble

Performance of Latin-American music. Exploration of different Latin rhythms.

General Business

Emphasis on tunes and procedures for General Business or Club Date work.

Concert Band

Rehearsal and performance of contemporary works for concert band. Two concerts a year in which the band may be joined by soloists or choral groups.

Symphonic Orchestra

Study and performance of standard repertory. Public performances each semester.

Contemporary Wind Ensemble

Playing modern pieces written specifically for this ensemble by students. Unique chamber woodwind and percussion instrumentation.

Dixieland Ensemble

Improvisation and learning of songs in the Dixieland style.

Trombone Ensemble

All-trombone group, with rhythm section, playing contemporary jazz and rock arrangements.

Special Sax Sectional

Emphasis on use of woodwind doubling in the reed section. Experimentation with different voicings and colors.

Sax Quartet

Traditional saxophone quartet(s) playing music by a variety of composers.

Jazz/Rock Ensemble

Performance of student works; variety of musical styles in the jazz/rock idiom. One public concert each semester.

Special Flute Ensemble

Unique flute section with rhythm section; special arrangements in jazz idiom.

Percussion Ensembles

Conventional and experimental combinations of percussion instruments performing original jazz works as well as traditional and contemporary compositions for percussion.

Guitar Ensembles

Groups of four to eight guitars performing special arrangements of standard and original works in all jazz and contemporary styles.

Brass Choir

Large brass group performing traditional brass choir music.

Brass Quintet

Traditional brass quintet playing music of a variety of composers.

Trombone Choir

Large trombone group playing traditional music.

String Ensembles

String trios, quartets, and large string orchestra, playing traditional and contemporary string music.

Vocal/Instrumental Ensembles

Top '40, Show Band, Nite Club type material. Some two, three, and four part vocals as well as solos; head charts.

Rhythm Section and Vocal

Rhythm section(s) with vocalists. Some arrangements; head charts

Clarinet Sectional

Emphasis on traditional literature for clarinet; clarinet choir materials; three, four, and five part music; reading and interpretation.

Flute Sectional

Emphasis on traditional literature for the flute; flute choir material; three, four, and five part music; reading and interpretation.

Woodwind Ensemble

Woodwind trios, quartets, and quintets playing traditional and contemporary music.

Jazz Workshop

Improvisational workshops dealing with improvisation in the jazz and rock idiom.

Small Jazz Ensembles

Small group playing in jazz, rock, swing and Latin idioms. Ensemble playing and some soloing.

Large Jazz Ensembles

Big Bands of varying sizes and instrumentations playing arrangements in contemporary idioms.

Project Bands

(organized to play student arranging projects)

- Recording Band
- Line Writing Bands
- Jingle Writing
- Show Band
- Film Scoring
- Small Ensembles
- Large Ensembles

Ensembles in the Recording Studio

- Rhythm Sectionals
- Brass Sectionals
- Sax Sectional
- String Sectional
- Large Ensemble Sessions
- Vocal/Instrumental Groups
- Vocal Groups

Vocal Ensembles

- Traditional Masterworks
- Chorale
- Jazz Choir
- Sight-Reading Ensemble

Ear Training

Ear Training 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

Continuation of Ear Training 1. Modern rhythm studies, diatonic seventh chord harmonic studies, melodic studies in major keys.
3 credits

Ear Training 3

Continuation of Ear Training 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.

Ear Training 4

Continuation of Ear Training 3. Modal singing and dictation studies. Interval studies and 2 and 3 part dictation. Basic atonal music studies.



History and Analysis

History of Music

History and Literature of Music 1, 2

A survey of the main periods in Western music from the Middle Ages to the present. Chronological examination of works by principal composers. Outstanding styles characteristic of each period are correlated with activities in the other arts against the background of historical development.

History and Literature of Music 3

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 and Literature of Music 4

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.

Survey of the Development of Opera

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.

Harmonic Ear Training 1, 2

Identification of chord progressions. Root motion, guide tone resolution, melody/harmony relationships. Acquisition of dictation skills.

Advanced Ear Training 1, 2

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

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

Solfege 1, 2

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

Advanced Solfege 1, 2

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

Chamber Music of the Romantic Period

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.

Traditional Musical Forms

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.

History and Analysis of Film Music

A detailed study of the history and development of film music from the silent film era to the present. Weekly discussions of the principal film composers with students presenting research reports on their music. Class presentations and extensive score analysis of musical examples.

History of Jazz

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

The Bop Masters

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 of the Jazz Alto

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 transcriptions

History of the Jazz Trumpet

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 Beiderbecke to the present.

History, Repertory and Development of Plucked String Instruments

A lecture course covering the history, repertory and construction of the guitar, lute, and vihuela. Reading of tablature, analysis of major works from the 15th through 20th Centuries by composers such as Mudarra, Narvaez, Dowland, Weiss, J.S. Bach, and Albeniz. Extensive use of early instruments will be examined in class. Museum visits.

The Guitar in the Twentieth Century

In-depth examination of the repertory and performance practice for the guitar since 1900. Analysis of major works by Britten, Marin, Henze, Brouwer, Walton, and others. Discussion of avant garde techniques, improvisation in the classical style, use of tapes and electronics. Unusual instrumental combinations with guitar.

Analysis

Listening/Analysis 1, 2

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.

Rhythmic Style Analysis

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.

The Music of Miles Davis

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 the development of jazz.

The Music of Charles Mingus

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

Latin-American Music

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.

Traditional Style Analysis 1

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

Traditional Style Analysis 2

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

The Symphonies of Beethoven

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

The Beethoven String Quartets

Comparative study and analysis of the principal Beethoven quartets. Relationship of Beethoven's quartets to his work as a whole. Examination of the outstanding compositional characteristics of this important body of literature.

Choral Music of Robert Schumann

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

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

Bartok's Chamber Music

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

Early Chamber Music of Arnold Schonberg

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

The Music of Karlheinz Stockhausen

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.

Electronic and Audio

Electronic Music

Electronic Music 1

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

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

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

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



Continuation Study in Electronic Music 1, 2, 3, 4

Supervised weekly sessions for students seeking the opportunity to further absorb techniques covered in Electronic Music 1, 2, 3 and 4.

Writing for the Synthesizer

A basic course for arrangers and/or composers who have not concentrated in electronic music and wish to become oriented to synthesizer capabilities. Examinations of typical resources, timbres, ranges, effects and notational procedures. Application to transcriptions for synthesizer or groups that include synthesizers.

Audio

Audio Recording 1

Introduction to audio recording and the recording studio. A non-technical approach. Topics of significance to the future studio musician, and school music teacher. Mix-down practice sessions scheduled outside of class periods.

Audio Recording 2

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

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

General Music

Music Copying

A study of music notation and its application to preparing music for live performances, nightclub acts, publication, recordings. Notational practices in contemporary music. Survey of techniques and materials used.

Piano Tuning

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

Musical Instrument Repair

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

Piano Maintenance and Repair

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

Electronic Instrument Repair 1, 2

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

Film Music Editing

A technical course including class instruction, semi-private lab work and individual editing projects. Preparation and preview of work for recording in sync with film.

The Music Business

A seminar designed to provide an understanding of business practice as related to the music industry. Topics covered 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. Guest lecturers.

Legal Protection of Musical Materials

The securing and maintaining of rights under common law and statutory copyrights, 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. Changes instituted by the 1977 Copyright Revision Bill. Organized protection through ASCAP and BMI. Tax aspects of owning copyrights. The function and operation of the Musicians Union.

1 credit

Music Education

Elementary Classroom Methods

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

Secondary Classroom Methods

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

Vocal Methods and Materials 1, 2

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 Methods and Materials 1, 2

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

Instructor Charlie Mariano performs with student ensemble



Observation

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

1 credit, each semester

Practice Teaching

Student teaching experience in elementary and secondary schools. A minimum of 15 weeks full-time practice teaching in assigned schools is required. Weekly discussion periods and individual conferences.

3 credits, each semester

Practice Teaching Seminar

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

1 credit, each semester

Conducting 1, 2

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

Keyboard Class 1, 2

A graduated class method of piano playing 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

Keyboard Class 3, 4

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.

1 credit, each semester

Flute Class

Functional study of the flute. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

1 credit

Clarinet Class

Functional study of the clarinet. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

1 credit

Double Reed Class

Functional study of double reed instruments. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

1 credit

Brass Class 1, 2

Functional study of brass instruments. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

1 credit, each semester

Percussion Class

Functional study of percussion instruments. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

1 credit



String Class

Functional study of string instruments. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

1 credit

Guitar Class 1, 2

Functional study of the guitar. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

1 credit, each semester

Recital Class*

A performance class for Music Education majors. Students prepare for solo and ensemble presentations intended to demonstrate proficiency on their principal instrument.

Band Conducting Lab*

Application of learned conducting techniques to group instrumental situations. Critique of individual performance.

Choral Conducting Lab*

Application of learned conducting techniques to choral situations. Critiques of individual performance.

Choral Ensemble

Choral experience with the materials and literature of elementary/secondary music.

1 credit per year

Band Ensemble

Concert and marching band experience with the materials and literature of elementary/secondary music.

1 credit per year

*Required of Music Education majors without credit

Academics

Physical Science

Acoustics of Music 1, 2

Study of the general nature of the production, transmission, and effects 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.

English

English Composition/Literature 1, 2

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.

The Satiric World of Evelyn Waugh

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

The Early Novels of Hermann Hesse

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

Note: All academic courses carry 3 credits unless otherwise indicated.

The Later Novels of Hermann Hesse

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.

Between Poetry and Music 1, 2

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.

Writing Poetry 1, 2

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 (Elliot and cummings), and the use of biblical sources (Wallace, Stevens, Eliot and cummings).

Theatèr of the Absurd

A study of twentieth century drama and playwrights, including the works of Beckett, Ionesco, Genet, Pinter, and Albee.

Approaches to the Analysis of Literature

Basic principles of literary analysis through the examination of specific texts, including works by James Joyce, e e cummings and others.

Semantics

Theories of the origin of language; the study of induction, deduction, and causal reasoning. The effects of language on human thought and behavior. Application of logic and semantical principles through student essays.

Reviewing Records and Live Performances 1

Analysis of specific record and live performance reviews in such diverse periodicals as "Down Beat", "Stereo Review", "Rolling Stone", "The New York Times", and local newspapers 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.

Reviewing Records and Live Performances 2

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 reviews of different types of music.

History

History of Art 1, 2

A comparative survey of the development of painting, architecture and sculpture from ancient times to the present. Intensive audio-visual analysis of representative works.
2 credits, each semester

History of Western Civilization 1, 2

A survey of the history of Western man from the time of the ancient Greeks to the present. Introduction to the methods and aims of historical studies. Examinations of the major cultures within the context of their chronological position in history.

U.S. Urban History

A survey of the growth of American cities emphasizing the development of a distinctively urban culture between 1830 and the present, including the emergence of labor movements, and the changing social functions of music and the arts.

Recent and Contemporary History

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.

Israel and the Old Testament

The development of the unique Jewish perception of history as seen by the Hebrew prophets. An overview of the Old Testament as a reflection of the culture of ancient Israel. The spiritual awareness of history that contributed to the survival of the Jews.

Political Science

Ideologies and Modern Politics

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.

International Relations

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.

Comparative Government

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.

Development of Political Thought

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.

Language

French 1, 2

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

French 3, 4

Continuation and expansion of French 2. More advanced grammar, composition, and conversation. Reading selections.

Philosophy

Philosophy of Education 1, 2

A survey of the history of Western Philosophy. Study of representative works in the field. The second semester covers the development of educational thought, methods of instruction, development of curricula, objectives of education, and the correlation of philosophies in music and education.

Philosophy of Religion

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

Ethics

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.

Introduction to Logic

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

Skepticism

An examination of the traditional philosophical puzzles concerning knowledge and certainty through the works of Xenon, Sextus Empiricus, Plato, Descartes, Hume and others.

Aesthetics

An inquiry into the meaning of art and beauty. The function and understanding of symbols in the world of sight and sound.

Psychology

General Psychology

A survey of the history, theory, and application of general psychology. The study of human behavior, factors in psychological development, methods of measurement.

Child and Adolescent Psychology

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.

Social Psychology 1, 2

The effect of social institutions on individual behavior, and the reciprocal effect of the individual upon society. Interpersonal relations, motivation, group development, and the development of attitudes and values.

Theories of Personality

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.

Foundations of Creativity

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

Summer Studies; Special Instruction

The Berklee 7-week Summer Evaluation Program 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 Program 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 Program if you are at least sixteen years old and have 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.

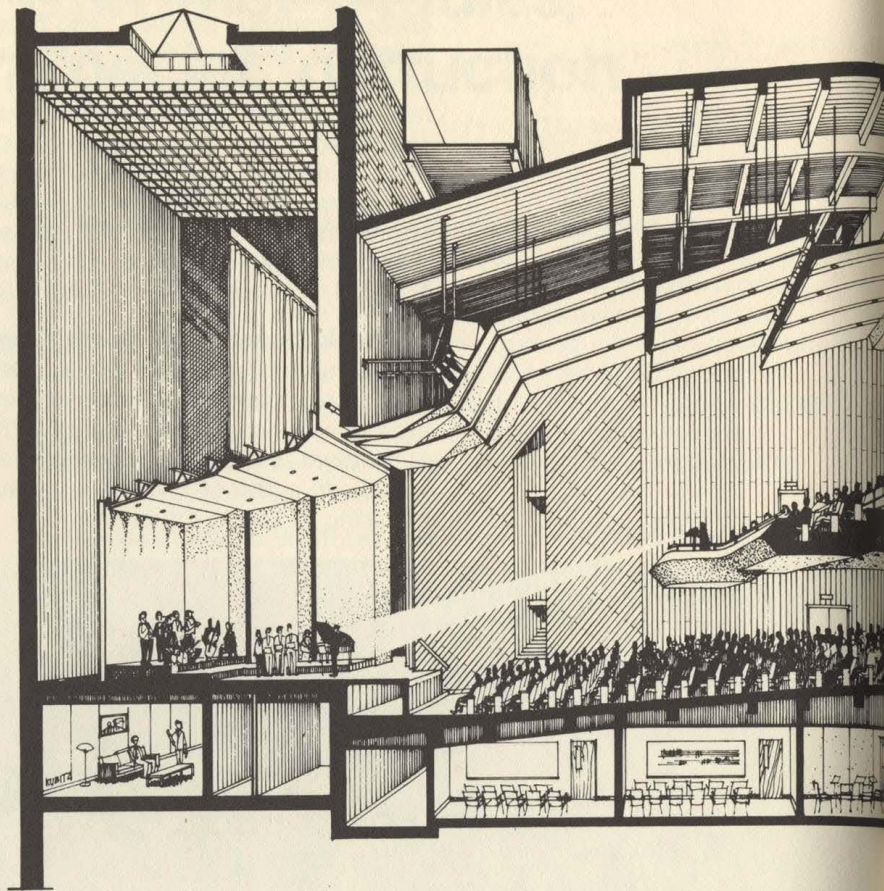


The Berklee 7-Week Summer Comprehensive Program is open to college students, teachers, and professional musicians who wish to expand their knowledge of the field of modern music. This program offers specialized study of practical, effective skills which may be applied to broad areas of musical activity. Teachers are shown advanced theory concepts and modern methods for developing and training jazz ensembles, 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. Admission procedures for continuing Degree or Diploma candidate are the same as those required of regular full-time students. The curriculum is identical to that offered during the regular school year. Full-credit summer study is not available to Juniors or Seniors majoring in Music Education.



Organist Jimmy Smith conducts clinic/demonstration for Berklee students



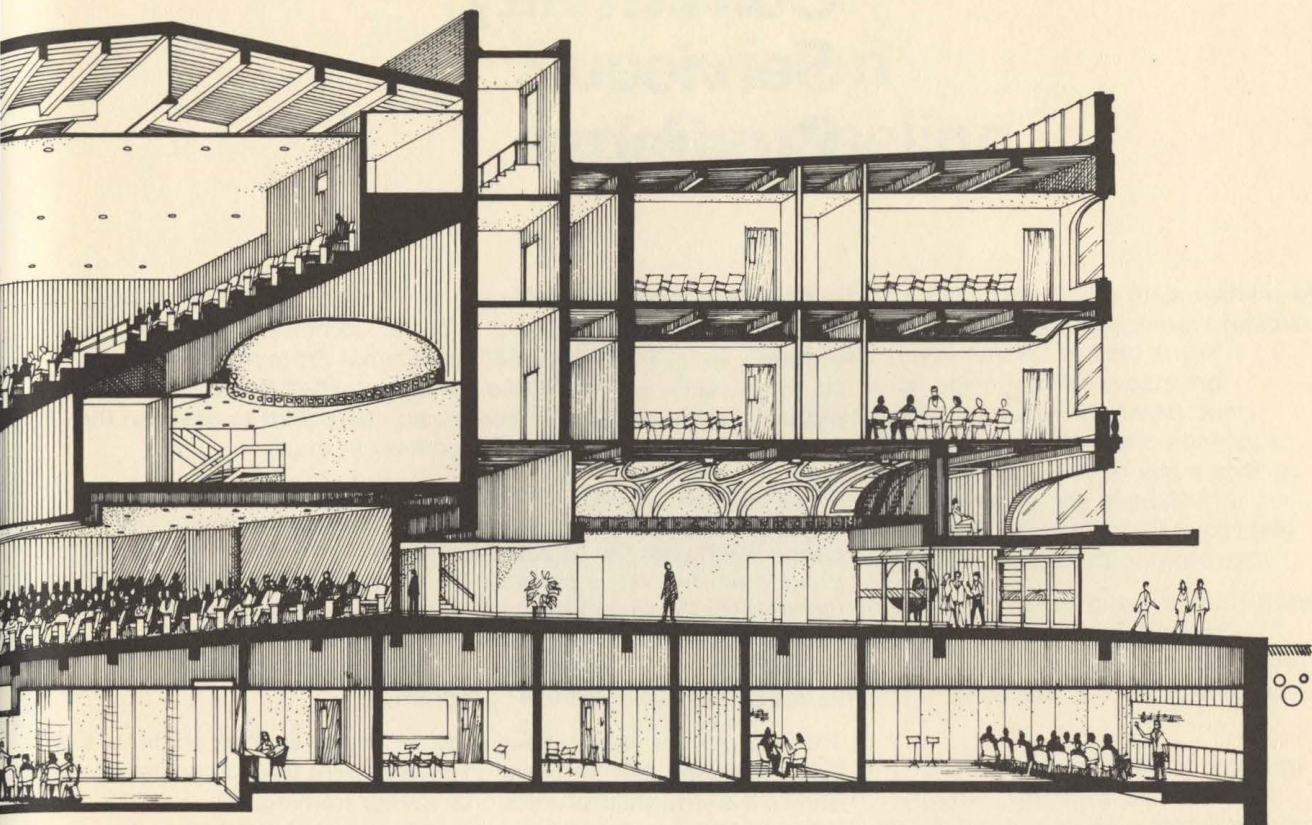
The Berklee Performance Center

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.



Buddy Rich and his Killer Force

Cleo Laine and Johnny Dankworth



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.

The Jazz Masters Series

In 1977, the College initiated the Berklee Jazz Masters Series. The Jazz Masters Series at the Berklee Performance Center is a program to raise scholarship support for Berklee students, as well as offering both the Berklee community and Greater Boston residents the finest artists in Jazz today. Artists appearing in the Series thus far include Woody Herman and His Orchestra, the Duke Ellington Orchestra (Mercer Ellington, conducting), Buddy Rich and the Killer Force, and the Paul Winter Consort.



Mercer Ellington and the Duke Ellington Orchestra



Jean Luc-Ponty



Chuck Mangione

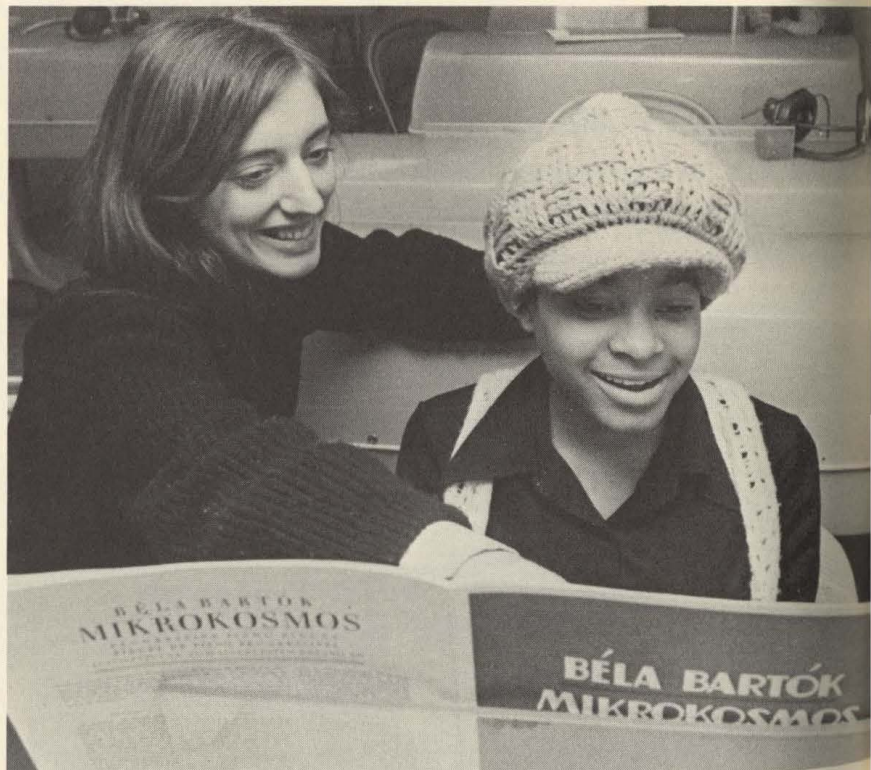
Community Service Programs

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 a 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 Scholarships 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, college 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 Berklee Annual Fund. Proceeds from annual contributions from alumni, parents, corporations, and friends are allocated in part to the College's General Scholarship Fund.

The Berklee Jazz Masters Series. Proceeds from this concert series, sponsored by the College, are awarded annually as scholarship grants to outstanding students.

Berklee Faculty Association Awards. A series of awards presented annually by the faculty in recognition of outstanding musicianship.

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

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

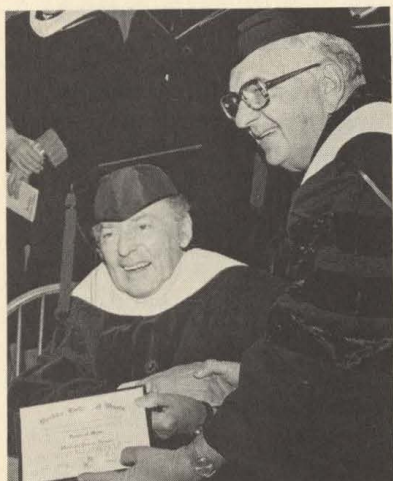
The Peter Kaleta Scholarship Fund. A permanent trust established in 1976, the proceeds from which are awarded to needy and deserving students.

The General Scholarship Fund. 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.

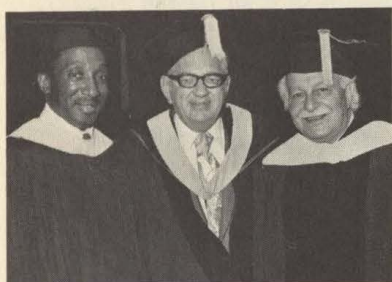
Teaching fellowships are offered each year to qualified Juniors and Seniors. Applicants for this type of assistance must be at least 21 years of age and have had extensive musical training and/or experience.



General Information



Woody Herman accepts Honorary Doctor of Music Degree from President Lawrence Berk



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



Mabel Mercer with President Lawrence Berk

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 and 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.

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

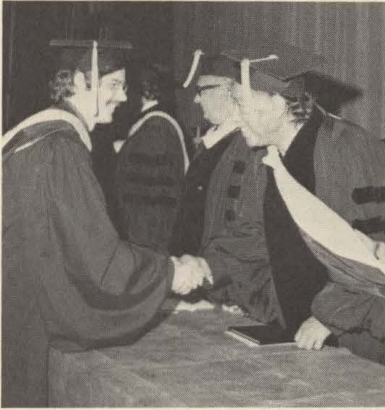
Berklee College of Music
1140 Boylston St.
Boston, Massachusetts 02215

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 Malaysia. 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 include representatives of six continents, many of whom return to their native land 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 33 1/3% of the semester's tuition per week (or portion thereof) of attendance. Therefore, no refunds are made after the second week of school.

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

Students forced to withdraw for medical reasons may, upon presentation of verification of their disability, receive a pro-rated adjustment of tuition for the semester in which they are registered and, if applicable, a pro-rated adjustment of the dorm fee for the remaining weeks in the contract term. No adjustment is made for temporary absence, nor is any refund made if a student is suspended, or 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.

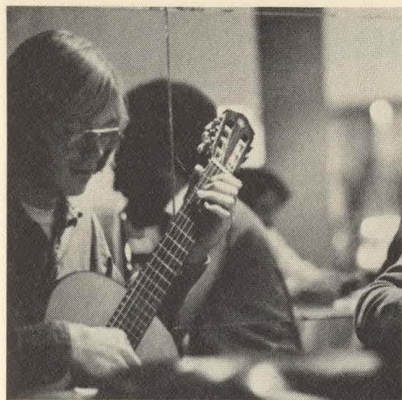
A fee of \$5 must be paid for all make-up examinations, whether they be lecture course, laboratory, or instrumental proficiency examination.

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 the 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: 1978—79 School Year

Degree Program, including all class and private instruction (per semester)	\$1230
Professional Diploma Program, including all class and private instruction (per semester)	1170

Tuition: 1978 Summer Sessions

12 Week Semester (Degree Program)	945
12 Week Semester (Diploma Program)	890
7 Week Summer Program	545

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	1700
12 Week Semester	615
7 Week Summer Program	425
Breakage Deposit (refundable)	50

General Facilities Fee

Each Semester	50
12 Week Summer Semester	40
7 Week Summer Program	30

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



Bassist Charles Mingus and piano instructor James Williams perform for Berklee students

Calendar

Fall Session	1977—78	1978—79
Registration	Sept. 6—9	Sept. 5—8
Instruction Begins	Sept. 12	Sept. 11
*Columbus Day	Oct. 10	Oct. 9
*Veterans Day	Nov. 11	Nov. 11
Thanksgiving Recess	Nov. 24—27	Nov. 23—26
Examinations	Dec. 15—21	Dec. 18—22
Christmas Recess	Dec. 22—Jan. 9	Dec. 23—Jan. 15
Spring Session		
Registration	Jan. 10—13	Jan. 16—19
Instruction Begins	Jan. 16	Jan. 22
*Washington's Birthday	Feb. 20	Feb. 19
Spring Recess Begins	Mar. 11	Mar. 17
Instruction Resumes	Mar. 20	Mar. 26
Examinations:		
Seniors—	May 1—5	May 7—11
Other—	May 8—12	May 14—18
Graduation	May 13	May 19
Summer Session		
Registration	June 1—2	May 31—June 1
Instructions Begins	June 5	June 4
*Independence Day	July 4	July 4
Examinations	Aug. 21—25	Aug. 20—24
Special 7—Week Summer Session		
Registration	June 22	June 21
Instruction Begins	June 26	June 25
*Independence Day	July 4	July 4
Instruction Ends	Aug. 11	Aug. 10

*Classes Suspended



"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."



