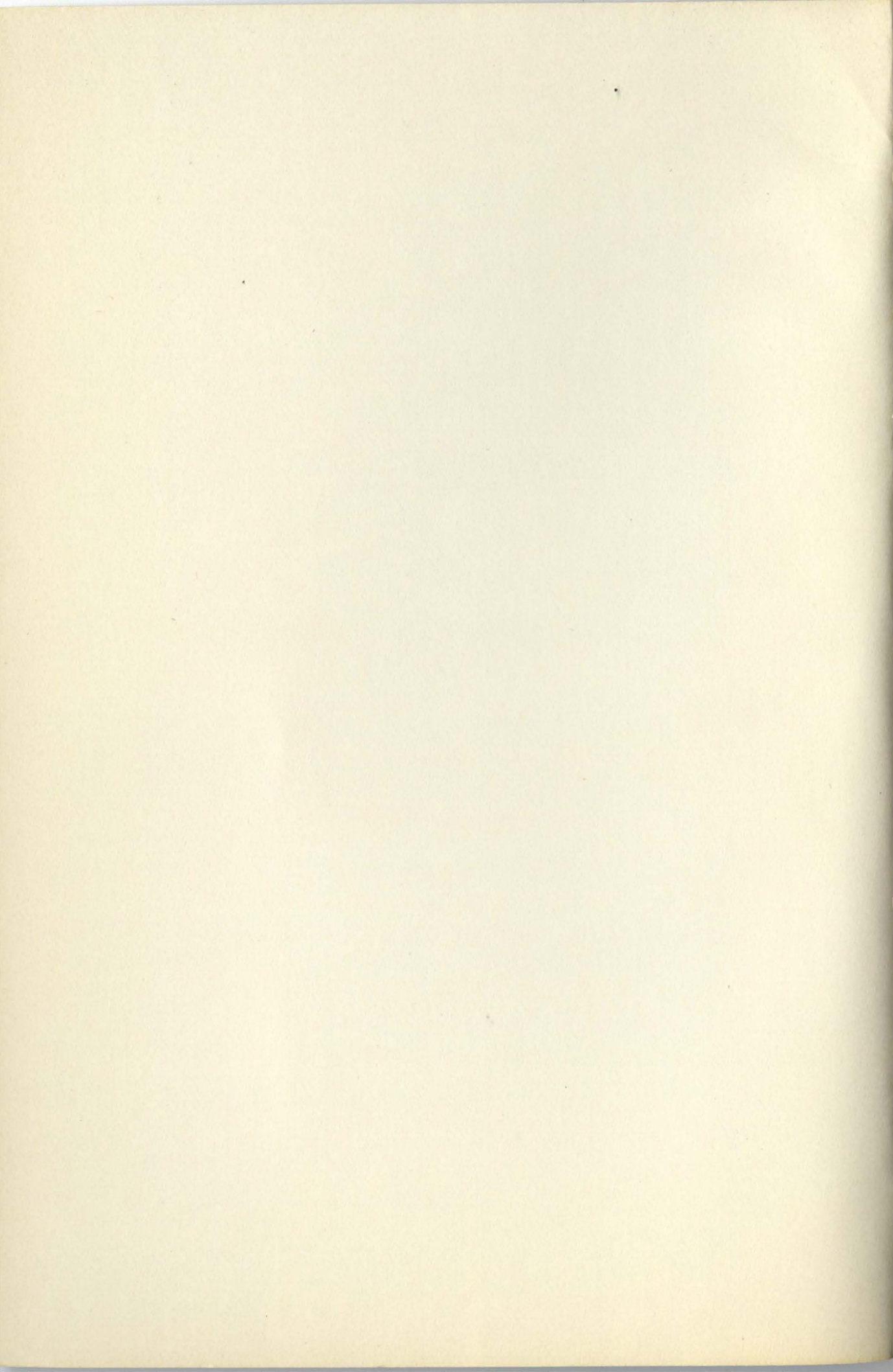




# Berklee College of Music

1979 ~ 80 Catalog

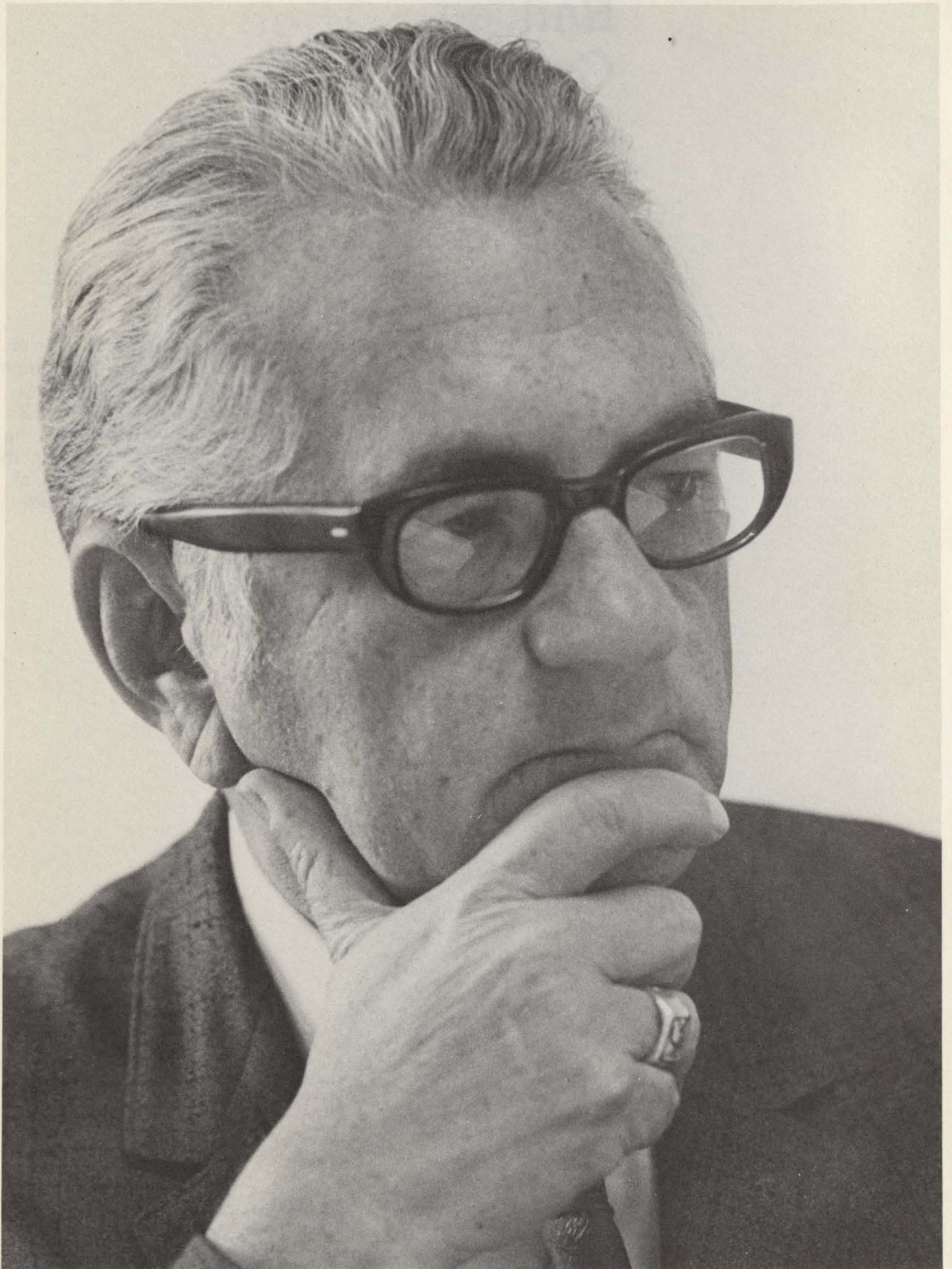


# Berklee College of Music

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.

Berklee College of Music admits students of any race, color, national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the College. Berklee does not discriminate on the basis of race, color, national and ethnic origin in administration of its educational policies, admission policies, scholarship and loan programs, and other school administered programs. The anti-discrimination policies of Berklee are as required by Title VI of the Civil Rights Act and Title IX of the 1972 Education Amendments.



Lawrence Berk, *President*

# Administration

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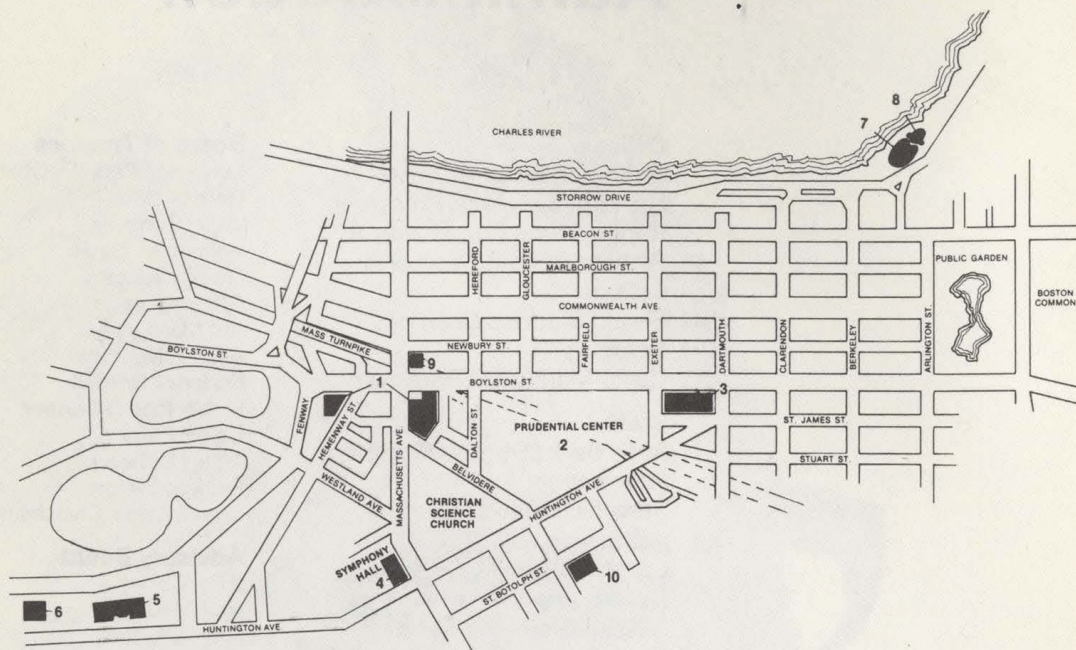
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Berklee College of Music  
1140 Boylston Street  
Boston, Massachusetts 02215



## 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





Control Room and Recording Studio



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



# 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.





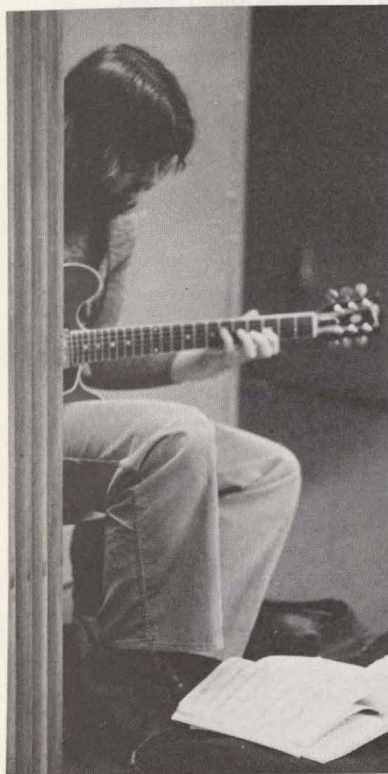
**Berklee's Primary Purpose** is thus to prepare eligible candidates for careers as instrumentalists, arrangers, composers and teachers. Depending on his or her major field, each student has the opportunity to become:

**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 (Degree candidates only)	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.



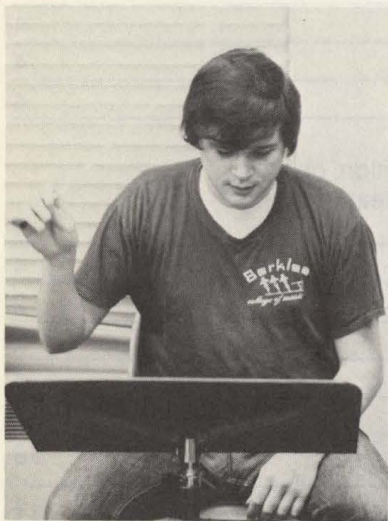
Conducting class with William Maloof



Second Year:	Harmony*	4
	Counterpoint	4
	Composition	4
	*Electives:	
	Selected from Arranging, or Composition, or Harmony, or Performance, or other areas listed in Description of Courses	8
	Private Instruction	4
	Ensemble	2
	Solfege	2
	History/Literature of Music	4
	History of Western Civilization	6
		38
Third Year:	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
		38
Fourth Year:	Composition	4
	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
	Private Instruction (or Approved Elective)	4
	Ensemble	2
	String Class	1
	Clarinet Class	1
	Fine Arts	2
	Physical Science	6
	Academic (General Education) Elective	6
		38

\*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.

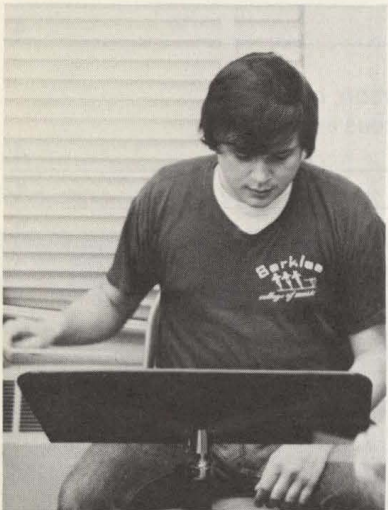


### Major in Music Education

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
	Private Instruction	4
	Keyboard	2
	Ensemble	2
	Solfege	2
	Clarinet Class	1
	Flute Class	1
	Percussion Class	1
	Guitar Class	1
	Recital Class	1
	Conducting	2
	History/Literature of Music	4
	History of Western Civilization	6
		39
	Third Year:	Counterpoint
Electives: Selected from Arranging, or Composition, or Harmony, or Performance, or other areas listed in the Description of Courses		4
Private Instruction		4
Keyboard		2
Music Ed. 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
	Private Instruction or (Approved Elective)	4
	Music Ed. Ensemble	2
	Vocal Methods/Materials	2
	String Class	1
	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	
	38	

\*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

The Degree Program with Major in Applied Music prepares students for a career on their principal instrument and, at the same time, provides them 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	6
	Instrument (Principal)	8
	Ensemble	4
	Solfege	2
	History/Literature of Music	4
	History of Western Civilization	6
		38
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)	8
	Ensemble	4
	Conducting	2
	Repertory Studies	4
	Academic (General Education) Electives	12
		38
Fourth Year:	Electives: Selected from Arranging, or Composition, or Harmony, or Performance, or other areas listed in the Description of Courses	12
	Instrument Principal	8
	Ensemble	4
	Fine Arts	2
	Physical Science	6
	Academic (General Education) Elective	6
	†Senior Recital	
	38	

\*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. Through appropriate course selection with the assistance of a Curriculum Counselor, students may create individualized programs with emphasis in such diverse fields as Jazz Arranging, Pop Song Writing, Audio Engineering, Electronic Music, Studio Performance, Scoring for Television and Films, or other career objectives in contemporary music.

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 Instruction	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 Instruction	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 Instruction (or Approved Elective)	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.



Michael Gibbs conducts student ensemble in concert of his own works

## The Artist's Diploma

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

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

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

Berklee Jazz/Rock Ensemble performs with Boston Symphony Orchestra



The Berklee Percussion Ensemble in concert



# 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.

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.



Organist Jimmy Smith conducts clinic/demonstration for Berklee students

**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.

**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 the Registrar.

**High School Equivalency** Certificates are not an automatic substitute for the High School Diploma, and the recognition of such equivalency documents is subject to careful evaluation. Applicants who are not high school graduates will be considered for the Degree program upon submission of a State High School Equivalency Certificate. Residents of states in which such an arrangement is not in effect may consult their State Board of Education for information.

## The Diploma Program

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

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

No college entrance examination board scores are required of Diploma applicants.

**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.

**Pre-Registration of Entering Students** Upon notification of acceptance, applicants are required to submit a \$100 payment in order to be considered an entering student. The payment confirms the applicant's intent to attend the College, and secures his place in the class. The payment is not refundable, and may not be applied to any other semester.

This payment by the entering student becomes a permanent pre-registration deposit for the subsequent semester of study (see Pre-Registration of Continuing Students). It is therefore not creditable against the entering student's expenses for the semester.

**Pre-Registration of Continuing Students** Pre-registration of continuing students for a subsequent semester of study is announced periodically by the College. At that time, continuing students make course selections from the College's current Course Offering Brochure. Faculty Advisors are available to assist in evaluating the desirability of course selections for establishing a particular career objective. Continuing students not completing the prescribed procedures in accordance with the published deadline date are charged a \$35 late registration fee. Continuing students not wishing to pre-register for a subsequent semester of study and giving the College timely notification in accordance with the published deadline are entitled to a refund of their permanent \$100 pre-registration deposit. Otherwise, the deposit is not refundable.

**Registration** Registration takes place immediately prior to the starting date of each semester. For entering students, registration consists of orientation, testing and consequent placement at the appropriate level in each Freshman subject area, and opportunity for meeting with Faculty Advisors. Students are not permitted to register later than ten class days after the start of the semester. No student is permitted to attend any class for which he is not officially registered.

**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.



**Payment of Tuition** Tuition and fees are payable in full on or before the starting date of each semester. Payment of tuition and fees is part of registration; accordingly, no student's registration is complete until all tuition and fees for the current semester have been paid. 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.)

**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 payment required for classification as an entering student.



## Geographical Distribution Current Full-Time Students

<p>4 Alaska 5 Alabama 4 Arizona 1 Arkansas 75 California 8 Colorado 87 Connecticut 11 District of Columbia 10 Delaware 33 Florida 10 Georgia 17 Hawaii 9 Iowa 1 Idaho 51 Illinois 18 Indiana 4 Kansas 8 Kentucky 11 Louisiana 33 Maine 41 Maryland 686 Massachusetts 55 Michigan 24 Minnesota 5 Mississippi 19 Missouri 3 Nebraska 29 North Carolina 2 North Dakota 1 Nevada 25 New Hampshire 169 New Jersey 2 New Mexico 344 New York 78 Ohio 3 Oklahoma 10 Oregon 149 Pennsylvania 57 Rhode Island 12 South Carolina 1 South Dakota 10 Tennessee 18 Texas 1 Utah 52 Virginia 2 Vermont 7 Washington 20 Wisconsin 7 West Virginia 3 Wyoming</p>	<p>5 Australia 3 Bahamas 1 Belgium 3 Bermuda 20 Brazil 50 Canada 1 Costa Rica 1 Czechoslovakia 2 Denmark 1 Egypt 4 England 1 Ethiopia 1 Finland 14 France 5 Germany 1 Greece 2 Holland 1 Hong Kong 1 Iceland 3 Iran 9 Israel 1 Italy 27 Japan 1 Lebanon 1 Malaysia 2 Mexico 2 New Zealand 1 North Antilles 3 Norway 2 Philipines 2 Puerto Rico 6 Singapore 5 South Africa 1 Spain 7 Sweden 5 Switzerland 1 Taiwan 1 Turkey 13 Venezuela 3 Virgin Islands</p>
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# Administration and Faculty



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*.

## **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.

**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.

**Deborah Ahn***Piano*

B.M., Berklee College of Music; studies, Hui University. Private teaching experience. Boston area; professional classical engagements in concert and on Radio Seoul, Korea.

**John Aldrich***Composition*

B.M., Berklee College of Music; special studies, State University of New York. Extensive nightclub experience; commercial jingles composition in the New England area.

**Maritess Allen***Piano, Theory, Ensemble*

B.M., Berklee College of Music; private studies with Carmencita G. Arambulo and Violeta Villarus, St. Mary's College Conservatory. Private teaching experience in Philadelphia and Boston area. Featured artist in many concerts in the Philadelphia area. Distinguished Performance award in Tenth International Yamaha Grand Prix Concours, Japan.

**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**

*Chairman, Percussion Department*

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.

**John Arcaro**

*Piano, Ensemble*

B.M., Berklee College of Music; undergraduate studies, University of Massachusetts; Extensive private teaching experience, Boston area. Professional performing artist in the New England area with variety of groups.

**John Armstrong**

*Theory, Ensemble*

B.M., Berklee College of Music; undergraduate studies at Yale University. Professional performing pianist with various groups. Extensive recording 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, Downbeat Hall of Fame Scholarship Award.

**James Baker**

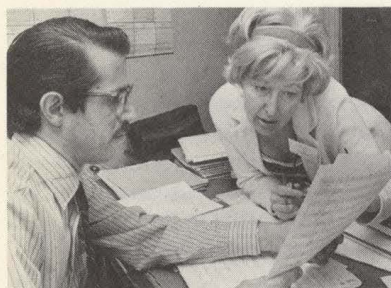
*Percussion*

Undergraduate studies at Memphis State University. Extensive private instruction at percussion clinics in secondary schools. Appearances with Pepper Adams, Clark Terry, Gary Burton, Pat Metheny, George Coleman, and many others. Professional recording artist.

**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**

*Director 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**

*Coordinator of Instrumental Studies; 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**

*Chairman, Ear Training Department*  
*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.

**Larry Brenner**

*English*  
B.A., Herbert H. Lehman College; M.A. Brown University. Editor-in-Chief and Founder of WIP (Works in Progress), a literary arts magazine, circulated in bookstores and universities throughout the country and represented at the Providence and New York City Book Fairs. Author of several manuscripts of poetry and short stories, as well as record reviews for the Columbia Record Club.

**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.

**William Brinkley***Guitar*

B.M., Berklee College of Music; undergraduate studies at West Georgia College and Southern Technical Institute. Private studies with Mick Goodrick. Professional performances with various jazz, rock and disco groups. Guitarist with David Ruffin and Motown. Professional recording artist.

**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.

**Gary Brunotte***Theory, Arranging, Ensemble*

B.M., Berklee College of Music; B.S., University of Minnesota. Extensive professional performances with a variety of groups in the Mid-West and Boston area. Toured the U.S. with show band, "Notables"; appearances with Lionel Hampton and other groups.

**James Burt***Arranging, Harmony, Ensemble*

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

**Gary Burton***Vibraphone, Arranging, Ensemble*

Berklee alumnus. First featured as composer, arranger and performer on *Jazz in the Classroom* record albums. Professional performing artist with George Shearing, Stan Getz, Quincy Jones; leader of own group since 1967. Appearances at major clubs and jazz festivals in U.S.A. and Europe. Winner of numerous jazz polls. Numerous television and recording appearances in U.S.A., Europe, Asia, South America. Downbeat "Jazzman of the Year" (1968); N.A.R.A.S. "Grammy" Award (1972); Nationally known clinician and educator.

**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, Berklee College of Music.

**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, Berklee 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.

**Wayne Clifton**

*Guitar, Ensemble*

Diploma, Berklee College of Music. Former Instructor of guitar, ensembles and History of Music at J.D.S. School of Music. Extensive professional studio work and performances in the New England area.

**Mitchell Coodley**

*Theory, Guitar, Ensemble*

Berklee Alumnus; undergraduate studies at University of California. Private studies with Gary Burton, Pat Metheny, Mick Goodrick, Steve Swallow. Toured with Gary Burton Quartet. Performed and composed for various jazz groups throughout New England. Extensive teaching experience including position as Adjunct Lecturer at Brooklyn College.

**George Cordeiro**

*Composition*

B.M., Berklee College of Music; M.A., Boston Conservatory of Music. Extension courses taught at Boston Conservatory and Boston University in Jazz History and Improvisation. Instructor, Brookline School of Music in Harmony, Composition and Woodwinds. Professional performances with numerous bands throughout New England area. Composer for Black and White Film Company.

**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 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.

**William Davies**

*Piano*

B.S., Temple University; A.M., Harvard University. Private studies with Josef Wissow, Dennis Sandole. Founder and President of CSCS, Inc., Educational Publishers. Taught at Weston, MA high school, Weston Adult Education Program and Boston University. President of Gamelin and Davies Piano Company. Extensive professional performances in Philadelphia and throughout the New England area.



**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.

**Stephen Defuria***Electronic Music, Ensemble*

Undergraduate studies, Montclair State College; studies in advanced synthesis at Boston School of Electronic Music. Professional performances with various bands as leader and arranger; private instructor in electronic music in New York and Boston area. Arranged, programmed and performed on recordings for A & R Studios in New York; arranged, performed, and recorded for commercials aired on WNEW/FM (NY); served as audio consultant for groups in New York area.

**David Demers***Piano, Theory*

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

**Marie Diamond***History of Art*

A.B., Wellesley College; graduate seminars at Radcliffe College and Harvard University. Lecturer in Art History, Boston Museum of Fine Arts and Isabella Stewart Gardner Museum; former Visiting Lecturer, Boston College.

**Paul Dioguardi***Theory, Ensemble*

A.A.S., Suffolk County Community College; Diploma, Berklee College of Music. Professional performing artist in U.S., Canada, Bahamas. Private teaching in Boston area. Appearances with variety of 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.

**Anastasia Dolan***Voice*

B.S. (candidate), University of Massachusetts; Speech Therapy studies with Salvatore Pace; private studies with Robert Gartside. Extensive experience as private instructor of voice. Lyricist in collaboration with Richard Wright, Las Vegas; various professional performances as soloist, and singer/guitarist.

**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.



**Alan Ett***Woodwinds*

B.A., University of North Carolina; M.S., New England Conservatory; undergraduate studies, University of Miami. Extensive private instruction in Boston area and Ravenscroft Private School. Improvisation and Theory Workshops and classes at Commonwealth Private School. Concert appearances with Sammy Davis, Liza Minelli, Neil Sedaka, Mitzi Gaynor, Spinners and the Pointer Sisters. Many other Concert/Club appearances with Jazz and Rock groups, doing arranging and solos for some.

**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.

**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, MCPB—TV Baltimore; guitarist for WPLN, 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.

**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.



Oscar Peterson visits film editing lab with Administrator Robert Share

**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.

**Donald Gohn***Composition, Arranging, Ensemble*

B.M., Berklee College of Music; studies at Montgomery College. Private instruction in Guitar and Theory in Boston area. Professional performing artist.

**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 experience.

**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

**Clarence Hammond***Psychology*

B.A., M.A., Western Michigan University; Ph.D., University of Wisconsin. Licensed Psychologist; former Assistant Professor of Psychology, Framingham State College; Research Assistant, University of Wisconsin. Psychological Counselor, State University of New York.

**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.

**Herbert Hankinson***Bass*

Undergraduate studies, Boston Conservatory of Music; Conducting with Attilio Poto. Appearances with Wellesley Symphony, Melrose Symphony, Newton Symphony, Portland Symphony and Arthur Fiedler. Professional performances and recordings throughout the Boston area. Toured with Milton Berle show.

**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 Liberal Arts**Department, English*

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

**Robert Harrigan***Guitar*

Undergraduate studies, Boston College. Professional performing 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, Charlie Shavers, Herb Pomeroy; staff musician at Storyville with performers such as Chris Connor, Lee Konitz, Zoot Simms. Extensive teaching experience in New England area; Berklee alumnus.

**Peter Hazzard***Chairman, History and**Analysis Department**Music History, Composition,**Conducting, Concert Band*

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

**Wes Hensel***Theory, Ensemble*

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

**Richard Hermann***Theory, Composition, Woodwinds*

B.M.E., Drake University; M.M., New England Conservatory of Music. Recordings as composer and flutist in WGBH Radio's "The Composer's Show"; saxophone appearances with Des Moines Symphony; extensive professional work with various jazz and traditional groups. Former Instructor in Saxophone, Drake University; Band Director, Iowa Public Schools; extensive studio teaching. Member, Pi Kappa Lambda, National Music Honorary Society.

**William Hill***English, Guitar*

B.A., M.A., University of Maine. Former Instructor, University of Maine. Professional performing artist. Extensive private teaching experience, Framingham 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. Performer and arranger on RCA.

**Robert Hores***Theory, Ensemble*

A.B. (Music Education), West Liberty State College; M.M. Ed., D.M.Ed., 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.



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

**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.

**Andrew Jaffee***Theory, Arranging, Ensemble*

B.A. St. Lawrence University; M.M., University of Massachusetts; private theory study with Hugo Norden. Former Assistant Director of UMass Jazz Workshop; Instructor in Piano and Composition. Professional performing artist and leader of ten-piece group in New England area.

**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.

**Robert Kaufman***Percussion*

Berklee Alumnus. Studies with Fred Buda, Alan Dawson, Alexander Lepak (Hartt College of Music), and Pete Magadini of Los Angeles. Performances with Chuck Mangione, Sal Salvidor, Dwight Mitchell, Willie Ruff and Jonny Hammond Smith. Former Instructor in the Wellesley and Newton School systems. Extensive private instruction over the past 10 years.

**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 Goldovsky 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.

Supervisor of Woodwind Instruction,  
Joseph Viola



**Raymond S. Kotwica**

*Chairman, Brass Department;  
Trumpet*

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

**Robert Lacey**

*Chairman, Music Education  
Department*

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

**Tony Lada**

*Trombone, Arranging, Ensemble*

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

**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.

**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.

**Andre Lizotte**

*Clarinet*  
Professional clarinetist with New England Opera Theater, Gol-dovsky Opera Theater, Metropolitan Opera Company, and numerous ballet companies including American Ballet Theater, and Boston Ballet Performances with Boston Symphony Orchestra, Boston Philharmonia. Solo appearances in South America, Europe, and the West Indies. Former Instructor in clarinet, Mount St. Charles Academy. Member of the New England Wind Sinfonia. Principal clarinet, Opera Company of Boston.

**Richard Lowell**

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

**Jack Lowther**

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

**Joyce Lucia**

*Voice*  
B.M., Lowell State College; M.M., New England Conservatory of Music. Performances with Seiji Ozawa, Colin Davis, V. Rostropovich, Andrew Davis and Leonard Bernstein. Operatic and recording experience. Jazz/pop appearances with various groups in New England area.

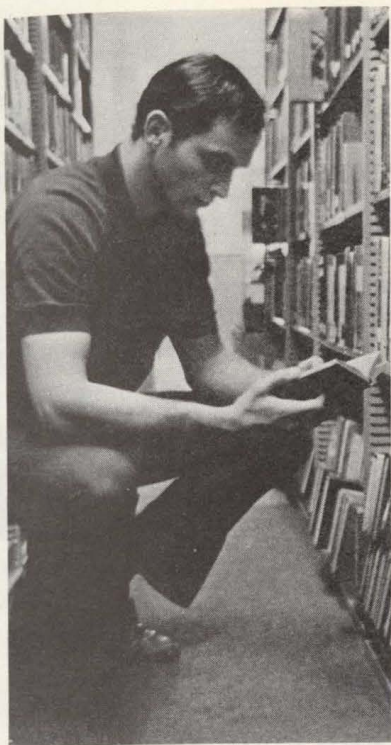
**Thomas Malley**

*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.





**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.

**Thomas Martin**

*Vocal, Ensemble*  
B.A., Boston College; B.M., Berklee College of Music. Professional vocal ensemble performances throughout the New England area; recording for GIA records. Arranger/coach for 1973 Ms. Massachusetts production. Vocalist/accompanist with various groups in 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.

**John McLaughlin***Ensemble*

Undergraduate studies, U.S. Navy School of Music. Staff woodwind performer with Navy Band for four years. Extensive private instruction. Professional performing experience with bands in variety of idioms.

**Larry Monroe***Chairman, Performance Studies, Theory, Arranging*

B.S., Berklee College of Music. Former member, 8th Air Force Band, Westover, Mass., and 16th Air Force Band, Madrid, Spain. Performances with Burt Bacharach, Buddy Rich, Tony Bennett and other groups. Professional appearances in Europe and throughout U.S. Co-leader, arranger and saxophonist with Berklee Faculty Concert Jazz Orchestra.

**Gregory Mooter***Bass, Ensemble*

Undergraduate studies, Cincinnati College Conservatory of Music and Ohio State University. Numerous professional performances in Boston and Mid-West. Private instruction in Ohio and New England Area. Professional performing artist in variety of idioms.

**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.

**Kit Nienkirchen***Theory, Arranging, Ensemble*

Diploma, Berklee College of Music. Extensive playing experience with club and concert groups. Arranger for variety of ensembles and composer of locally-produced film scores. Private teaching in Boston area.

**William Norine***Percussion, Ensemble*

B.S., University of Minnesota; M.M., New England Conservatory of Music; studies, University of Wisconsin. Percussion with Marvin Dahlgren, Paula Culp, and Fred Buda. Performed with the Minnesota Opera Company, and University of Minnesota Concert Band Ensemble. Carnegie Hall debut in 1975 with Urbie Green and the University of Minnesota Jazz Ensemble. Author, "A New Approach to Percussion" and "Ten Fugues-Virtuoso Studies for the Drum Set".



Alan Hovey conducts college orchestra

**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.

**William Perich**

*Woodwinds, Ensemble*

B.S., Wayne State University. Instrumentalist on recordings with The Supremes, Smokey Robinson and The Miracles, Martha and the Vandellas, Marvin Gaye and others. Various other professional performances with numerous groups. Private instruction in flute, clarinet and saxophone.

**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.

**Thomas Plsek***Chairman, Trombone Department, Composition*

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 Tumarin. Former Director of the Choir and Instructor in Piano, Kimball-Union Academy; Instructor in Theory, Piano, Organ, Music Guild Studios at Natick. Awarded Hersey Memorial Scholarship in Theory at Boston University; member Sinfonia and Pi Kappa Lambda. Compositions for a variety of chamber groups-brass choir, woodwind quintet, etc.

**Herb Pomeroy***Arranging, Theory, Ensemble, Jazz Workshop*

Undergraduate studies, Harvard University. Featured jazz trumpet and arranger with Charlie Parker, Stan Kenton, Lionel Hampton, Charlie Mariano. Recordings include Capitol, Roulette, and United Artists. Leader of Herb Pomeroy Orchestra. Featured on *Jazz with Herb Pomeroy*, weekly series on WGBH-TV; performances and recordings with *Orchestra, U.S.A.*; represented United States Information Agency as Cultural and Education Exchange Specialist to Malaysia. Berklee alumnus.

**Kenneth Pullig***Arranging, Theory, Ensemble*

B.S., (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.



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

**Michael Rendish**

*Chairman, Electronic Music Department*

B.M. (Composition), Berklee College of Music. Special studies, Boston Conservatory. Professional pianist and arranger for various ensemble groups and recording sessions; arranger and performer on Jazz in the Classroom record series; works performed at Brookline Library Music Association Series. Recipient of Down Beat Hall of Fame Scholarship Award. Studies in Electronic Music, Catholic University of America. Composer of sound tracks for documentary films; MENC and NASM clinician in electronic music and jazz improvisation.

**John Repucci**

*Theory, Arranging, Bass*

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

**Pamela Reswick**

*Theory, Arranging*

B.M., Berklee College of Music; special studies, Cleveland Institute of Music. Former vocalist and professional performing artist with groups in the mid-west area; composer of radio commercials in Cleveland. Private teaching experience in guitar and arranging.

**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 for the visually handicapped. 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 Stoeloe-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 In-  
structor, 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, Uni-  
versity of Pittsburgh. Theory with  
Artin Arslanian; piano with Katja  
Andy, Leon Tumarkin, Bela  
Nagy. Professional experience  
includes staff pianist WBZ-TV  
and numerous theatre produc-  
tions. Appearances as accom-  
panist with Tom Jones, Gordon  
McCrae, Bobby Hackett, Charlie  
Ventura.

**Fred D. Schmidt**

*Theory, Ensemble,  
Music Education*  
B.M., Boston University; gradu-  
ate studies at Lowell State, Fram-  
ingham State, Boston State, and  
Boston University. Former Direc-  
tor of Instrumental Music,  
Uxbridge Public Schools. Profes-  
sional trombonist with Boston  
Civic Symphony, Worcester Civic  
Symphony, Buddy Morrow, War-  
ren 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. Per-  
formances 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, Univer-  
sity 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 com-  
poser/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 pro-  
ductions including Colonial,  
Schubert and Carousel theaters.  
Professional recording exper-  
ience. Soloist with variety of jazz  
groups.

**Ben Silver**

*Theory, Piano, Ensemble, Strings*  
A.B., Brown University; graduate  
study, Florida State University.  
Former Instructor, Cape Cod  
Conservatory of Music. Perform-  
ances of original works in New  
England and Florida. Active as  
cellist and guitarist; appear-  
ances with many chamber  
groups and theatre orchestras  
including Harold Melvin and  
The Blue Notes and Boston  
Light Opera Co.

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



**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.

**Gary Solt**

*Theory, Arranging, Ensemble*

B. Mus. Ed., Bowling Green University; Diploma, Berklee College of Music; graduate studies, Ohio State University. Former guitar clinician for combo division of Yamaha Musical Instrument Co.; former Instructor, Columbus, Ohio public schools. Performing artist with John Davidson, Nancy Wilson, Mitzi Gaynor, Della Reese and others. Director and organizer of various classroom guitar programs.

**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.

**Richard Stepton**

*Theory, Arranging, Ensemble*

Berklee Alumnus. Professional performing/recording artist with Lee Castle, Jimmy Dorsey Orchestra, Buddy Rich, Woody Herman, Chuck Mangione, Maynard Ferguson, Lighthouse, and various territory bands.

**Don Sterling**

*Materials Coordinator, Ensemble Workshops, 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 ra-  
dio concert programs. Per-  
formances with many vocal  
and instrumental groups in  
Mississippi, Florida and New  
England. Former Instructor,  
Mississippi College.

**Alfred Stone**

*Bass*  
B.M., Berklee College of Music;  
studies, Genesee Community  
College. Studio work for WBZ  
TV; performances with local  
philharmonic groups and the  
Genesee Symphony stage show  
"1776". Arranger, composer  
and performer with Mac's Mob,  
ten piece jazz rock show band.  
Extensive professional  
performances throughout the  
U.S. Private teaching in New  
England area.

**Jeffrey Stout**

*Theory, Ensemble*  
B.S., Westchester State College;  
M.M., New England Conserva-  
tory of Music. Former Instructor  
in instrumental music and gen-  
eral music, Pennsbury District  
(PA) Public Schools. Featured  
soloist, Buddy Rich Orchestra  
RCA recording artist. Appear-  
ances with Tony Bennett, Judy  
Garland, Smokey Robinson.

**Dennis Sullivan**

*Percussion*  
B.M., University of Lowell; M.M.,  
New England Conservatory;  
studies at Boston College and  
Boston University. Former  
Instructor, Arlington Academy  
of Music. Professional  
performing experience with  
Boston Pops Orchestra, Boston  
Opera, Schubert Theater and  
New Hampshire Philharmonic.

**Lawrence Suvak**

*Music Education, Woodwinds,  
Conducting*  
B.Mus. Ed., Baldwin-Wallace Col-  
lege; M.M., New England Con-  
servatory 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 Eng-  
land area.

**Michael T. Szymczak**

*Guitar, Ensemble*  
B.M., Berklee College of Music;  
graduate studies at Alfred Uni-  
versity. Guitar studies with Wil-  
liam G. Leavitt and Vincent Bre-  
dice. Instructor in Music  
Education in public and private  
schools. Professional engage-  
ments with Vikki Carr, Al Martino,  
and Anna Marie Alberghetti. Gui-  
tarist 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 theatri-  
cal 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 Conserva-  
tory of Music and Brighton Aca-  
demy, 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.



**Richard Tello**

*Theory, Ensemble; Electronic Instruments*  
A.S., B.S., Boston University; A.S.C.M., Toronto (piano with Oscar Peterson). Professional performances throughout New England area as composer, arranger and pianist. Recording experience. Pianist/arranger for US Naval Training Command Jazz Ensemble.

**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 CBC, 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.

**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.





Berklee

**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 Williamson**

*Composition*

B.M., Berklee College of Music; studies, Columbia College of Chicago. Composition with William Russo. Works performed by Chicago Free Theatre, Hoday 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, Play-boy 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

### Freshman Theory/Arranging

A variably paced Freshman Program course designed to allow the student to cover as much of the sequential Arranging Department materials as is educationally appropriate. Pacing is determined by initial placement testing, continued counseling, and demonstrated ability. Instruction may include materials from *Theory*, *Arranging 1*, and *Arranging 2*. *Variable credit (Depends on level/placement)*

### 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*

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

### 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 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.

### 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.

### 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.

### Commercial Arranging for Small Ensemble

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



### **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.

### **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.

### **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.

### **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.

### **Basic Instrumentation.**

A study of the woodwind, 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 Percussion 1**

Survey of the idiophonic, membrane, and accessory families of percussion instruments, their demonstration, and discussion of notation, range, techniques, and effects. Scores from Broadway shows, studio orchestral, chamber and solo pieces.

### **Scoring for Percussion 2**

Scores from differing styles and idioms will be analyzed and students will compose original works for percussion which will be performed by a departmental ensemble.

### **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.

### **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.

### **Jazz Arranging for Large Ensemble**

Analysis of scores for the large jazz ensemble. Emphasis on understanding of basic material as a source of ideas for orchestration, ensemble color, and texture. Development of individual techniques. Final project 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.

### **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.

### **Arranging for Theatre Orchestra**

Arranging for vocalists, instrumentalists, and theatre productions.

### **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.

### **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**

Continuation of course material in Jazz Arranging for Small Ensemble. Performance of student arrangements in class. Discussion of form, improvised solos, and new developments in notational practice for small jazz ensembles.

### **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.



### **Arranging for Contemporary Chamber Jazz Ensemble**

The arranging of original tunes, combining both traditional jazz techniques and contemporary compositional concepts. Analysis of taped examples.

### **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.

### **Reharmonization Concepts for Arranging**

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

### **Scoring for Strings**

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

### **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.

### **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.

### **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.

### **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.

### **Developing Short Cuts in Arranging**

A practical approach to developing speed when arranging for all size ensembles. Discussion of abbreviations and shortcuts used by arrangers and methods used to produce completed arrangements with or without a score in a short period of time.

### **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.

Faculty member Larry Monroe (guest soloist) with student ensemble directed by Tony Teixeira



# Harmony

## Freshman Harmony

A variably paced Freshman Program course designed to allow the student to cover as much of the sequential Harmony Department materials as is educationally appropriate. Pacing is determined by initial placement testing, continued counseling, and demonstrated ability.

*Variable Credit (Depends on Level/Placement).*

## 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 cliches. Minor key progressions. Correction and/or reharmonizations of standard progressions.

## Reharmonization Techniques and Modal Harmony

Principles of modal chord progression and melody writing. Modal interchange. Use of pedal point and ostinato. Key area and extended reharmonization with voice-leading. Constant structure progressions. Hybrid structures.

## Harmonic Analysis of Linear Concepts

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.

## Advanced Harmony

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



# Ear Training

## Freshman Ear Training

A variably paced Freshman Program course designed to allow the student to cover as much of the sequential Ear Training Department materials as is educationally appropriate. Pacing is determined by initial placement testing, continued counseling, and demonstrated ability.

*Variable Credit (Depends on Level/Placement)*

## 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.

## 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.

## **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.

## **Solfege 1,2 For Music Education Majors**

Development of sightsinging skills using the movable DO method. Rhythm, pitch, and interval drills in G, F, and C clefs. Part singing. 1 credit, each semester.

## **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.

## **Atonal Solfege 1, 2**

A continuation of solfege which will concentrate on atonal music. Materials used include the "Modus Novus" and the choral works of Webern.

## **Transcribing Jazz Solos 1, 2**

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

# **Analysis**

## **Freshman Listening/Analysis**

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

## **Rhythmic Style Analysis**

A survey course concerned with the components of rhythm and their uses in the melodies, harmonies, backgrounds and rhythm sections of music from a variety of idioms. Discussions include pulse, meter, compound meter, multimeter, polyrhythm, a historical and cultural survey, dictation, and style characteristics. Examples from Handel, Joplin, Armstrong, Brubeck, BS & T, Winter Consort, Mangione. Guest lecturers and projects.

## **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.



### **Style Analysis of Baroque to Neo-Classic Music**

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

### **Style Analysis of 20th Century Music**

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.



Guitar ensemble directed by William Leavitt

### **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.

### **Analysis of 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.

### **Introduction to Schenkerian Analysis**

An introduction to the compositional techniques of the major tonal composers (Bach, Haydn, Mozart, Beethoven and others) through the analytical procedures of the noted Austrian theorist, Heinrich Schenker.

## **The Symphonies of Jean Sibelius**

Analysis of the development of the Sibelius style from the First through the Seventh Symphonies. Methods by which the Finnish master utilized tone, color, motive, development, beat modulation and modal counterpoint.

## **Analysis of Sonata Forms**

A comparative, historical study of sonata-forms from the Baroque period to the present. Selective analysis of representative works by Scarlatti, Haydn, Mozart, Beethoven, Schubert, Chopin, Brahms, Debussy, Sessions, Carter. Emphasis on historical development and evolution of the sonata form. A term paper as final project is required.

## **Analysis of Bass Line Patterns**

Detailed analysis of bass lines, patterns and rhythms. Primarily a lecture course; recordings and slides are used to supplement lectures. Intended for bass players and composers/arrangers. Emphasis on a creative and original approach to bass-pattern studies.

## **Webern and Post-Webern Serial Composers**

Analytical study of the development of serial music from the Viennese school to the post-Webern group of Boulez and Milton Babbitt and Martino. Required term paper.

## **Form and Analysis of Popular Songs**

A survey of traditional and popular song forms. Analysis of scores and discussion of techniques employed in contemporary songs including binary and ternary form, theme and variation, polyphonic and contrapuntal textures. Students write original works to be performed and analyzed in class.

# **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 Instruction**

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.

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

Additional, elective instrumental study is available in accordance with the Outline of Courses for each program of study. *2-4 credits per semester, according to program*

## **Trumpet**

Theory of tone production, breathing and embouchure. Studies: Arban, Berman, St. Jacome, and Schlossberg. Selected etudes. Representative solo and ensemble literature. Concentration on professional repertory and solo/sectional performance with professional bands and studio ensembles.

## Saxophone

Theory of tone production, breathing and embouchure. Studies: Karg-Elert, Lacour, Diemante, "Technique of the Saxophone" by Joseph Viola, Loyon and Bozza, solos by Ibert, Diemante, 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.

## Piano

Technique: scales, arpeggios, chords, and tone-control. Technical studies and traditional piano literature at all levels. Jazz and popular 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.

Berklee alumnus Joe Lavano (right) solos with Woody Herman Orchestra



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



### **Trombone**

Development of basics—breathing, embouchure, articulation, and slide technique—to provide the foundation for creative musical expression. Studies: Arban, Blazevich, Bozza, Boutry and others as prescribed. Representative solos and ensemble literature, both traditional and contemporary. Concentration on professional performance in modern idioms.

### **String Bass-Electric Bass**

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 jazz group solo techniques.

### **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.

### **Percussion**

Snare technique: basic and advanced rudiments. Studies: Pace, Chapin, Stone, Allbright, Leavitt, Wilcoxon and Gardner. Emphasis on modern jazz technique concentrates on the Goldenberg method as well as the four-mallet principle. Timpani: Freise and Goodman. Selected solos, orchestral literature, and repertoire. All majors in percussion must eventually perform on mallets and timpani. Special studio and jazz performance techniques.

### **Voice**

Fundamental principles of tone production and breath control. Standard vocalise materials and studies. Techniques of group singing and exploration of stylistic interpretation. Appropriate repertoire in jazz, popular and traditional idioms.

### **Violin, Viola, Cello**

Technique: the study of traditional and contemporary scales, progressions, chord sequences and articulations. Studies: Suzuki, Whistler, Mazas, Kreutzer, Rode. Solo and duo repertoire: Principles of professional performance in the jazz idiom.

### **Tuba**

Tone production, breathing, embouchure development. Scales and arpeggios. Studies: Arban, Schlossbert, Blume. Solo and ensemble repertoire. Role of the tuba as a sectional instrument in jazz and studio ensembles.

### **Flute**

Theory of tone production, breathing and embouchure. Studies: Taffanel, Gambertas, Koehler, Boehm, and Soussman. Prescribed solos and sonatas, etudes, symphonic literature and orchestral repertoire. The flute as a doubling instrument in studio ensembles. Analysis of recorded solos by name performers in professional music.

### **Oboe**

Theory of tone production, breathing, embouchure. Studies: Vade Mecum Andraud, Debondue, Hewitt, Gillet, Barret, "Complete Oboe Method." Solos from the traditional literature. 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. The clarinet as a doubling instrument in studio ensemble. Analysis of recorded solos by representative artists.

### Bassoon

Tone production, breathing, embouchure. Studies: Milde, Weissenborn, Piard. Selected solos and ensemble passages from the repertory. Reed making and fixing. The bassoon as a doubling instrument in studio ensembles.

### French Horn

Theory of tone production, breathing and embouchure. Fundamental materials and studies. Solos from the traditional literature by representative composers. Problems of professional studio playing and sectional phrasing in jazz ensembles.

## Class Instruction

### Keyboard Class for Music Education Majors

Intended for majors in Music Education. A graduated method piano study for the beginning student dealing systematically with note reading, rhythm, and technique. Materials range from separate hand studies to simple two-voice pieces and include simple melodies with chordal accompaniment. Technique involves scales and coordination studies with correct fingering for various two-hand patterns. Introduction to harmonization.

*1 credit, each semester*

### 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 For Music Education Majors

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

*1 credit*



### **Clarinete Class for Composition Majors**

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

### **Clarinete Class for Music Education Majors**

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 for Music Education Majors**

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 for Composition Majors**

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

### **Brass Class 1, 2 for Music Education Majors**

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 for Music Education Majors**

Functional study of percussion instruments. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials. *1 credit*

### **Guitar Class for Music Education Majors**

Functional study of the guitar. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials. *1 credit*

### **String Class for Composition Majors**

Functional instruction in violin, viola, cello and acoustic bass. Basic technique. Ensemble practice. *1 credit*

### **String Class for Music Education Majors**

Functional study of stringed instruments. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials. *1 credit*

## **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.



## **Instrumental Laboratories**

*(variable credit, according to participation)*

The Instrumental Laboratory Program consists of small instrumental groups organized within the instrumental department. 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.

### **Keyboard Lab - Comping 1, 2, 3**

Instrumental Laboratory for Piano principals emphasizing comping studies and the application of these techniques to the jazz ensemble.

### **Keyboard Lab - Reading 1, 2, 3**

Instrumental Laboratory for Piano principals emphasizing studies in a variety of musical idioms.

### **Keyboard Lab - Repertoire**

Instrumental laboratory for Piano principals emphasizing the study of various keyboard techniques applied to standard, popular, and jazz tunes.

### **Guitar Lab - Chords 1, 2**

Instrumental laboratory for Guitar principals emphasizing chord studies, voice leading, and physical development on the guitar.

### **Guitar Lab - Reading 1, 2**

Instrumental laboratory for Guitar principals emphasizing reading studies in a variety of musical styles.

### **Freshman Guitar Performance Lab**

Performance laboratory for freshmen guitar principals emphasizing group performance in a variety of musical idioms.

### **Advanced Guitar Performance Lab**

Performance laboratory for upper-semester guitar principals emphasizing group performance in a variety of musical idioms.

### **Percussion Lab Chart Reading 1, 2**

Instrumental laboratory for Percussion principals emphasizing the study and interpretation of drum set parts for the jazz ensemble.

### **Percussion Performance Lab**

Performance laboratory for Percussion principals emphasizing group percussion performance in a variety of musical idioms.

### **Percussion Mallet Performance Lab**

Performance Laboratory for Percussion principals emphasizing group mallet percussion performance in a variety of musical idioms.

### **Woodwind Lab - Sectional 1, 2**

Instrumental laboratory for Woodwind principals emphasizing the development of the woodwind section for the jazz ensemble.

### **Woodwind Lab - Reading 1, 2, 3**

Instrumental laboratory for Woodwind principals emphasizing reading studies in a variety of musical styles.

### **Brass Lab - Sectional 1, 2**

Instrumental laboratory for Brass principals emphasizing the development of the brass section in the jazz ensemble.



### **Brass Lab - Reading 1, 2, 3**

Instrumental laboratory for Brass principals emphasizing reading studies in a variety of musical styles.

### **Bass Lab - Basics**

Instrumental laboratory for Bass principals emphasizing the basic techniques and styles of bass playing in a variety of musical idioms.

### **Bass Lab - Lines**

Instrumental laboratory for Bass principals emphasizing the construction and performance of bass lines through chord changes in standard, popular, and jazz tunes.

### **Vocal Reading Lab**

Vocal Laboratory for voice principals emphasizing reading studies in a variety of musical idioms.

### **Vocal Performance Lab**

Introductory performance laboratory for voice principals emphasizing fundamental choral performance techniques in a variety of musical idioms.

### **Rhythm Section Lab**

Instrumental laboratory for piano, guitar, bass, and percussion principals emphasizing the development of the rhythm section in the jazz ensemble.

### **Rhythm Section and Vocal Lab**

Performance laboratory for voice and rhythm section principals emphasizing basic group performance techniques in a variety of musical idioms.



## **Ensembles**

*(variable credit  
according to participation)*

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.

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.

## **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 Workshops**

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 Sectionals
- String Sectionals
- Large Ensemble Sessions
- Vocal/Instrumental Groups
- Vocal Groups

### **Vocal Ensembles**

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

# Performance Studies

## Fundamentals of Improvisation for Guitar 1

Discussion and performance of various melodic embellishment and comping techniques. Topics include: anticipations, delayed attacks, comping, diminution, augmentation, repeated notes, added chord tones, passing tones, neighbor tones, appoggiaturas, interval expansion and contraction. Scores of jazz guitarists will be analyzed.

## Fundamentals of Improvisation for Guitar 2

A discussion and performance of improvisation as applied to form and composition of solos. Topics include: arpeggios, guide tones, repetition and sequence, phrasing, chord scales, diatonic major, minor seventh, dominant seventh, minor sixth, minor seventh flat five, and diminished chords. Scores of jazz guitarists analyzed.

## Fundamentals of Improvisation for Percussion

Analysis of the major percussion styles of the last twenty years. Survey, discussion and performance of standard repertory. Melodic/harmonic analysis and their application to mallet instruments. Course is designed to help prepare percussionists for rhythm section labs.

## Fundamentals of Improvisation for Bass

Application of scales and modes to improvisation on the bass. Recordings are utilized to discuss and analyze major bass styles and performers. Course is designed to help prepare bassists for rhythm section labs.

## Fundamentals of Improvisation for Piano

Introduction to piano improvisational skills. Class participation through individual experience. Course is designed to help prepare pianists for rhythm section labs.

## 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.



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



Berklee Jazz Trombone Choir  
under the direction of Phil Wilson

### **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 dictation.

### **Improvisation in the Jazz/Rock Idiom**

Analysis and performance of rock and jazz/rock songs. Recorded examples of important players. Discussion of inner and outer form. Rhythmic and melodic performance dictation.

### **Improvising on Standard Songs**

Performance of standard tunes. Analysis of improvisational principals through the use of chord scales, guide tones and other techniques. Principals of form.

### **Improvisation in the Swing Era**

Improvisation workshop emphasizing the performance and analysis of jazz tunes from the Thirties and Forties. Materials will include repertory by Count Basie, Duke Ellington, Benny Goodman and others.

### **Improvising in the Dixieland Idiom**

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

### **Jazz Improvisation**

Each class includes analysis and performance of common jazz forms and devices. Materials are chosen to cover the variety of forms used in jazz and to provide a repertoire of tunes most common to the jazz musician. Recordings and solo analysis of master players exemplify devices and techniques universally employed by jazz musicians. Each class will contain a small jazz group where students will be able to apply the techniques that are discussed. Classes will be offered on multiple levels from basic to advanced depending on the proficiency of the participants.

### **Guitar Styles 1**

A survey of contemporary guitar players and styles as well as related doubling instruments. Current improvisational styles, recorded examples, lectures, discussion.



## **Guitar Styles 2**

Analysis of contemporary guitar styles and effects. Lectures by experts in various styles. Focus on jazz, rock and country as well as styles of specific artists. Emphasis on performance. Assignment of student projects.

## **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.

## **Performing Harmony Workshop 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.

## **Calypso & Steeldrum Band Performance**

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

## **Commercial Band Workshop**

How to play and manage a general business job. What you are expected to know as a sideman and as a leader. Analyzing audience response as well as similarities in the night club and social function businesses.

## **Recital Seminar**

Students perform two twenty-minute recitals for which they will be responsible for organizing and preparing music of their own choosing. Consultation with the instructor on an individual basis concerning programming, performance and audience response.

## **Recital Class for Music Education Majors**

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

## **Ragtime and Fingerpicking Guitar**

Analysis and performance of Ragtime and Delta Blues, music by Mississippi John Hurt, Merle Travis, Chet Atkins, Reverend Gary Davis. Emphasis on student performance, research, and building a repertory of representative pieces.

## **Popular Singing Styles**

A survey of well-known singers including Cleo Laine, Stevie Wonder, James Taylor, Joni Mitchell and others. Listening and discussion of techniques and styles, through the use of recordings and scores, culminating in an in-class performance. The class is open to all vocalists (not necessarily vocal majors) and accompanists.

## **Conducting 1**

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

## **Conducting 2**

The course assumes basic beat pattern knowledge and covers three areas: 1) symphonic conducting with an instrumental soloist (concerto), 2) symphonic conducting with a vocal soloist (operatic aria) and 3) symphonic conducting of a major modern work involving complete meter changes. Works used include a romantic piano or violin concerto, an operatic excerpt and a piece such as Petrouchka, The Rite of Spring, or Symphonies of Wind Instruments.  
*1 credit.*



# Composition

## Traditional Harmony and 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.

## Traditional Harmony and Composition 2

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

## Contemporary Techniques in Composition 1, 2

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.

## Directed Study in Sonata Composition

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

## Directed Study in Orchestral Composition

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.

## Rehearsal Techniques

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

## Conducting 1, 2 for Music Education Majors

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*

## Advanced Conducting

Intended for students interested in professional orchestral conducting. Course will include more advanced baton work, and detailed discussion of the relation of the conductor to the score and to the orchestra.

## Choral Conducting Workshop 1, 2, 3, 4

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

*No Credit.*

## Band Conducting Workshop 1, 2

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

*No Credit.*

### **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.

### **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.

### **Composition of Popular Songs 1**

An examination of different song styles and probable reasons for their success. Lyric writing in the popular song idiom. Students compose their own songs and arrange them for class performance.

### **Composition of Popular Songs 2**

Continuation of Composition of Popular Songs 1. Students arrange and produce a demonstration tape of an original song in the recording studio.

### **Composition for Percussion**

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

### **Composition for Jazz Orchestra**

Composition for jazz orchestra. A seminar for advanced students.

### **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**

Development of an individual style of composition related specifically to jazz and use of jazz performers. Emphasis on new forms and development of new techniques. Projects required. Large ensemble available.

### **Jazz Composition for the Woodwind Quintet**

The melodic and harmonic elements of current and traditional jazz practice as applied to composing for the traditional woodwind quintet.

### **Jazz Composition for the Brass Quintet**

The melodic and harmonic elements of current and traditional jazz practice as applied to composing for the traditional brass quintet.

### **Composing for the Small Jazz Ensemble**

Utilization of 12-Tone methodology in creating a uni-movement, multi-section jazz concert piece.

# Counterpoint

## Traditional Species Counterpoint

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

## Traditional Two-Part Canon and Invention

Continuation of Traditional Species Counterpoint. Two-part canon and two-part invention.

## Traditional Three-Part Fugue

Three part counterpoint; three part fugue.

## Traditional Four-Part Fugue and Motet

Four part counterpoint; four part fugue; motet in 16th Century style.

## Introduction to Jazz Counterpoint

Introduction to harmonically derived counterpoint. Harmonically derived melody and the basic elements of form and style. Basic harmonically derived counterpoint. Special emphasis on modern idioms of jazz, pop, and rock with direct application to arranging techniques.

## Two-Part Jazz Counterpoint

Writing two-part harmonically derived counterpoint through the study of canons, inventions and their relationship to the modern idioms. Two-part counterpoint in arranging and composition.

## Three-Part Jazz Counterpoint

Introduction to and study of three-part counterpoint as an extension of harmonically controlled two-part counterpoint in canonic form and the fugue. Discussion of three-part motivic developmental devices. Special emphasis on three-part counterpoint as an arranging or compositional technique in both the jazz and commercial styles of writing.

## Four-Part Jazz Counterpoint

The extension of harmonically controlled counterpoint to four or more parts. Four-part writing with direct application to arranging or compositional techniques in the contemporary jazz and commercial styles of writing. An introduction to interval based melodies with appropriate harmonization and contrapuntalization. Discussion of contrapuntal control of chord progressions.

## 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.

## 20th Century Counterpoint

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

Alma Berk, Director of Public Information, with foreign students from Rhodesia, Japan and Nigeria



# Electronic Music

## Principles of Electronic Music Synthesis 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.

## Principles of Electronic Music Synthesis 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.

## Advanced Electronic Music Synthesis 1

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.



Synthesizer class directed by Michael Rendish, Chairman of Electronic Music Department

## Advanced Electronic Music Synthesis 2

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 Principles of Electronic Music Synthesis 1, 2

Continued application of electronic music techniques studied in Principles of Electronic Music Synthesis 1. Supervised weekly "hands-on" practice sessions with studio equipment.

## Continuation Study in Advanced Electronic Music Synthesis 1, 2

Continued application of electronic music techniques studied in Advanced Electronic Music Synthesis 1. Supervised weekly "hands-on" practice sessions with studio equipment.

## Writing for the Synthesizer 1

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.

## Writing for the Synthesizer 2

A continuation of Writing for the Synthesizer 1. Detailed discussions of multiple synthesizer usage. Incorporation of advanced forms and compositional techniques. Notation and employment of electronically processed acoustical sources. Performance of student works.

# Media Techniques

## Survey 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.

## Film Music Editing

A technical course including class instruction, semi-private lab work and individual editing projects. Practical experience on both vertical and flatbed editing equipment.

## Audio Recording 1

Introduction to audio recording and the recording studio. A non-technical approach. Topics of significance to the future studio musician, producer, musical director or manager, and school music teacher.

## 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.

## Directed Study 1, 2 in Audio Recording

Directed study and practicum in the recording studio including concert recording. Designed for the career-oriented studio engineer. Scheduled time will be arranged by appointment with the instructor.

## Film Composition 1

Writing music for specific film situations. The significance of composition and orchestration for attaining certain psychological results. Thorough exposure to the use of click tracks for synchronization. Students conduct their projects which are recorded and later previewed with the film for analysis.

## Film Composition 2

Composition of film music by use of a stop watch instead of click tracks. Projects also deal with conducting to a stop watch or the projected picture. Advanced techniques such as overlaps and double tracking and their psychological significance.

Instructor Charlie Mariano performs with student ensemble



### **Mixdown Lab 1**

The course is intended for students who expect to be in a professional recording studio as a musician, writer, or producer. A prerequisite for those with a career goal in audio engineering. Study of console functions when mixing from a multi-channel recording to two-channel stereo. Includes the control of channel levels, multi-band equalization, pan pots, reverberation, compressors and limiters, and the uses of the patch bay.

### **Mixdown Lab 2**

Continuation of Mixdown Lab 1. The course is intended to make the student aware of flexibility and limitations of the console, recorders, and all auxiliary equipment, so that the musical goals of the producer or client can be interpreted and implemented.

### **Sound Reinforcement Systems**

Investigation of equipment used for musical sound reinforcement. Small, large, portable, and fixed systems. Specifications will be based on the nature of the music performed, kinds of musical instruments, size of the performing group, and the nature of the performance location. Studies will include the experience of assisting the Performance Center's audio staff at concerts.

### **Writing Radio and Television Commercials**

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

## **History of Music**

### **Development of Western Music: Middle Ages Through Baroque**

A survey of the major styles in Western music from about 600 AD to the conclusion of the Baroque. This includes a summary of ancient music. Audio-visual examples of scores, and photographs of related art works.

### **Development of Western Music: Classical to Modern Times**

A survey of the major styles in Western music from the early Classical period to the present. Audio-visual examples; correlation of characteristics of each period with activities in related arts.

### **History of Musical Forms 1**

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 of Musical Forms 2**

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.



### **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.

### **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 of the Guitar**

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.



## General Music

### Legal Protection of Musical Materials

The securing and maintaining of rights under the new Copyright Act, including the panoply of protected rights and their infringement. Public domain considerations, performance rights, right to prohibit all but "fair use." Problems of joint, co-authored, and commissioned works and of sale, license or assignment, and divisibility. Organized protection through ASCAP and BMI. Tax aspects of owning copyrights. The function and operation of the Musicians' Union.

### The Music Business

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.

### Record Marketing & Promotion

A lecture course designed to survey the marketing considerations that arise when promoting recordings. Topics include market research and analysis; contracting and working with graphic designers, writers, and advertising agents; record jackets and packaging, distribution, media promotion, concert tours.

### Musical Instrument Repair

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

### Piano Tuning

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

### Piano Maintenance & Repair

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

### Basic Electronics

A comprehensive survey of electronics for the contemporary musician stressing functional analysis for the novice. A typical vacuum tube AB type audio amplification system will be systematically developed from input systems to speaker enclosure. General analysis of vibrato, reverberation and other ancillary systems. Typical problems, probable remedies. Recommended, but not required for students also anticipating electives in electronic music and recording studio.

### Music Performance Electronics

Introduction to audio processing circuitry as it applies to music performance. Discussion of amplifiers, mixers, pedals, time delay effects, equalizers, passive and active circuit elements. Ohm's law, operational amplifiers, test equipment, and modifications to guitars and amplifiers. Each student constructs a project he can use in performance.

### **Music Synthesizer Electronics**

Introduction to synthesizer circuitry. VCA, VCO, LFO, VCF, noise sources, envelope generators, envelope followers, sample and hold, phase locked loops and pitch to voltage conversion. Keyboard, joystick, ribbon, microphone, guitar, and microprocessor controllers. Mixers and patching. Each student builds his own synthesizer.

### **Studio Equipment Maintenance**

A study of equipment maintenance in the modern recording studio. Routine preventative maintenance, equipment calibration, proof of performance, trouble shooting, and basic repair.

### **Theatrical Production**

This course covers the staging of musical productions, selection of material, budgeting, organization of the production departments. Responsibilities related to sets/lights, costumes, auditions and rehearsal schedule. Study of various styles encountered in musicals.

## **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*



## **Methods and Materials for Marching Band**

Fundamental techniques for developing and training the high school marching band. Basics of marching, patterns of motion, planning, writing and rehearsing half-time performances. Students plan and write complete half-time projects.

### **Observation 1, 2**

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 1, 2**

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 1, 2**

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*

# **Academics**

## **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.

### **Writing Poetry 1**

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

### **Writing Poetry 2**

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

### **Theater 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.

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

### **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.

### **Between Poetry and Music 1**

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.

### **Between Poetry and Music 2**

Continuation of studies begun in Between Poetry and Music 1. Emphasis on experimental writing as a means of understanding specific techniques. Analysis of music and poetry together, especially in larger works. Student projects.

### **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.

### **The Later Novels of Hermann Hesse**

A study of Siddhartha, 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.

### **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.

### **Contemporary American Literature**

Selected reading of the major prose, drama, and poetry of this century. The course will include a wide range of authors and styles, and will demonstrate the relationship of the writers to contemporary music.



### **Analysis of Song Lyrics**

The course will focus on techniques for both the analysis and the construction of song lyrics. Among topics considered will be: metric patterns in language; the development of "neutral" rhythm patterns as a pivot point between lyrics and music; supportive elements of language; supportive relationships between language and music; the development of clear, specific images; simplicity of presentation.

### **History of Art 1,**

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

*1 credit*

### **History of Art 2**

Late Gothic to Contemporary Periods. European art from the end of the Middle Ages through the Renaissance, Mannerism, the Baroque, Rococo, Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, Abstraction. American art from the Colonial period to today. Slide lectures and Museum viewing.

*1 credit*

### **History of Western Civilization 1**

A survey of the history of Western man from the time of the Ancient Greeks (1000 B.C.) to the Renaissance (1660 A.D.). Introduction to the methods and aims of historical studies. Examinations of the major cultures within the context of their chronological position in history.

### **History of Western Civilization 2**

A survey of the history of Western man from 1660 A.D. to the present. 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.

### **Freedom and Authority in America**

An introduction to U.S. Social History which focuses on key periods of conflict in the 19th and 20th centuries, including the industrial revolution, slavery and abolition, the Depression, and the war in Vietnam.

### **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.

### **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.

### **Christianity and the Roman Empire**

A history of the first three centuries of Christianity, from the life of Jesus to the conversion of Constantine. Topics include: the mission of St. Paul, organization and discipline in the primitive church, the evolving position of Christianity in the Roman Empire, from persecuted sect to favored religion.

### **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.

### **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.

### **Urban Sociology in America**

A survey of American Sociology which uses urban material to encourage students to explore their own surroundings, while employing the tools of sociological analysis.

### **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.

### **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.

### **Introduction to C.G. Jung's Philosophy and Psychology**

A philosophic introduction to Jung's Psychology, examining his autobiography, his friendship with Hesse, and his insights into dreams, archetypes, death, myth and symbol.

# Summer Studies

**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 in music subjects. Admission procedures for continuing Degree or Diploma candidates are the same as those required of regular full-time students. With few exceptions the curriculum is identical to that offered during the regular school year.



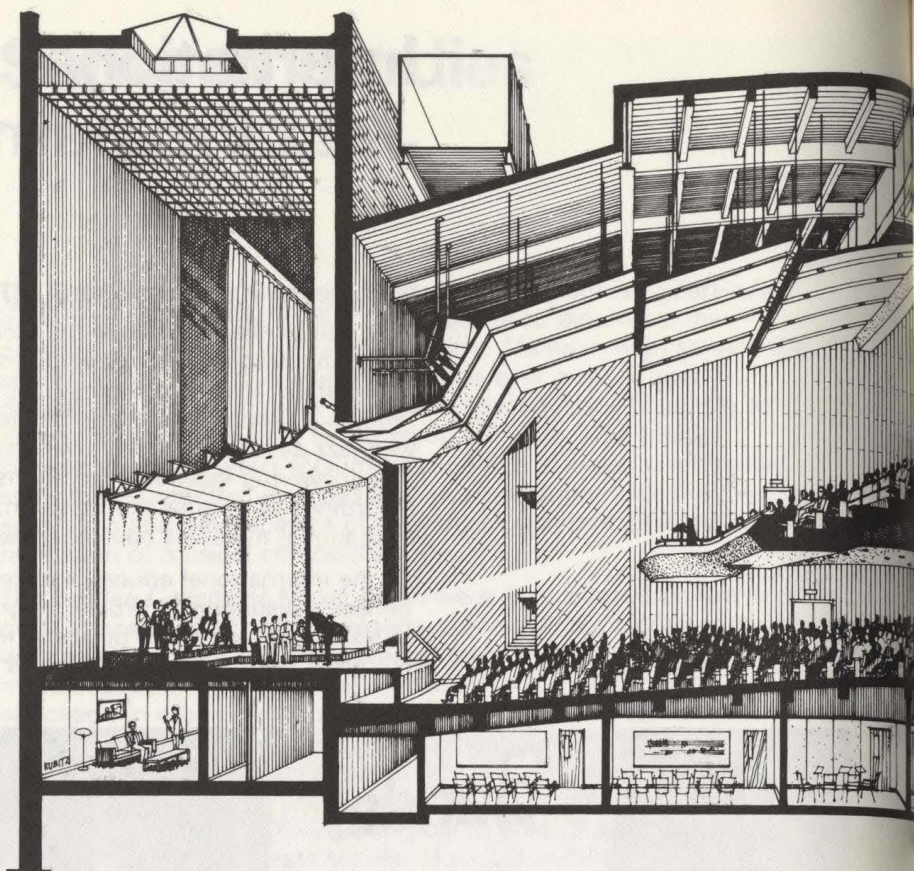
# International Jazz Program

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



### 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 for direct pick-up from the performance hall.

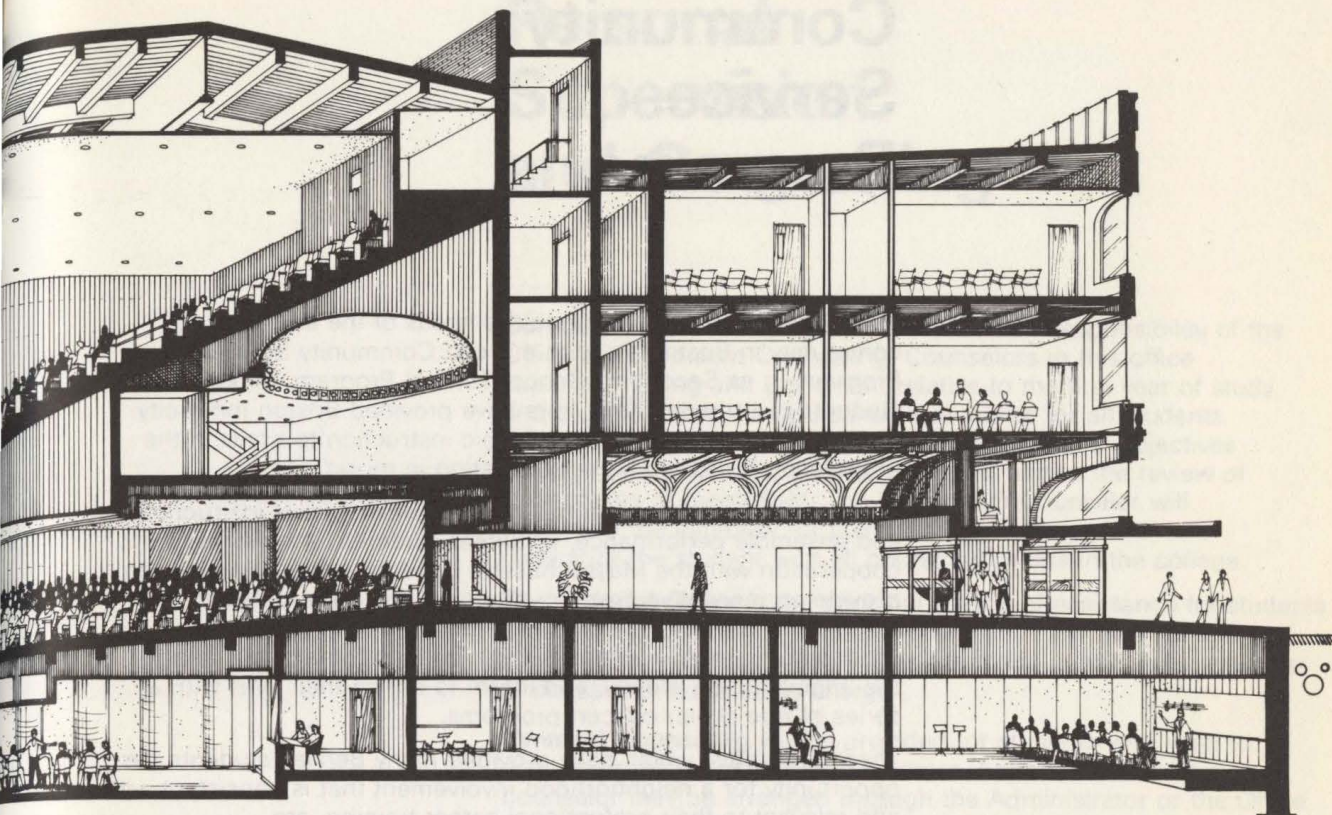
The Berklee Performance Center permits faculty and student groups to perform in a major concert hall in one of America's foremost cities. More than one hundred faculty/student concerts are presented annually, encompassing a wide variety



Buddy Rich and his Killer Force



Cleo Laine and Johnny Dankworth



of performance styles. All events at the Performance Center are open to the public, and all groups appearing there are publicized extensively by the College's Office of Public Information. The College also provides a more informal Recital Hall in which approximately 400 student concerts and recitals are scheduled each year.

The Berklee Performance Center also presents a wide variety of recognized performing artists. The College's own *Jazz Master's Concert Series* features outstanding jazz performers, including the orchestras of Buddy Rich, Woody Herman, Stan Kenton, Thad Jones and Mel Lewis, the Duke Ellington Orchestra, Kenny Burrell, Art Farmer, John Lewis and Hank Jones, Phil Woods, the Gary Burton Quartet, and others. Concert producers also bring a number of artists to the Berklee concert hall stage, including such recently-appearing performers as Melissa Manchester, Cleo Laine, Joan Armatrading, Gato Barbieri, Weather Report, the Crusaders, Charles Aznavour, Jean Luc-Ponty, Lou Rawls, Stephan Grappelli, Grover Washington, Roy Ayers and Paul Horn.



Mercer Ellington and the Duke Ellington Orchestra



Jean Pierre Rampal



Chuck Mangione

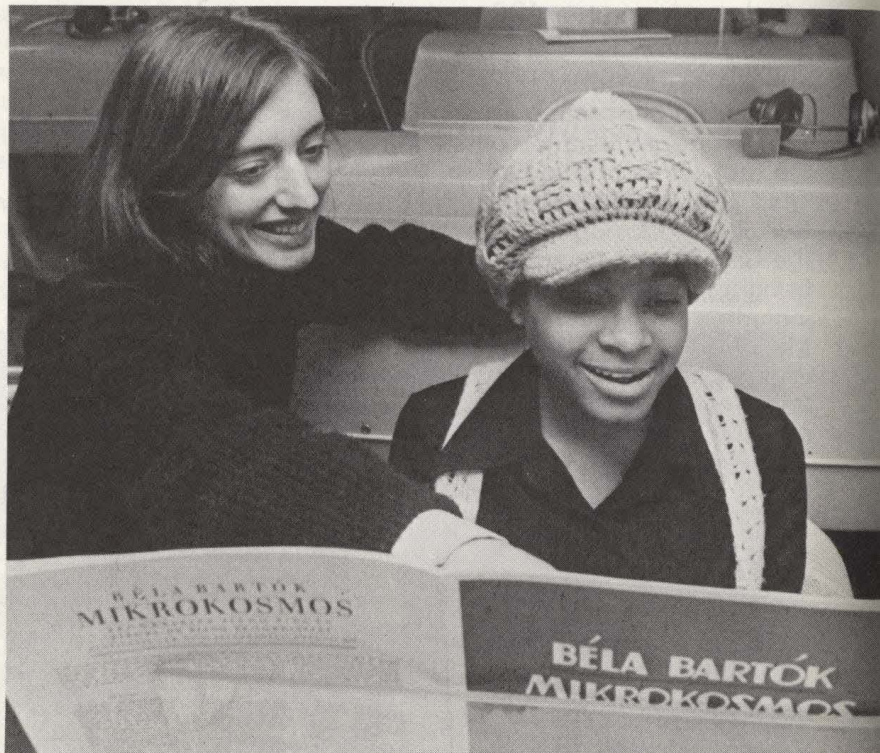
# Community Service Programs

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 students is the responsibility of the Office of Curriculum Counseling. Counselors in this office supervise testing and placement relative to the first year of study, and provide curriculum guidance and advice for all students. Students are assisted in the selection of vocational objectives through evaluation of individual progress, and in the review of their choice of major field. The Curriculum Counselor will determine the eligibility for any requested change, and will familiarize the student with all course programs in the college.

**The Tutorial Office** is the principal source of assistance for students experiencing difficulty with course material or any other pertinent aspect of their college work. Tutors are made available on a regular or occasional basis at no 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

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 Financial Aid Form (FAF) through the appropriate College Scholarship Service Office each year, preferably by March 31st. Financial Aid Forms are available from high schools and colleges.

The funds in the three Federal programs administered by Berklee College of Music 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 share in the overall amount allocated to the College by the Federal government.

Programs available through other sources are the Basic Educational Opportunity Grant Program, the Guaranteed Student Loan Program, State Scholarships or Grant Programs, and community scholarship, grant and loan programs.

Students who do not have a baccalaureate degree may apply for a Basic Educational Opportunity Grant. The Financial Aid Form (FAF) may also be used as the application for a Basic Educational Opportunity Grant or a separate application, available from high schools and colleges, may be utilized.

The Guaranteed Student Loan Program is generally available to students from participating banks and lending institutions in the state in which you are a legal resident. Information and applications may be obtained from your local bank or lending institution.

Many states conduct a scholarship or grant program for residents in need of financial assistance. Although the Financial Aid Form (FAF) may be used to apply for a state scholarship or grant in many states, one should contact the State Scholarship Office in his state for specific information.

There are numerous scholarship, grant and loan programs available in many communities. High school guidance offices and local civic, social and community organizations should be contacted 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.

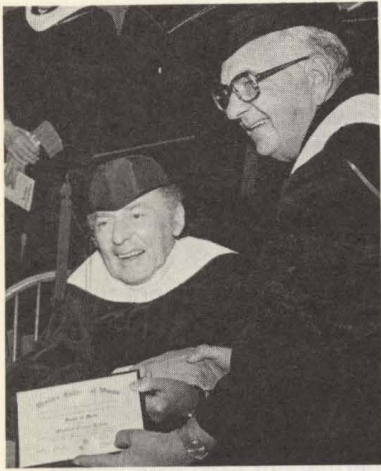
*The Peter Kaleta Scholarship Fund.* A permanent trust established in 1976, the proceeds from which are awarded to needy and deserving students.

*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.

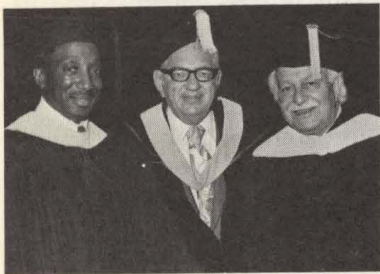
Teaching fellowships are offered each year to qualified Juniors and Seniors. Applicants for this type of assistance must be at least 21 years of age and have had extensive musical training and/or experience.



# 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.



Duke Ellington congratulates Berklee graduate



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

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.



# 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 Office of the Registrar. 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 Office of the Registrar 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.

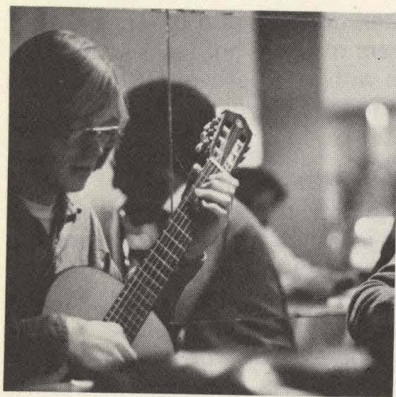
In all cases, students unable to be present for an examination must so notify the faculty member in charge of the examination. Notification must be given on or prior to the date of the examination. If no such notification is given, a grade of "NC" (or "F") is automatically recorded for the course.

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

letter grade	% equivalent	grade point index
A	93—100	4.0
A-	90—92	3.7
B+	87—89	3.3
B	83—86	3.0
B-	80—82	2.7
C+	77—79	2.3
C	73—76	2.0
C-	70—72	1.7
D	60—69	1.0
F (failing)	below 60	0.0

W    Withdrawn  
 INC    Incomplete  
 NC    No Credit  
 NA    Not Averaged

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: 1979—80 School Year**

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Degree Program, including all class, private and ensemble instruction (per semester)	\$1315
Professional Diploma Program, including all class, private and ensemble instruction (per semester)	1250

## **Tuition: 1979 Summer Sessions**

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12 Week Semester (Degree Program)	1010
12 Week Semester (Diploma Program)	950
7 Week Summer Program	585

## **Individual Course Fees**

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Class Instruction (per credit hour)	90
Ensemble (per semester)	90
Private Instruction (per semester)	180

## **Dormitory Fees**

(Includes breakfast and dinner seven days per week.)

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Fall or Spring Semester	910
12 Week Summer Semester	655
7 Week Summer Program	450

## **Deposits**

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Tuition	100
Housing	75

## **General Facilities Fee**

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

## **Miscellaneous Fees**

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Application Fee (non-refundable)	
Regular School Year	20
Summer Session	10
Registration Fee (per semester)	10
Late Registration	35
Graduation Fee	20
Make-Up Examinations (each)	5
Transcripts—first copy without charge each	2

# Calendar

<b>Fall Session</b>	<b>1978—79</b>	<b>1979—80</b>
Registration	Sept. 5—8	Sept. 4—7
Instruction Begins	Sept. 11	Sept. 10
*Columbus Day	Oct. 9	Oct. 8
*Veterans Day	Nov. 11	Nov. 11
Thanksgiving Recess	Nov. 23—26	Nov. 22—25
Examinations	Dec. 18—22	Dec. 17—21
Christmas Recess	Dec. 23—Jan. 15	Dec. 22—Jan. 14

<b>Spring Session</b>		
Registration	Jan. 16—19	Jan. 15—18
Instruction Begins	Jan. 22	Jan. 21
*Washington's Birthday	Feb. 19	Feb. 18
Spring Recess Begins	Mar. 17	Mar. 15
Instruction Resumes	Mar. 26	Mar. 24
Examinations:		
Seniors—	May 4—10	May 2—8
Other—	May 14—18	May 12—16
Graduation	May 19	May 17

<b>Summer Session</b>	<b>Summer '79</b>	<b>Summer '80</b>
Registration	May 31—June 1	May 29—May 30
Instructions Begins	June 4	June 2
*Independence Day	July 4	July 4
Examinations	Aug. 20—24	Aug. 18—22

<b>Special 7—Week Summer Session</b>	<b>Summer '79</b>	<b>Summer '80</b>
Registration	June 28	June 26
Instruction Begins	July 2	June 30
*Independence Day	July 4	July 4
Instruction Ends	Aug. 17	Aug. 15

\*Classes Suspended



