

# Berklee College of Music 1981-82 Catalog







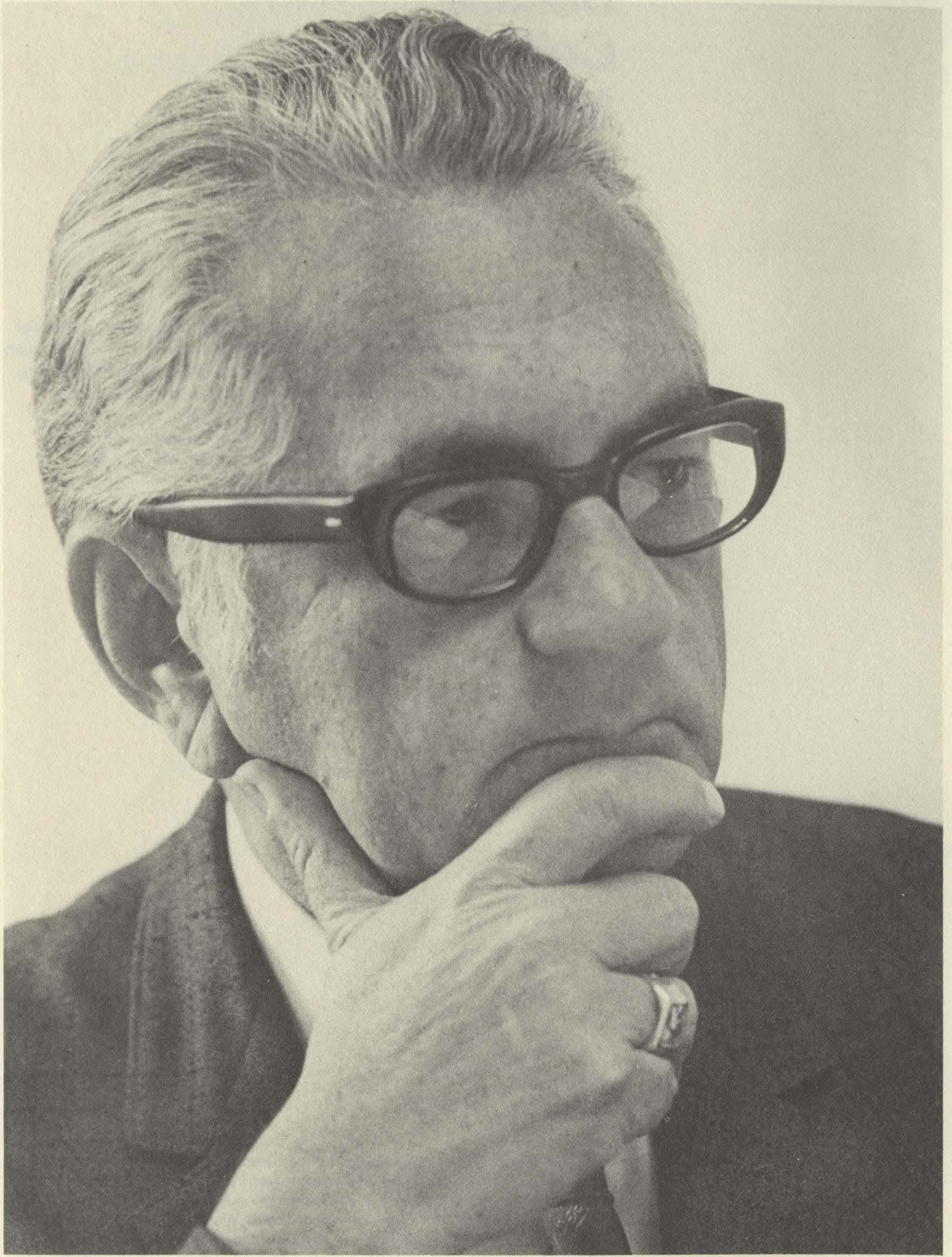
# Berklee College of Music

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 authorized under Federal law to enroll non-immigrant alien students, and to train 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, *Founder*



# Administration

## Officers

Lee Eliot Berk *President*  
Lawrence Berk *Chancellor*  
Robert Share *Administrator  
and Provost of the College*  
Richard Bobbitt *Dean of the  
College*  
Lawrence Bethune *Dean of  
Students*  
David Matayabas *Registrar*

## Staff

Alma Berk *Director, Public  
Information*  
Steven Lipman *Director of  
Admissions*  
Joanne Parshley *Alumni  
Coordinator*  
Russell Green *Veterans  
Counselor*  
Joseph Ferrari *Director of  
Financial Aid*  
Jacquelyn Clark *Bursar*  
Samuel J. McNamee *Comptroller*  
Robert McHugh *Housing  
Director & Supervisor  
of Buildings*  
Norman Silver *Office Manager*  
John Voigt *Librarian*  
Randy Bell *Director  
of Institutional Research*  
Marilyn Miller *Assistant  
Registrar*  
Frank Turziano *Manager,  
Berklee Performance Center*  
Denise Pagourgis *Director  
of Publications*

## Board of Trustees

Lee Eliot Berk (Ex Officio)  
Herbert Baer  
Willis Conover  
William M. Davis  
William E. Falconer  
Quincy Jones  
Gregory Larkin  
Arif Mardin  
Allan T. McLean  
Roderick Nordell  
Fr. Norman O'Connor  
Calvin Perry  
Albert E. Sloan  
Richard Wilton  
James Zafiris, Chairman

## Advisory Board

John Corley  
Harry Ellis Dickson  
Kalman Novak  
Clifford Weeks

## National Advisory Committee

Dave Brubeck  
Alan Hovhaness  
Henry Mancini  
Nicolas Slonimsky

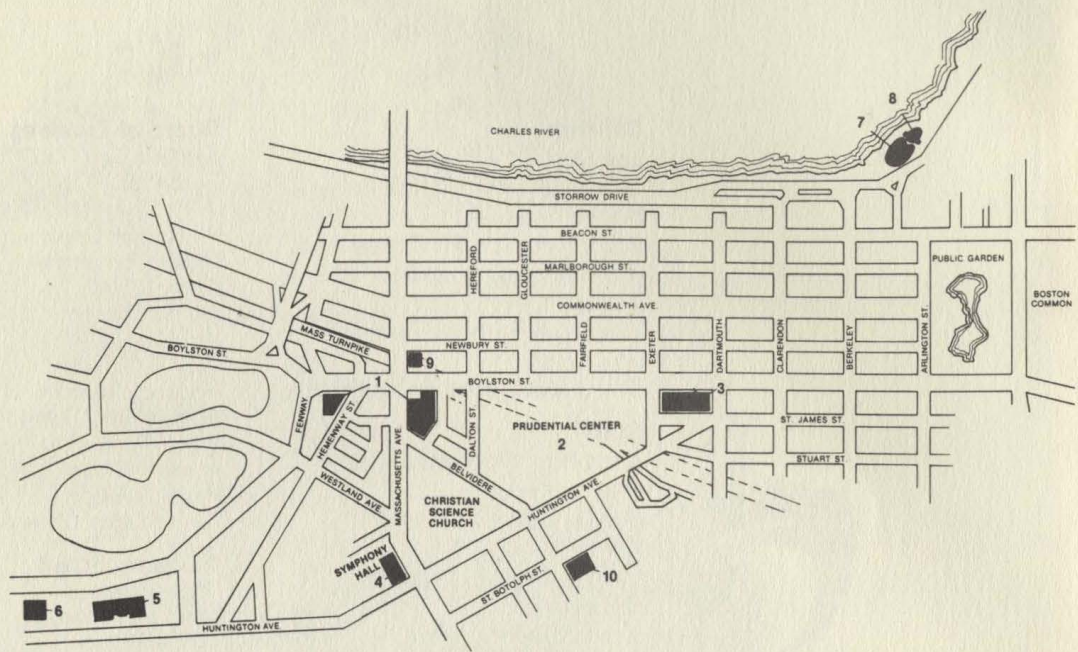
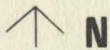
## International Advisory Committee

Joachim Berendt, Germany  
Roy Carr, Great Britain  
Miroslav Hermansky, Czechoslovakia  
Herman Kosla, Israel  
Ahmed Merican, Malaysia  
Arrigo Polillo, Italy

Copyright 1980

Berklee College of Music  
1140 Boylston Street  
Boston, Massachusetts 02215





## Boston's Back Bay & Vicinity

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

Berklee College of Music is located in the very heart of the cultural Back Bay section of Boston. Nearby is Symphony Hall, the Museum of Fine Arts, the Gardner Museum, the Boston Public Library and many cultural attractions and concert facilities that feature jazz as well as other musical styles. Berklee's own acoustically acclaimed Performance Center is just a block away from the famed Prudential Center with its civic auditorium. Public transportation via bus or subway is only steps away from Berklee.

Boston is well known as a young person's city that hosts most of the major recording artists and shows on tour throughout the country. The many Boston clubs and concert halls have given birth to some of the nation's most popular performing and recording groups; and also provide an excellent opportunity for student musicians to gain experience and earn their education.



# Contents

<b>3</b>	<b>Administration</b>
<b>6</b>	<b>Berklee College of Music</b>
<b>8</b>	<b>The Berklee Approach</b>
<b>9</b>	<b>Curriculum</b>
<b>9</b>	Program Offerings
<b>10</b>	The First Year Curriculum
<b>11</b>	The Upper Year Curriculum
<b>12</b>	Major in Performance
<b>14</b>	Major in Arranging
<b>16</b>	Major in Jazz Composition and Arranging
<b>18</b>	Major in Composition
<b>20</b>	Major in Professional Music
<b>22</b>	Major in Film Scoring
<b>24</b>	Major in Electronic Music
<b>26</b>	Major in Audio Recording
<b>28</b>	Major in Traditional Performance
<b>30</b>	Major in Music Education
<b>32</b>	Five Year Dual Major in Music Education
<b>34</b>	<b>Admission Requirements</b>
<b>34</b>	The Degree Program
<b>35</b>	The Diploma Program
<b>36</b>	<b>Admission and Registration Procedure</b>
<b>38</b>	Geographical Distribution
<b>39</b>	<b>Administration and Faculty</b>
<b>66</b>	<b>Description of Courses</b>
<b>66</b>	Arranging and Scoring
<b>70</b>	Harmony
<b>72</b>	Ear Training
<b>74</b>	Analysis
<b>76</b>	Instrumental Studies
<b>80</b>	Instrumental Laboratories
<b>81</b>	Ensembles
<b>85</b>	Performance Studies
<b>89</b>	Composition
<b>91</b>	Counterpoint
<b>92</b>	Electronic Music
<b>93</b>	Film Scoring
<b>94</b>	Audio Recording
<b>95</b>	History of Music
<b>97</b>	General Music
<b>99</b>	Music Education
<b>100</b>	Academics
<b>105</b>	<b>Summer Studies; Special Instruction</b>
<b>106</b>	<b>International Jazz Program</b>
<b>107</b>	<b>Artist Series</b>
<b>108</b>	<b>Berklee Performance Center</b>
<b>110</b>	<b>Community Service Programs</b>
<b>111</b>	<b>Personal Supervision and Counseling</b>
<b>112</b>	<b>Financial Assistance</b>
<b>114</b>	<b>General Information</b>
<b>116</b>	<b>General Regulations</b>
<b>119</b>	<b>Tuition and Fees</b>
<b>120</b>	<b>Calendar</b>



# 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 principles to the development of practical career preparation for today's professional 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.

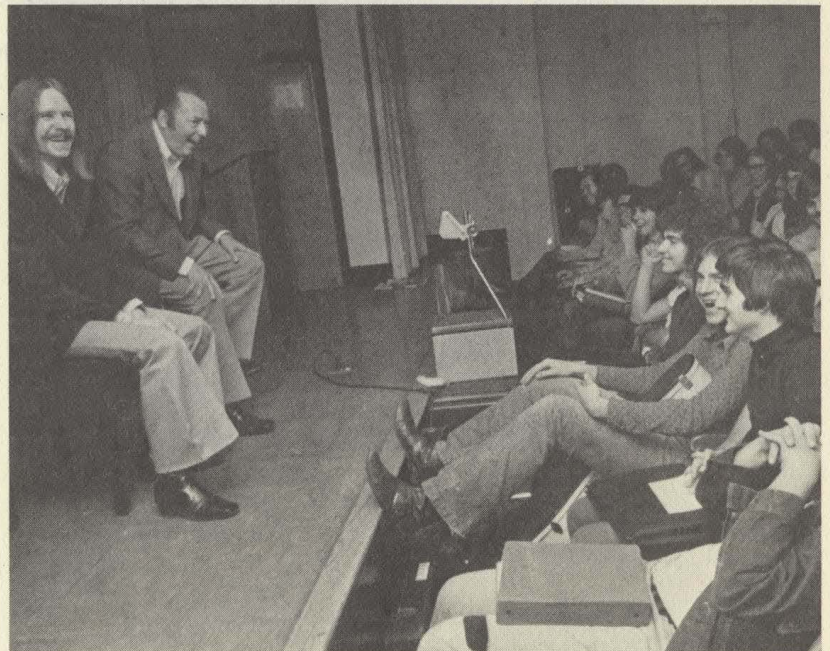




Control Room and Recording Studio



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.



# Curriculum

## Program Offerings

Berklee College of Music offers the Bachelor of Music degree as well as a four-year program leading to the Professional Diploma. In either program, career majors include Performance, Arranging, Jazz Composition and Arranging, Composition, Professional Music, Film Scoring, Electronic Music, and Audio Recording. The Major in Music Education, as well as the Five Year Dual Major combining Music Education with each of the above majors, is available to Degree candidates only.

Both degree and diploma programs are designed to help students achieve excellence in professional music. Intensive concentration in musical subjects provides each 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.

In the Degree Program, professional education is combined with studies in liberal arts so that music may be perceived in the substantial context of a more general culture. The Diploma Program is devoted entirely to the study of music and does not include academic courses required of degree candidates.

In both the Degree and Diploma programs the College offers the option of a "student-created" major. From a wide variety of course offerings, students may obtain appropriate curriculum guidance and counseling to structure a major geared to a special interest or musical strength.

Drummer Buddy Rich,  
accompanied by Lawrence  
Berk, attend ensemble class  
conducted by Herb Pomeroy





## The First Year Curriculum

Berklee's innovative First Year 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.

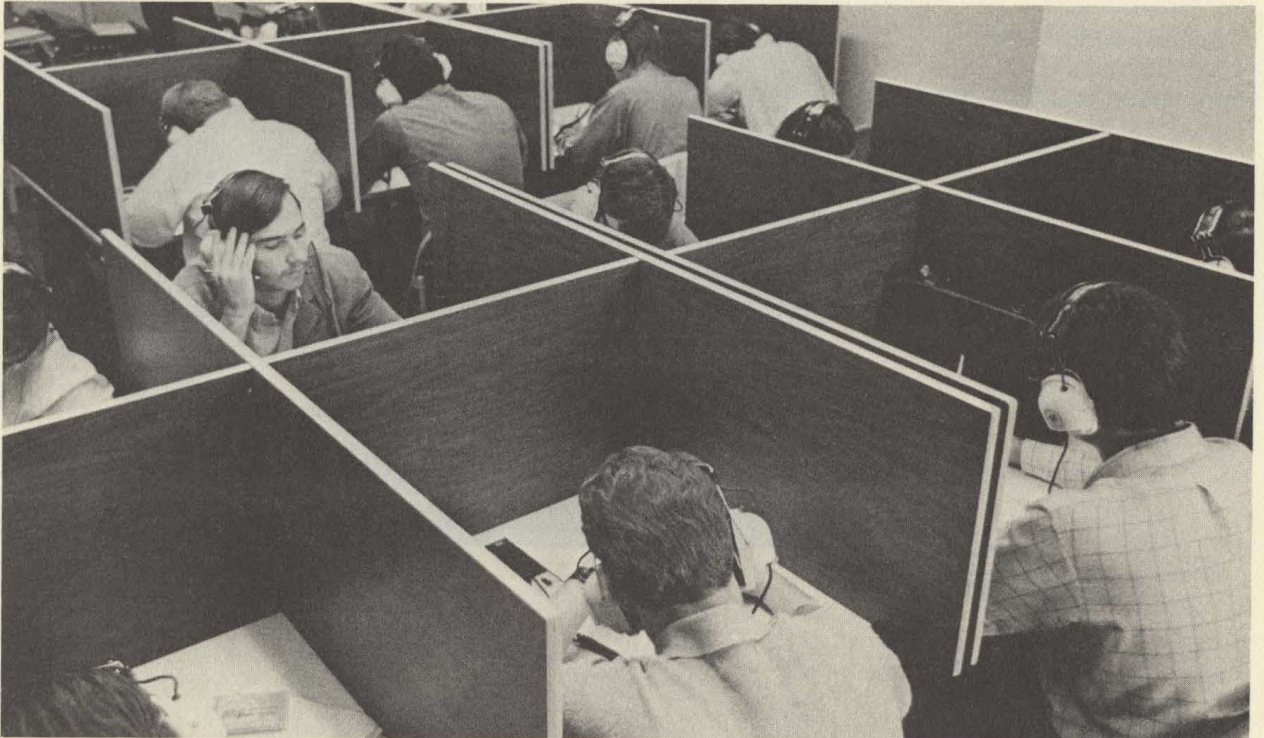
During this first year, all students follow a closely co-ordinated, interrelated series of courses. Both Degree and Diploma candidates work in the same subject areas, except that Degree candidates also take a required academic subject.

Specific areas of study include harmony, theory/arranging, ear training, listening/analysis, ensemble and private instrumental/vocal study. Each subject is taught on six different skill levels: Basic (I & II), Intermediate (III & IV), and Advanced (V & VI). After comprehensive testing, students 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 first year will determine subsequent placement into second year courses.

In this manner, Berklee's unique, flexible First Year Program insures meaningful progress and provides continuing incentive for individual initiative and ability. The Program provides a solid musical foundation, and gives entering students the skills, experience, and perspective essential in choosing a career major.

Ear Training Laboratory





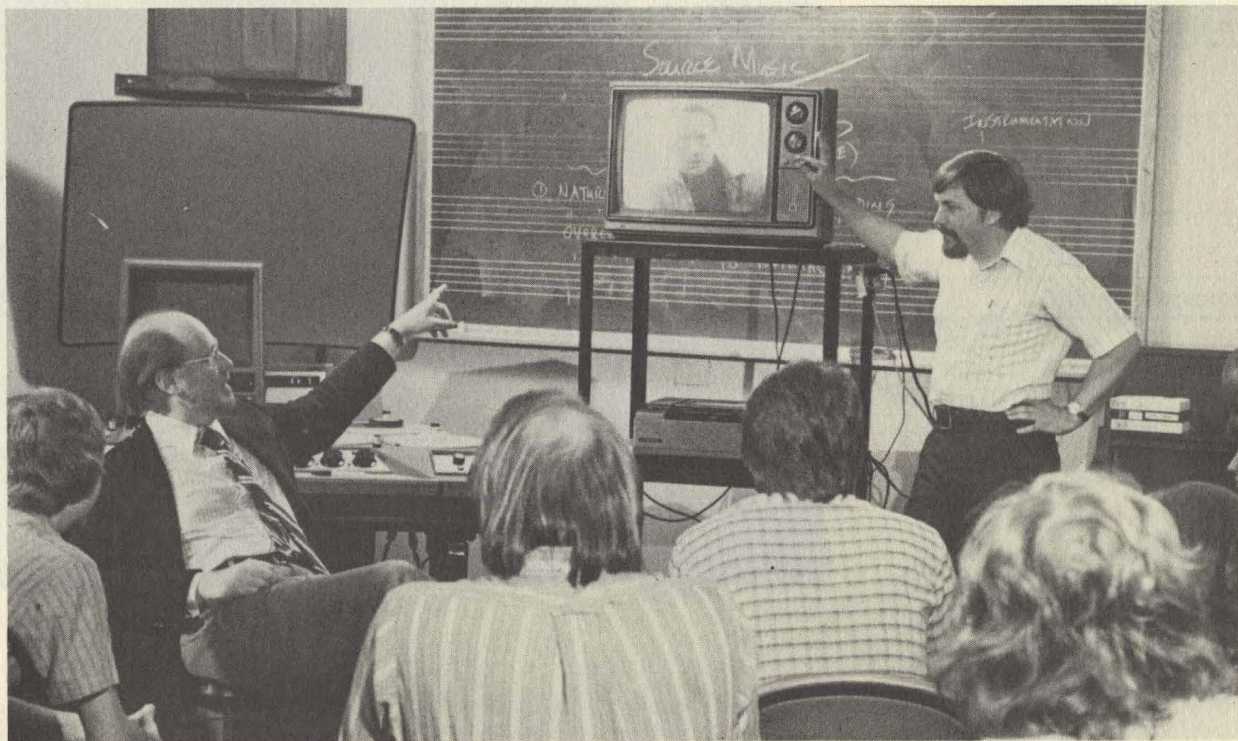
## The Upper Year Curriculum

The Berklee Upper Year Curriculum is designed to prepare the student for a successful career as a professional musician and/or teacher. The immediate concern is with the practical application of contemporary teaching methods in a stimulating and productive atmosphere.

The following majors—unless otherwise indicated—may be selected by either Degree or Diploma candidates.

Selection is made during the second semester of attendance. With the help of a Faculty Advisor, the student has the opportunity to examine his musical and educational objectives and select a career major from a curriculum designed to meet the varied challenges of today's dynamic music profession. Each study sequence is designed to produce a graduate whose professional skills are commensurate with the goals of the Program and Major.

Noted film composer John Williams discusses sequence from "Jaws" score with Berklee students.





### Major in Performance

The Performance Major is designed to prepare students for a playing career in any or all of many contemporary musical styles, including jazz, pop, rock, theater or studio work. Study on the principal instrument, or voice, includes intensive private instruction, laboratory classes, participation in a wide variety of ensembles, and public performance.

Clark Terry solos with student band directed by Herb Pomeroy



Instructor Charlie Mariano performs with student ensemble





<b>Concentrate Courses</b>	<b>Credits</b>	
	Degree	Diploma
Performance Ear Training	2	2
Harmonic Considerations in Improvisation	2	2
Jazz Improvisation	4	4
Approved Styles Survey	2	2
Approved Electives	6	6

<b>Required Courses</b>	<b>Credits</b>	
	Degree	Diploma
Arranging	8	8
Harmony	10	10
Ear Training	8	8
Listening/Analysis	4	4
Composition	4	-
Counterpoint	4	-
Acoustics of Music	6	-
Conducting	2	-
History of Music	4	-
English Composition/Literature	6	-
History of Western Civilization	6	-
History of Art	2	-
Academic Electives	18	-

<b>Instrumental Studies</b>	<b>Credits</b>	
	Degree	Diploma
Private Study	24	24
Ensemble/Lab (Maximum of 8 additional credits may be used for general elective credit)	12	12

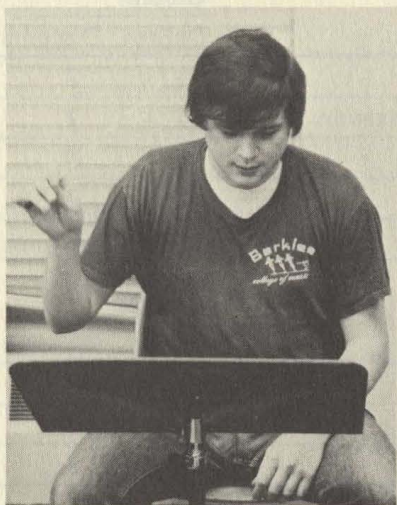
<b>General Electives*</b>	<b>Credits</b>	
	Degree	Diploma
Selected from a variety of course offerings to acquire minimum total graduation credits	0-12	30-42

\*Variable according to levels achieved during the first year, advanced placement, transfer credit and/or possible deficiencies.



### Major in Arranging

The Arranging Major is for students preparing for careers as professional arrangers. The program provides a broad background in fundamental arranging skills, as well as in-depth study of numerous musical styles. This major is designed to enable the student to develop the musical expertise needed to create or re-create the various styles of contemporary music in a professional manner. The performance of student arrangements provides aural awareness of the arranging techniques studied in the classroom.





<b>Concentrate Courses</b>	<b>Credits</b>	
	Degree	Diploma
Chord Scale Voicings for Arranging	2	2
Commercial Arranging for Large Ensemble	2	2
Commercial Arranging for Small Ensemble	2	2
Pop Style Vocal Arranging	2	2
Arranging in the Rock Idiom	2	2
Adv. Commercial Arr. for Large Ens.	2	2
Directed Study	2	2
Approved Electives	10	10

<b>Required Courses</b>	<b>Credits</b>	
	Degree	Diploma
Arranging	8	8
Harmony	10	10
Ear Training	8	8
Listening/Analysis	4	4
Composition	4	-
Counterpoint	4	-
Acoustics of Music	6	-
Conducting	2	-
History of Music	4	-
English Composition/Literature	6	-
History of Western Civilization	6	-
History of Art	2	-
Academic Electives	18	-

<b>Instrumental Studies</b>	<b>Credits</b>	
	Degree	Diploma
Private Study (Maximum of 8 additional credits may be used for general elective credit)	8	8
Ensemble/Lab (Maximum of 8 additional credits may be used for general elective credit)	6	6

<b>General Electives*</b>	<b>Credits</b>	
	Degree	Diploma
Selected from a variety of course offerings to acquire minimum total graduation credits	14-20	38-44

\*Variable according to levels achieved during the first year, advanced placement, transfer credit and/or possible deficiencies.



### Major in Jazz Composition & Arranging

The Jazz Composition and Arranging Major is designed for students who have a strong interest in developing writing skills in the jazz idiom. Courses in the program are organized with the dual purpose of exposing students to standard and experimental techniques in the works of the great jazz composers, and providing the musical/technical resources needed to develop individual jazz writing styles.

Gary Burton and  
Composer-in-residence,  
Michael Gibbs



Michael Gibbs conducts student  
ensemble in concert of his own  
works





<b>Concentrate Courses</b>	<b>Credits</b>	
	Degree	Diploma
Jazz Composition	4	4
Reharmonization Techniques/ Modal Harmony	2	2
Chord Scale Voicings for Arranging	2	2
Survey of Jazz Comp./Arranging	2	2
Big Band Arr./Score Analysis	2	2
Directed Study	2	2
Approved Electives	10	10

<b>Required Courses</b>	<b>Credits</b>	
	Degree	Diploma
Arranging	8	8
Harmony	10	10
Ear Training	8	8
Listening/Analysis	4	4
Composition	4	-
Counterpoint	4	-
Acoustics of Music	6	-
Conducting	2	-
History of Music	4	-
English Composition/Literature	6	-
History of Western Civilization	6	-
History of Art	2	-
Academic Electives	18	-

<b>Instrumental Studies</b>	<b>Credits</b>	
	Degree	Diploma
Private Study (Maximum of 8 additional credits may be used for general elective credit)	8	8
Ensemble/Lab (Maximum of 8 additional credits may be used for general elective credit)	6	6

<b>General Electives*</b>	<b>Credits</b>	
	Degree	Diploma
Selected from a variety of course offerings to acquire minimum total graduation credits	14-20	38-44

\*Variable according to levels achieved during the first year, advanced placement, transfer credit and/or possible deficiencies.



### Major in Composition

The Major in Composition is intended for students who wish to acquire a working 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 both traditional and contemporary idioms.



Berklee Jazz/Rock Ensemble  
performs with Boston  
Symphony Orchestra



<b>Concentrate Courses</b>	<b>Credits</b>	
	Degree	Diploma
Style Analysis	2	2
20th Century Analysis Elective	2	2
Scoring for Strings	2	2
Scoring for Full Orchestra	2	2
Contemp. Techniques in Comp.	4	4
Directed Study	4	4
Counterpoint	4	4

<b>Required Courses</b>	<b>Credits</b>	
	Degree	Diploma
Arranging	8	8
Harmony	10	10
Ear Training	8	8
Listening/Analysis	4	4
Composition	4	4
Counterpoint	4	4
Acoustics of Music	6	-
Conducting	2	2
History of Music	4	4
English Composition/Literature	6	-
History of Western Civilization	6	-
History of Art	2	-
Academic Electives	18	-

<b>Instrumental Studies</b>	<b>Credits</b>	
	Degree	Diploma
Private Study (Maximum of 8 additional credits may be used for general elective credit)	8	8
Ensemble/Lab (Maximum of 8 additional credits may be used for general elective credit)	6	6

<b>General Electives*</b>	<b>Credits</b>	
	Degree	Diploma
Selected from a variety of course offerings to acquire minimum total graduation credits	18-24	34-40

\*Variable according to levels achieved during the first year, advanced placement, transfer credit and/or possible deficiencies.



### Major in Professional Music

This major is intended for students preparing for a career in professional music. Such students may be interested primarily in arranging/composition or in performance, or they may wish to structure an individualized program related to a unique combination of interests. The flexibility of the major in Professional Music permits a wide choice of subject areas from the many available music electives.

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





<b>Concentrate Courses</b>	<b>Credits</b>	
	Degree	Diploma
Majors in Professional Music are not required to select a single area of concentration	-	-

<b>Required Courses</b>	<b>Credits</b>	
	Degree	Diploma
Arranging	8	8
Harmony	10	10
Ear Training	8	8
Listening/Analysis	4	4
Composition	4	-
Counterpoint	4	-
Acoustics of Music	6	-
Conducting	2	-
History of Music	4	-
English Composition/Literature	6	-
History of Western Civilization	6	-
History of Art	2	-
Academic Electives	18	-

<b>Instrumental Studies</b>	<b>Credits</b>	
	Degree	Diploma
Private Study (Maximum of 8 additional credits may be used for general elective credit)	8	8
Ensemble/Lab (Maximum of 8 additional credits may be used for general elective credit)	6	6

<b>General Electives*</b>	<b>Credits</b>	
	Degree	Diploma
Selected from a variety of course offerings to acquire minimum total graduation credits	38-44	68-74

\*Variable according to levels achieved during the first year, advanced placement, transfer credit and/or possible deficiencies.



### Major in Film Scoring

This major offers the compositional devices, scoring techniques, and technical information needed for the composition of music for films. Student projects are performed and recorded under studio conditions, and then synchronized to film and analyzed. Included in the major are studies of the psychological bases of music for specific film situations, as well as techniques on the Moviola related to click-track synchronization, editing, free timing, and overlaps.



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



<b>Concentrate Courses</b>	<b>Credits</b>	
	Degree	Diploma
Intro. to Film Music Comp.	2	2
Film Composition	4	4
Film Music Editing	2	2
Directed Study	2	2
Scoring for Strings	2	2
Contemp. Techniques in Comp.	4	4
Counterpoint	4	4
Approved Electives	4	4

<b>Required Courses</b>	<b>Credits</b>	
	Degree	Diploma
Arranging	8	8
Harmony	10	10
Ear Training	8	8
Listening/Analysis	4	4
Composition	4	4
Counterpoint	4	4
Acoustics of Music	6	-
Conducting	2	2
History of Music	4	-
English Composition/Literature	6	-
History of Western Civilization	6	-
History of Art	2	-
Academic Electives	18	-

<b>Instrumental Studies</b>	<b>Credits</b>	
	Degree	Diploma
Private Study (Maximum of 8 additional credits may be used for general elective credit)	8	8
Ensemble/Lab (Maximum of 8 additional credits may be used for general elective credit)	6	6

<b>General Electives*</b>	<b>Credits</b>	
	Degree	Diploma
Selected from a variety of course offerings to acquire minimum total graduation credits	14-20	34-40

\*Variable according to levels achieved during the first year, advanced placement, transfer credit and/or possible deficiencies.



### Major in Electronic Music

This major provides a thorough and practical course of study in electronic music. Individual courses cover theory and application of synthesis techniques from basic to advanced levels. Regular, supervised hands-on sessions in the electronic music studio are an integral part of the program. Included in the major is participation in weekly synthesizer ensembles that provide "real-time" performing experience.



Michael Rendish, Chairman of Electronic Music Department, discusses synthesizer techniques.



<b>Concentrate Courses</b>	<b>Credits</b>	
	Degree	Diploma
Electronic Music	4	4
Advanced Electronic Music	4	4
Continuation Study	8	8
Basic Electronics	2	2
Music Performance Electronics	2	2
Music Synthesizer Electronics	2	2
Audio Recording Survey	2	2

<b>Required Courses</b>	<b>Credits</b>	
	Degree	Diploma
Arranging	8	8
Harmony	10	10
Ear Training	8	8
Listening/Analysis	4	4
Composition	4	-
Counterpoint	4	-
Acoustics of Music	6	6
Conducting	2	-
History of Music	4	-
English Composition/Literature	6	-
History of Western Civilization	6	-
History of Art	2	-
Academic Electives	18	-

<b>Instrumental Studies</b>	<b>Credits</b>	
	Degree	Diploma
Private Study (Maximum of 8 additional credits may be used for general elective credit)	8	8
Ensemble/Lab (Maximum of 8 additional credits may be used for general elective credit)	6	6

<b>General Electives*</b>	<b>Credits</b>	
	Degree	Diploma
Selected from a variety of course offerings to acquire minimum total graduation credits	14-20	38-44

\*Variable according to levels achieved during the first year, advanced placement, transfer credit and/or possible deficiencies.



### Major in Audio Recording

The Audio Recording Major is for students who wish to gain a practical working knowledge of recording and sound reinforcement techniques while developing a solid musical background. Through a series of inter-related concentrate courses, students are exposed to all facets of studio engineering and record production. Studio sessions, mix-down labs, location recordings, and live concerts provide practical, professional experience.



Audio Recording Department  
Chairman Joe Hostetter  
demonstrates a multi-track  
recording console in one  
of Berklee's two professionally  
equipped Recording Studios



<b>Concentrate Courses</b>	<b>Credits</b>	
	Degree	Diploma
Audio Recording	4	4
Sound Reinforcement	2	2
Mixdown Lab	4	4
Directed Study	4	4
Studio Production Project	2	2
Studio Equipment Maintenance	2	2
Basic Electronics	2	2
Approved Electives	4	4

<b>Required Courses</b>	<b>Credits</b>	
	Degree	Diploma
Arranging	8	8
Harmony	10	10
Ear Training	8	8
Listening/Analysis	4	4
Composition	4	-
Counterpoint	4	-
Acoustics of Music	6	6
Conducting	2	-
History of Music	4	-
English Composition/Literature	6	-
History of Western Civilization	6	-
History of Art	2	-
Academic Electives	18	-

<b>Instrumental Studies</b>	<b>Credits</b>	
	Degree	Diploma
Private Study (Maximum of 8 additional credits may be used for general elective credit)	8	8
Ensemble/Lab (Maximum of 8 additional credits may be used for general elective credit)	6	6

<b>General Electives*</b>	<b>Credits</b>	
	Degree	Diploma
Selected from a variety of course offerings to acquire minimum total graduation credits	14-20	30-44

\*Variable according to levels achieved during the first year, advanced placement, transfer credit and/or possible deficiencies.



### Major in Traditional Performance\*

The Traditional Performance Major\*\* stresses the mastery of instrumental technique and the development of solo and ensemble skills needed for the interpretation and performance of standard repertory. Students receive intensive training in traditional and contemporary idioms through participation in a variety of band, chamber orchestra, and studio experiences.



Supervisor of Woodwind Instruction, Joseph Viola

\*Degree Program only

\*\*Not available for strings, voice, or electric bass.



	<b>Credits</b>
<b>Concentrate Courses</b>	Degree
Repertory & Materials	4

	<b>Credits</b>
<b>Required Courses</b>	Degree
Arranging	8
Harmony	10
Ear Training	8
Listening/Analysis	4
Composition	4
Counterpoint	4
Acoustics of Music	6
Conducting	2
History of Music	4
English Composition/Literature	6
History of Western Civilization	6
History of Art	2
Academic Electives	18

	<b>Credits</b>
<b>Instrumental Studies</b>	Degree
Private Study	28
Ensemble/Lab (Maximum of 8 additional credits may be used for general elective credit)	12

	<b>Credits</b>
<b>General Electives*</b>	Degree
Selected from a variety of course offerings to acquire minimum total graduation credits	8-20

\*Variable according to levels achieved during the first year, advanced placement, transfer credit and/or possible deficiencies.



## Major in Music Education

The Music Education Major is designed to prepare qualified students to teach all aspects of public school music. Traditional and innovative approaches are used to develop competence in both instrumental and vocal areas. The Berklee approach to teacher-preparation training encompasses the mastery of many musical styles—from classical to contemporary—so that graduates of the program are fully qualified to provide instruction according to varying student needs and interests.

The Berklee College of Music Major in Music Education is approved by the Interstate Certification Compact. Students who complete the teacher education program meet all requirements for certification in Massachusetts and are automatically eligible for reciprocal certification in all states participating in the Interstate Certification Compact.



Visiting elementary school students enjoy synthesizer demonstration.



<b>Concentrate Courses</b>	<b>Credits</b>
	Degree
Elementary Teaching Methods	3
Secondary Teaching Methods	3
Vocal/Instrumental Materials	4
Observation	2
Practice Teaching/Seminar	6

<b>Required Courses</b>	<b>Credits</b>
	Degree
Arranging	8
Scoring	4
Harmony	10
Ear Training	8
Listening/Analysis	4
Composition	4
Counterpoint	4
Acoustics of Music	6
Conducting	2
History of Music	4
English Composition/Literature	6
History of Western Civilization	6
History of Art	2
Psychology	6
Philosophy of Education	6
Academic Electives	6

<b>Instrumental Studies</b>	<b>Credits</b>
	Degree
Private Study (Maximum of 2 additional credits may be used for general elective credit)	12
Instrumental Classes	12
Ensemble/Lab (Maximum of 2 additional credits may be used for general elective credit)	4
Mus. Ed. Ensemble Workshops	4
Recital Class	1

<b>General Electives*</b>	<b>Credits</b>
	Degree
Selected from a variety of course offerings to acquire minimum total graduation credits	0-4

\*Variable according to levels achieved during the first year, advanced placement, transfer credit and/or possible deficiencies.



## The Five Year Dual Major in Music Education

The Five Year Dual Major in Music Education provides students with the unique opportunity for simultaneous training in secondary school music and any of the other principal majors currently available at the College.

The Five Year Dual Major combines major concentrate courses in Performance, Arranging, Composition, Film Scoring, Jazz Composition and Arranging, Electronic Music or Audio Recording with standard Music Education subjects, allowing qualified students to earn a degree in two major fields of study. The Music Education Dual Major thus offers the advantage of two professional objectives: thorough preparation for a public school teaching position combined with the acquisition of specific professional skills in an additional area of career opportunity.

As with the Four Year Program, students who successfully complete the Five Year Dual Major in Music Education meet all requirements for participation in approved teacher education programs, and are automatically eligible for certification in Massachusetts, as well as reciprocal certification in all states participating in the Interstate Certification Compact.





<b>Concentrate Courses</b>	<b>Credits</b>
Elementary Teaching Methods	3
Secondary Teaching Methods	3
Vocal/Instrumental Materials	4
Observation	2
Practice Teaching Seminar	6
<b>Concentrate Courses as outlined in 4-Year Program</b>	<b>16-24*</b>
<b>Required Courses</b>	<b>Credits</b>
Arranging	8
Scoring	4
Harmony	10
Ear Training	8
Listening/Analysis	4
Composition	4
Counterpoint	4
Acoustics of Music	6
Conducting	8
History of Music	4
English Composition/Literature	6
History of Western Civilization	6
History of Art	2
Psychology	6
Philosophy of Education	6
Academic Electives	6
	<b>Credits</b>
<b>Instrumental Studies</b>	Degree
Instrumental Classes	12
Private Study	12-24*
Ensemble/Lab (Maximum of 2 - 8* additional credits may be used for General Elective requirements)	8-12*
	<b>Credits</b>
<b>General Electives*</b>	Degree
Optional. May be selected from a variety of course offerings, if needed for minimum total graduation credits.	0-4

\*Variable according to major



# 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





The college annually accepts a significant number of applicants transferring from other institutions. 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 fulltime study must normally be spent at Berklee to qualify for the Degree.

**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 — or who are graduating — are entitled to a refund of their permanent \$100 pre-registration deposit. Otherwise, the deposit is not refundable.

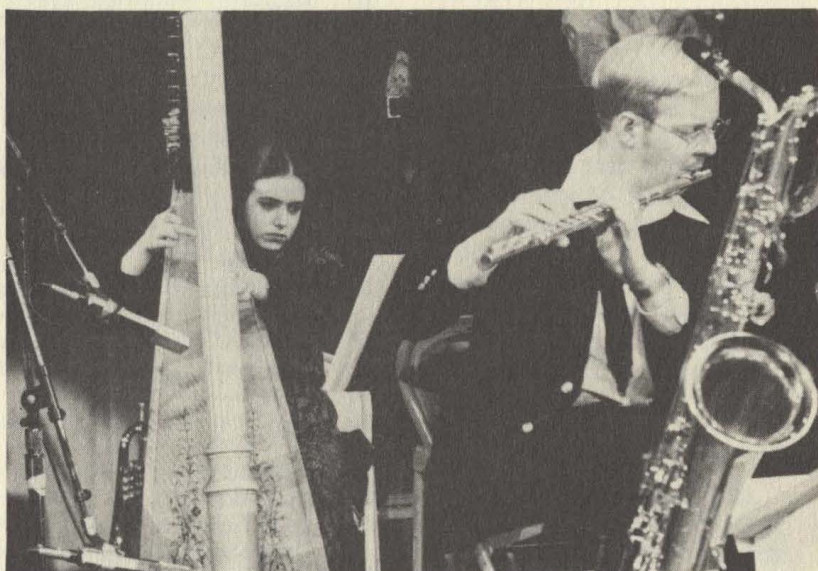
**Registration** Registration takes place immediately prior to the starting date of each semester. For entering students, registration consists of orientation, testing and consequent placement at the appropriate level in each First Year subject area, and opportunity for meeting with Faculty Advisors. 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 Listing of Students

	<b>Domestic</b>	2	Oklahoma	8	England
4	Alabama	10	Oregon	1	Fiji Islands
4	Alaska	160	Pennsylvania	1	Finland
5	Arizona	8	Puerto Rico	28	France
6	Arkansas	58	Rhode Island	13	Germany
79	California	9	South Carolina	3	Greece
10	Colorado	1	South Dakota	2	Holland
95	Connecticut	10	Tennessee	1	Hong Kong
14	Delaware	17	Texas	5	Iran
4	District of Columbia	1	Utah	8	Israel
24	Florida	13	Vermont	8	Italy
12	Georgia	5	Virgin Islands	2	Jamaica
10	Hawaii	31	Virginia	65	Japan
62	Illinois	13	Washington	1	Korea
21	Indiana	9	West Virginia	6	Malaysia
5	Iowa	14	Wisconsin	1	Malta
6	Kansas	1	Wyoming	7	Mexico
4	Kentucky			6	Netherlands Antilles
3	Louisiana			1	New Zealand
28	Maine		<b>Foreign</b>	4	Norway
42	Maryland	7	Argentina	2	Peru
746	Massachusetts	2	Aruba	5	Philippines
52	Michigan	5	Australia	1	Rhodesia
16	Minnesota	3	Austria	2	Singapore
1	Mississippi	2	Bahamas	8	South Africa
16	Missouri	7	Belgium	7	Spain
2	Nebraska	5	Bermuda	12	Sweden
4	Nevada	17	Brazil	22	Switzerland
25	New Hampshire	62	Canada	1	Tanzania
147	New Jersey	4	Chile	3	Thailand
4	New Mexico	3	China (Taiwan)	2	Trinidad
292	New York	2	Colombia	1	Tunisia
20	North Carolina	1	Costa Rica	2	Turkey
2	North Dakota	1	Czechoslovakia	32	Venezuela
62	Ohio	4	Denmark	1	Yugoslavia





# Administration and Faculty



Berklee 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*. (1970 photo)

## **Lee Eliot Berk**

*President*

A.B., Brown University, J.D., Boston University. Piano with Margaret Chaloff. Special Studies, Harvard University School of Law. Legal Advisor to the National Association of Jazz Educators (affiliate, Music Educators National Conference). Past President of the Massachusetts Association of Jazz Educators. 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*.

## **Lawrence Berk**

*Chancellor*

Founder and first President of the Berklee College of Music, D. Mus. Ed. (Honorary), 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.

## **Robert Share**

*Administrator and Provost of the College*

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.



**Larry Bethune***Dean of Students*

B.M., Berklee College of Music; studies, Royal Academy of Music and Trinity College, London. Former Instructor in Percussion, 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 Blacksidings, Inc., Boston. President, October Mountain Productions.

**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. Experienced private instructor; 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; professional composer of commercial jingles.

**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. Musical director of local college theatre productions. Extensive private teaching experience. 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.

**Richard Applin**

*Composition, Theory, Ensemble*  
B.M., Berklee College of Music. Extensive teaching experience in guitar, theory and composition. Professional performing artist.

**John Arcaro**

*Piano, Ensemble*  
B.M., Berklee College of Music; undergraduate studies, University of Massachusetts. Extensive private teaching experience. 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.

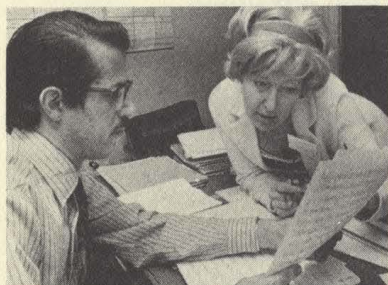
**David Bazinet**

*Theory, Piano*  
B.A., University of Connecticut; B.M., Berklee College of Music. Experienced private instructor and 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. 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*

Alumnus, Berklee College of Music. Ed.M., Antioch University. Special theory studies with Frank Ward and Les Hurwitz. Clinician for National Assoc. of Jazz Educators & MMEA. Professional performing artist.

**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 (WEEI) 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.

**James Burt***Film Scoring, Theory, 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.

**David Callahan***Conducting, Composition*

B.M., Boston Conservatory of Music; M.M., University of Massachusetts. Former Instructor, University of Massachusetts, and Assistant Conductor of the University Symphony Orchestra. Established professional conductor.



**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.

**Jerry Cecco**

*Arranging, Ensemble*

Alumnus, Boston University; brass studies with Gerald Goguen. Former Director of Instrumental Music, Franklin/Hopedale schools and Instructor in Brass, Hopkinton schools. Professional performing artist; leader of own group. Recordings with Ace, Fleetwood, Continental and Professional Sounds. Music Director for NYC productions appearing in Boston area.

**Dennis Cecere**

*Keyboard, Theory, Ensemble*

Professional performing artist with experience in variety of idioms. Experienced private instructor. Alumnus, Berklee College of Music.

**Charles Chapman**

*Guitar, Ensemble*

Studies, Mercer Community College. Experienced private instructor and professional 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.

**Kim Cissel**

*Theory, Arranging, Ensemble*

B.M., Berklee College of Music. Alumnus, U.C.L.A. Film Composition with Earle Hagen. First Trombone with Tommy Dorsey Band; performing artist with various groups, leader of own big band. Original composition performed by The Chamber Orchestra of Los Angeles.

**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 professional performances.

**Mitchell Coodley**

*Theory*

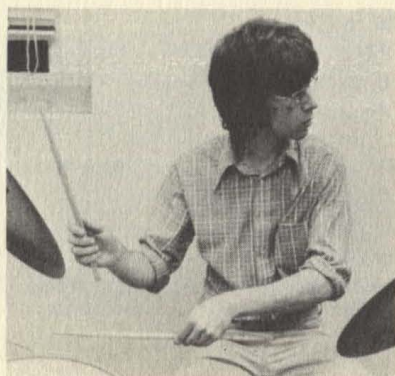
Berklee Alumnus; undergraduate studies at University of California. Private studies with Gary Burton, Pat Metheny, Mick Goodrick, Steve Swallow. Toured with Gary Burton Quartet. Professional composer and performer. Extensive teaching experience including position as Adjunct Lecturer at Brooklyn College.

**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. Composer for Black and White Film Company.



**Jeff Covell***Piano, Theory*

B.M., Berklee College of Music; private studies with Charles Banacos. Extensive private teaching experience. Performances with Lionel Hampton and as theatre musician for numerous Broadway productions.

**Charles Cox***Piano,*

B.M., Boston Conservatory; Diploma, New England Conservatory. Professional jazz and classical pianist; recordings for Decca, Ace Recording, and PSI Recording Studio. Accompanist for Dinah Washington, Ed Ames, Johnny Mathis, Andy Williams and Tom Jones. Professional arranger. Choral Director for Duke Ellington's First Sacred Concert in Boston. Graduate of the Faust School of Tuning. Member of the Piano Technicians Guild.

**William H. Curtis***Bass*

B.M., Boston University; graduate studies, Harvard University. Principal bassist under Emil Arcieri, Boston Civic Symphony and Richard Burgin, New England Philharmonic. Scholarship award Tanglewood Advanced Orchestra under Serge Koussevitsky. Authorized Teacher of the Schillinger System; author of *A Modern Method for String Bass*, and *First Steps to Ear Training*. Principal bassist with Boston Philharmonic; performances with Boston Pops under Arthur Fiedler.

**John Damian***Guitar, Ensemble*

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

**Norman David***Ensemble*

B.A., McGill University; music studies, Berklee College of Music. Woodwind study with Jean Laurendeau, Ecole Jeunesse Musicale of Montreal, and Sir George University, Montreal. Experienced private instructor. Professional performer, appearing with own groups, and in theatrical productions.

**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. Extensive professional performances.

**Alan Defino***Guitar, Ensemble*

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

**Stephen Defuria***Audio, Electronic Music*

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. Arranged, programmed and performed on recordings for A & R Studios in New York; arranged, performed, and recorded for commercials aired on WNEW/FM (NY); established audio consultant.

**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.

**Robert Doezema**

*Theory, Composition*

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*

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*

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.

**Paul Elmen**

*Woodwinds*

B.M., Berklee College of Music; B.S., Point Park College; A.A., American College in Paris; studies, Michigan State University. Performances with various groups, including Philharmonic Choir of Paris, Hal McIntyre Orchestra, Arnie Lawrence, Urbie Green. Televised jazz concerts on WKAR-PBS. Recipient, Charlie Parker Scholarship.

**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.

**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.





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

**John M. Ferrara**

*Piano, Arranging, Ensemble*  
 B.M., Berklee College of Music. Instructor, Rhode Island School of Music; arranger for AAA Recording Studios, Boston. Appearances with Buddy Rich, Chico Hamilton, Philly Joe Jones, Bob Crosby, Arnie Lawrence and Chubby Jackson. Professional performing artist.

**Garrison Fewell**

*Guitar, Ensemble*  
 B.M., Berklee College of Music. Extensive experience as private instructor. Appearances as soloist in jazz/classical guitar concerts. Leader of own group.

**Charles Free**

*Theory, Ensemble, Guitar*  
 B.M., Berklee College of Music; studies, Jefferson Davis College and University of Southern Mississippi. Established private instructor. Appearances with variety of club and general business groups.

**James S. Frejek**

*Guitar, Ensemble*  
 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. Experienced private guitar instructor.

**Mark French**

*Guitar, Ensemble*  
 Professional Diploma, Berklee College of Music. Established private instructor. Performer and arranger for various professional groups. Recording experience.

**Jeffrey Friedman**

*Theory, Arranging*  
 B.M., Berklee College of Music. Extensive Club date performances. Arrangements for Luz Morales, The Tod Edmondson Orchestra and Giles St. Germain. Piano/vocal arranging for Screen Gems-Columbia Publications. Established private instructor. Leader of own band.

**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. Active composer; awarded first prize at American Accordion Musicological Society, International Composition Competition. Member, Pi Kappa Lambda and Leschetzky Association.

**Gregory Fritze**

*Composition, Theory, Brass*  
 B.M., Boston Conservatory of Music; M.M., Indiana University. Composition with Thomas Beversdorf; tuba with Harvey Phillips, Chester Roberts. Former Associate Instructor, Indiana University and Instructor in Brass, Boston Public Schools. Professional performing artist with Boston Ballet Orchestra and orchestras throughout U.S. Author, "Quintet for Brass Instruments" (Minuteman Press). Recipient of Whitehall Musicianship Award (1972) and Walt Disney Fellowship Award (1977).

**George Garzone**

*Ensemble, Saxophone*  
 Professional performing artist with Tom Jones, Buddy Rich, Englebert Humperdinck. Extensive private teaching experience. Alumnus, Berklee College of Music.



**Norman A. Gaudet***French*

A.B., Boston College; M.A., Harvard University, Special Studies, Sorbonne University, Paris. Former Instructor in French, Massachusetts Bay Community College, Newton High School and Dracut (Chairman of Dept.) Public Schools, Instructor, Newton Junior College.

**Tony Germain***Theory, Ensemble*

B.M. (Piano), Berklee College of Music. Professional performing artist. 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.

**Douglas Getschal***Audio*

B.M., Berklee College of Music. Freelance arrangements for Frankie Valli and The Four Seasons. Engineered sound requirement/reinforcement systems for performances by Chick Corea, BSO, Lou Rawls, Buddy Rich Orchestra, Maynard Ferguson, Tony Bennett and Chuck Mangione. Vice President, American Speaker Systems. Member, ASCAP.

**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.

**Yolanda Goldman***Spanish*

Alumna, Boston University, Harvard University, Universidad de San Carlos de Guatemala, University of Madrid, Spain. Former instructor of Adult Education courses in Spanish at Wellesley Senior High School. Assistant Professor of Spanish at Lasell Junior College. Board member, Pan American Society of New England; member, American Association of Teachers of Spanish and Portuguese.

**Peter Gordon***Woodwind, Theory, Arranging, Ensemble*

B.A., MacQuarie University, Australia; B.M., Berklee College of Music. Extensive professional performing, arranging, and recording experience throughout Australia, Southeast Asia, and Canada. Leader of own group appearing throughout the New England area.

**Gil Graham***Percussion*

A.A., Fort Scott (Kansas) Community College; music studies, Wichita State University and University of Missouri. Private studies with Chuck Flores, Sonny Igoe, Fred Buda. Wide teaching experience as private instructor. Appearances with Larry Coryell and Roland Kirk. Leader of own group.





Oscar Peterson visits film editing lab with administrator Robert Share

### **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.)

### **John Hagon**

*Music Education, Conducting*

B.M., University of Wisconsin; M.M., Boston University; symphonic and operatic conducting with Attilio Poto; opera workshop with Boris Goldovsky, Southeastern Massachusetts University; studies in orchestration and arranging with Gardner Read. Former Supervisor of Vocal and Instrumental Music, Wild Rose Public Schools, Wisconsin; Director of Instrumental Music at Barnstable High School, Hyannis, and Instructor at Dean Junior College and Bowdoin College. Extensive conducting and performing experience.

### **Kevin Haines**

*Theory, Ensemble*

B.M., Berklee College of Music. Former lead trombone with Tommy Dorsey Orchestra. Performances with Frank Sinatra, Jr., Al Martino, Bob Newhart, Diana Ross, Bobby Vinton, The Four Tops and various theater/variety groups. Commercial arranger and transcription specialist for numerous rock/soul and show bands. Experienced private instructor.

### **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.

### **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.

### **George Hargan**

*Theory, Arranging, Ensemble*

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



**Walter Harp***History, Sociology*

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

**James S. Harper***Chairman Academics**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.

**Daniel Harrington***Ensemble*

B.M., Berklee College of Music; B.S., Bryant College. Toured with Tommy Dorsey Orchestra. Professional engagements with Sonny and Cher, Ben Vereen, Chita Rivera, Enzo Stuarate, Jerry Lewis, Phyllis Diller. Experienced private instructor.

**Les Harris***Director of Tutorial Services*

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*

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.

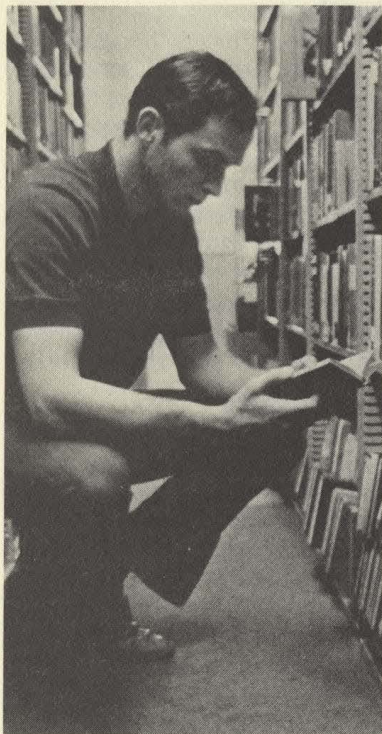
**Wes Hensel***Theory, Ensemble*

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

**William Hill***English, Guitar*

B.A., M.A., University of Maine. Former Instructor, University of Maine. Professional performing artist. Extensive private teaching experience.





**Gregory Hopkins**

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

**Joe Hostetter**

*Chairman,*  
*Audio Recording Department*  
 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. Exten-  
 sive professional location record-  
 ing 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 Engineer-  
 ing Society. Member of the  
 National Council of Recording  
 Engineers.

**Peter Hume**

*Theory, Arranging,*  
*Ensemble*  
 B. M., Berklee College of Music;  
 studies, Georgetown University.  
 Guitarist/bassist for Washing-  
 ton, D.C. groups in Washington  
 National Cathedral and  
 Georgetown University Chorus.  
 Professional recording artist.  
 Guitarist/arranger for  
 Georgetown University drama  
 productions and for Miss  
 Massachusetts Pageant.

**Joe Hunt**

*Percussion, Ensemble*  
 Undergraduate studies, Indiana  
 University, Mannes College, and  
 New School for Social Research  
 Extensive professional experi-  
 ence, 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, Pub-  
 lic Schools of New Jersey and  
 Massachusetts. Professional en-  
 gagements with top 40 bands  
 throughout New Jersey and  
 New England area. Film com-  
 poser 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.

**David Johnson**

*Theory, Ensemble*  
 B. Mus. Ed., Hartt College of  
 Music. Alumnus, Boston  
 Conservatory of Music. Extensive  
 private teaching experience in  
 brass and electronic media.  
 Various jazz clinics and  
 workshops. Performances with  
 Steve Wonder, Jerry Lewis,  
 Sandler and Young, Mills  
 Brothers, Tommy James and the  
 Shondells, and various groups.  
 Recorded with Columbia and  
 Dawn artists.



**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.

**Ed Kaspik***Percussion, Ensemble*

B.M., DePaul University. Former Percussion instructor in Public Schools of Belmont and Bedford, and at Cambridge Center for Adult Education. Former Instructor, Chicago Summer Youth Program for underprivileged students. Performances with U.S. Navy Band Program.

**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 Salvador, 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.

**Richard Kimball***Psychology*

B.A. Tufts College; M. Div., Harvard University; M. Ed., D. Ed., (candidate), Boston University. Former instructor, Roxbury Community College; guidance counselor, Boston University Metropolitan College and Head Counselor, Boston University Tanglewood Institute. Chaplain and counselor, Juvenile Court of Somerville. Lecturer in Psychology and Philosophy, Emerson College and Newbury Junior College.

**Dee Kohanna***Voice*

B.A., Bennington College. Alumna, Berklee College of Music, New England Conservatory, Dalcroze School of Music. Private study in Composition with Henry Brant. Features participant, "Women's Jazz Festival," Kansas City. Professional performing artist with own band, *Eclipse*. Extensive private teaching experience

**Raymond S. Kotwica***Chairman, Trumpet Department*

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.

**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.

**David Lindsey**

*Theory, Arranging, Ensemble*

B.S., New Mexico State University; B.S. and M.S., Northeast Missouri State University; B.M., Berklee College of Music. Trombonist with Buddy Rich, Louis Bellson. Appearances with Jerry Lewis, The Fifth Dimension, Sandler and Young, Billy Eckstein. Former instructor, Rhode Island School of Music. Member, The College Music Society.



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

**Jessica Locke**

*Voice*  
B.A., Ohio State University; M.M., New England Conservatory of Music. Professional performing and recording experience. Extensive private teaching experience. Recipient, New England Conservatory Scholarship for gifted students.

**Ralph Lombardi**

*Arranging, Composition, Theory*  
B.M., Berklee College of Music; studies, Lansing (Michigan) Community College and Central Michigan University. Bass with Gene Rebeck, Dan Pliskow and Steve Swallow. Appearances with variety of groups from GB to jazz. Professional performing artist.

**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.

**Joyce Lucia**

*Voice*  
B.M., Lowell University; M.M., New England Conservatory of Music; Vocal Study, Berkshire Music Center, Tanglewood 1977-1978. Performances with the Boston Symphony Orchestra and Boston Pops. Recording and radio experience. Extensive professional singing engagements in jazz and pop.

**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**

*Voice, 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.

**Matthew Marvuglio**

*Theory, Composition, Flute*

B.M., Berklee College of Music; graduate study, Boston Conservatory. Counterpoint and composition with Hugo Norden. Composer, recitalist; professional performances with various theatre orchestras. Compositions include works for wind ensemble, chorus and Modal Etudes for Woodwinds. Co-author of Workbook for Traditional Harmony

**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, History*

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.

**Berke McKelvey**

*Theory, Ensemble*

B.M., Berklee College of Music; studies at Principia College, UCLA and University of California at Berkley. Instructor, California public schools and Musical Director of jazz/rock combos in Christian Science Center of Boston. Arranged for original rock musicals. Extensive experience as professional recording artist with Larry Groce for RCA/Daybreak, Warner Bros., and Motown. Performer/arranger for Grammy-nominated "Winnie the Pooh for President," and a series of recorded children's books for Disneyland Records.



**Mike Metheny**

*Theory, Trumpet,  
Ensemble*

B.S., Music Education, University of Missouri; M.A., Northeast Missouri State. Voted "Outstanding Trumpet Soloist" for 1975/1976 Mid-America Jazz Festival. Co-host of the "Jazz Place Magazine" on KCUR-FM, Kansas City. Professional performing artist with Mike Gibbs, Marvin Stamm, Carl Fontana, Pat Metheny.

**Larry Monroe**

*Chairman, Performance Studies  
Department*

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

**George Monseur**

*Supervisor of Conducting;  
Conducting, Solfege*

B.M., Arizona State University; M.M., New England Conservatory of Music. Conducting with Leopold Stokowsky, Leonard Bernstein, Leon Barzin and Attilio Poto. Former Instructor in Conducting, Boston Conservatory of Music. National and international engagements, including Tanglewood Festival Orchestra, National Radio/TV Orchestra of Athens, National Symphony of Costa Rica, International Musical Festival of Caracas. Former Music Director of National Symphony Orchestra of Ecuador.

**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.

**Robert Mover**

*Ensemble*

Private studies with Ted Rosen, Lee Konitz, Joseph Mainieri, Jaki Byard, Joe Allard. Professional performing artist, appearing as leader and member with variety of groups. Appearances with Charles Mingus, Newport Jazz Festival, as well as various festivals throughout Europe. Recording artist with Choice, Vanguard and Chiscuro. Extensive private teaching experience.

**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.

**Craig Najjar**

*Theory, Ensemble*

B.M., Berklee College of Music; Alumnus, New England Conservatory and Boston Conservatory of Music. Private study with Hugo Norden and Bill Evans. Professional arranger, pianist/vocalist. Host of own show on WJMQ Radio. Recipient of American Pop Song Festival Honorable Mention for both "Top 40" and "Pop Song" categories.



**Wayne Naus***Ensemble, Theory*

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. Experienced private instructor.

**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".

**Christopher Noyes***Electronic Music*

B.M., Berklee College of Music; studies, Emerson College. Professional composer of commercials and film scores. Composer of electronic music score recorded for Fulton Enterprises. Experienced electronics technician.

**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.



**Steve Olenick**

*Theory, Arranging, Ensemble*  
Diploma, Berklee College of Music. Studies with Robert Moran. Former member, International Dues Band. Extensive composing credits for television and radio, including theme music "Sports Weekly", "World Cup Soccer" and "Boston Marathon '79" for WGBH-TV. Professional performing artist.

**Neil Olmstead**

*Piano, Ensemble*  
B.M., Berklee College of Music; M.M., New England Conservatory of Music; Diploma, Ecole d'Art Americaines. Studies with Nadia Boulanger, Hugo Norden. Professional performing artist with various jazz and general business groups; extensive private teaching experience.

**Robert Owsinski**

*Audio Recording*  
A.A., Ryder College; studies in Composition, Berklee College of Music. Advanced studies in master tape deck, recording consoles and automation systems. MCI Service School; Certificate in Electro-Acoustics, Synergetic Audio Concepts. Professional guitarist, sound technician and recording engineer. Album credits include Atlantic, Mercury and Delite records. Member, Audio Engineering Society.

**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.

**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 Montoux Conducting School and American Symphony Orchestra League.

**Stephany Plsek**

*Piano, Theory*  
B.M., Berklee College of Music; M.M. New England Conservatory 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.





**Thomas Plsek**

*Chairman, Trombone / Brass Department*

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.

**Stephen Prosser**

*Voice, Arranging, Ensemble*

B.M., Berklee College of Music; studies, Penn. State University. Professional performing artist with various rock, club and show bands. Arranger and composer for variety of groups including Wisdom, Crash Whiplash and D.O.A.'s.

**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. Experienced private instructor.

**Stewart Rembert**

*Ensemble*

B.M., Berklee College of Music; studies at Loyola University and University of New Orleans. Extensive club work with own quartet in New Orleans area.

**Michael Rendish**

*Chairman, Electronic*

*Music Department; Film Scoring*

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, Ensemble*  
 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.

**Joseph Rogers**

*Guitar, Ensemble*  
 B.M., Berklee College of Music. Guitar instructor for many years. Professional performer in numerous idioms, including appearances as club date musician in both GB and jazz/rock styles.

**Robert Rose**

*Arranging, 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.

**Randy Sabien**

*Chairman, String Department*  
 B.M., University of Wisconsin; studies at Berklee College of Music and University of Illinois. Private studies with Rupert Hohmann, Paul Rolland and Donald Miller. Private instruction and numerous clinics on string improvisation. Professional performing artist. Recorded commercials and recorded album with Chicago band "The Ship."

**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. Experienced private instructor.

**Raymond Santisi**

*Piano*  
 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.

**Stefan Schindler**

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





**Paul Schmeling**

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

**Fred D. Schmidt**

*Chairman, General Music Department; Arranging, Theory* B.M., Boston University; graduate studies at Lowell State, Framingham State, Boston State, and Boston University. Former Director of Instrumental Music, Uxbridge Public Schools. Professional trombonist with Boston Civic Symphony, Worcester Civic Symphony, Buddy Morrow, Warren Covington and Ted Herbert.

**Jackson Schultz**

*Arranging, Theory, Ensemble* B.M., Berklee College of Music; composition studies, University of Colorado. Former Instructor, Montessori School, Cambridge. Founder and leader of "Cambridgeport Jazz Ensemble." Private instructor, guitar, theory, and arranging. Freelance work for Kenyon & Echart. Film credits include "Desert Maneuvers" and "Dream Film." Recipient of Art and Humanities Grant of the Cambridge Council.

**William Scism**

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

**Michael Scott**

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

**Larry Senibaldi**

*Guitar*

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

**Thomas Sheehan**

*Piano repair / Maintenance*

B.M., Berklee College of Music; studies, Piano Technicians' Guild Seminar. Extensive concert appearances with the David Bromberg Band and the Quinaimes Band. Recorded with Columbia and Elektra artists.

**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.



# 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 of 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.

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

### 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.

### Chord Scale Voicings for Arranging

Five and Six part writing for instruments. Application of voicings in 2nds, 3rds, and 4ths. Upper structure triads, clusters and other non-mechanical voicings derived from chord scales. Extensive score analysis.

### Continuation Study in Chord Scale Arranging

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

### 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 arranging techniques in popular and jazz styles. Un-accompanied writing; piano and instrumental accompaniments; vocal backgrounds. Vocal notation and problems in group writing.

### **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. Discussion is related to recording techniques that pertain to the rock arranger.

### **Scoring for the Rhythm Section**

Scoring 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.

### **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.

### **Scoring for Strings**

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

### **Scoring for Woodwinds**

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



### **Jazz Arranging for Small Ensemble**

Jazz arranging techniques for the rhythm section and various small group instrumental combinations. Emphasis on developing complete rhythm sectional sound with or without winds.

### **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.

### **Continuation Study in Big Band Arranging**

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

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

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.

### **A Survey of Jazz Composition and Arranging**

A comprehensive study of the evolution of jazz arranging and composition from the 1920's to the present. Score analysis of representative works by Fletcher Henderson, Duke Ellington, Gil Evans, Thad Jones and others. Extensive listening. Written arrangements not 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.

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

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

### **Arranging for Theatre Orchestra**

Arranging for vocalists, instrumentalists, and theatre productions.

### **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.



### **Scoring for Instrumental Ensembles in the Secondary School**

Orchestration for wind, string and percussion instruments as used at the secondary school level. Principles of score layout/arranging for concert band, marching band and high school orchestra.

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

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

### **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.

### **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 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.





# 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 Consideration in Improvisation

A course designed to explore the relationship between improvisation and harmonic context. Analysis of harmonically sophisticated tunes using analytical techniques from Harmony 4. The use of chord scales in improvisation and analysis of recorded jazz solos. Discussion of specific harmonic idioms and their related improvising styles. Tunes by Coltrane, Hancock, Corea and Shorter, among others, will be included.

## Linear Derivation of Harmony

Analysis of two-part Bach inventions, themes, sequences, 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 Harmonic Concepts**

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.

### **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.





# 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.

## Rhythmic Ear Training

An ear training course designed to improve the student's ability to sight-read and notate rhythms. The course begins with recognition of simple, common rhythmic phrases and progresses to complete practical

transcriptions of the rhythms in recorded materials (Baroque, Latin, Disco, Jazz, etc.).

## 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.

## 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. Books used include the "Modus Novus." and the choral works of Webern.

## Fundamentals of Transcription

A course designed to teach the student how to transcribe recorded material. Emphasis on small instrumentation and vocal music as found in jazz, pop, and rock. Techniques taught for transcribing melody, harmony, and bass lines.

## Popular Song Transcription

A course designed to teach the student how to transcribe songs and arrangements common in current popular music. Most projects are chosen by the student in his/her area of musical interest. Project presentation in class.

## Transcribing Jazz Solos 1, 2

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



**Performance Ear Training for  
Winds, Strings & Mallets 1, 2**

**Performance Ear Training for  
Keyboards 1, 2**

**Performance Ear Training for  
Guitar 1, 2**

**Performance Ear Training for  
Percussion 1, 2**

**Performance Ear Training for  
Voice 1, 2**

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear. Some dictation. Some non-syllabic sight singing.



Tony Bennett performs with  
Berklee Concert Jazz Orchestra



# 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 Analysis**

Aspects of rhythmic structure in musical analysis on various architectonic levels. Analytical procedures of Grosvenor Cooper and Leonard Meyer. Illustrations from variety of composers, including Haydn, Beethoven, Stravinsky, Joplin, Ellington and Lennon-McCartney.

## **Analysis of Bass Line Patterns**

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

## **Analysis of Current Jazz Trends**

A survey of the more popular jazz groups with an emphasis on why they are successful. Exploration of the types of music they play, media's influence on popularity, cultural and ethnic influences, and audience targeting.

## **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 John Lennon**

A brief review of Lennon's early years. Pre-Beatle influences. Analysis, projects, and possible performances of his music. Lennon's philosophical and political/world involvement through music and lyrics. Brief examination of his poetry.

## **The Music of John Coltrane**

Historical and analytical survey of Coltrane's music. Emphasis on the various facets of his style and his interactive development with other important musicians. Extensive examination of Coltrane's compositions.

## **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.





### **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.

### **Traditional Musical Forms in the 20th Century**

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.

### **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.

### **Symphonic Form in the 20th Century**

A survey of 20th century symphonic literature. An examination of the use of classically-oriented forms and their relative importance, with the various composers. The individual approach to instruments, the growing popularity of the Concert Band as a medium, and the general concept of what constitutes a symphony.

### **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.

### **The Music of Charles Ives**

An analysis and exploration of the music of a uniquely American composer through a study of both his large orchestral works and various quartets, sonatas and songs. There will be an emphasis on the many compositional aspects of his writing, including poly-tonality, poly-rhythms, and use of quarter-tones.

### **The American Avant-Garde**

A survey and in-depth analysis of the music of composers who have worked in the United States and whose efforts have taken them into experimental areas of creating.

### **Popular String Styles**

Survey of jazz, rock, and folk string players. Players discussed include Stephan Grapelli, Vassar Clements, Jean-Luc Ponty, and Richard Green. Presentation will include listening and analysis of transcribed solos.





## 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.

### 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.

### Saxophone

Theory of tone production, breathing and embouchure. Studies: Karg-Elert, Lacour, Diemente, "Technique of the Saxophone" by Joseph Viola, Loyon and Bozza, solos by Ibert, Diemente, Hartley and Mule. Concentration on all phases of professional work: orchestral, dance band and small group. Analysis of recorded solos. Application of contemporary technique to playing of jazz and classical music.

### 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.



### **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, Schlossberg, 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, Kroepsch, Cavallini, Rose, and selected duets. Solo works: Brahms Sonatas, Mozart Concerto, Debussy Rhapsody, Nielsen and Copland Concertos, and pertinent orchestral repertoire. 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, transposition, choral-style accompaniments and sight reading of open score vocal arrangements.

*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.

### **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*

### **Clarinet Class**

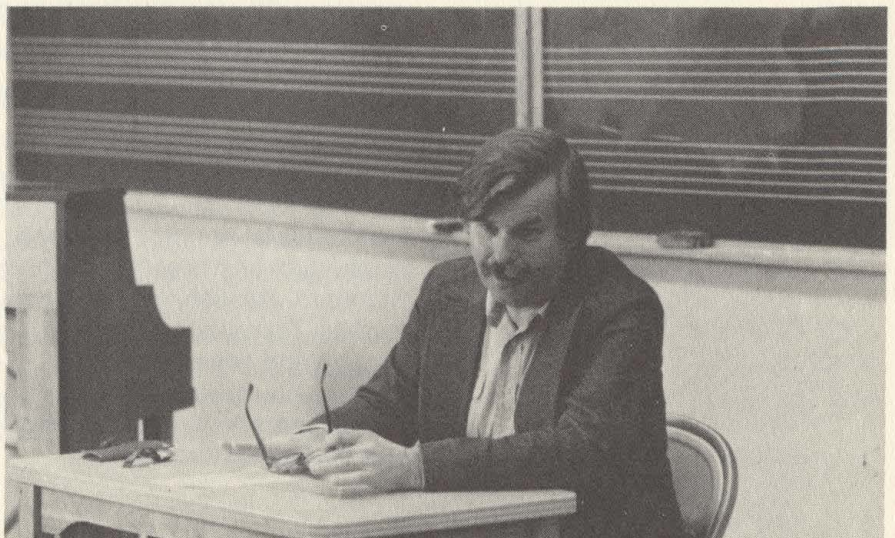
Functional study of the clarinet. Fundamentals of embouchure formation, fingering, breathing.

*1 credit*

### **Clarinet 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*

### **Trumpet Class**

Functional study of trumpet. Solo and ensemble practice.

*1 credit*

### **Trombone Class**

Functional study of the trombone. Solo and ensemble practice. Discussion of other lower brass instruments.

*1 credit*

### **Trumpet Class for Music Education Majors**

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

*1 credit*

### **Trombone Class for Music Education Majors**

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

*1 credit*

### **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**

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 traditional performance designed to routine the instrumentalists in the performance of standard classical literature.



## Instrumental Laboratories

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.

### 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.

*1 credit*

### Guitar Chord - Soloing 1

Introduction to chord-soloing. Playing and writing chord solos.

### Guitar Chord - Soloing 2

In-depth study of chord-soloing techniques, including reharmonization and walking bass lines.

### Advanced Sight Reading - Guitar

Intensive sight reading applying the techniques of speed learning. Variety of available materials.

### Guitar Comping/Chord Soloing

Techniques for developing mobility in the execution of chord voicings. Rhythm patterns for backing soloists. Improvisation of chord solos using standard tunes.

### Advanced Guitar Voicings

Chord-voicing mobility applied to structures in thirds, fourths, fifths and cluster combinations.

### Rhythm Guitar Lab

Performance of right hand rhythms in jazz, rock and Latin idioms. Comping with walking bass. Use of upper structure triads in jazz-rock.

### Show/Theater Guitar Lab

Performance and study of guitar books from Broadway shows, night clubs and recording sessions.

*Note: All labs carry 1/2 credit unless otherwise indicated.*





### **Guitar Improv/Repertory**

Harmonic analysis of tunes for improved understanding of melody/harmony relationships in improvisation. Discussion of chord scales. Memorization of tunes.

### **Rock Guitar Lab**

Reading and performance of right hand rhythms, solo and arrangements in the rock idiom. Use and analysis of electronic effects. Arranging for bass and drums.

### **Country Guitar Lab**

Performance of material from "Country Guitar Styles" including single note solos, pedal steel style, four finger-picking and Western swing.

### **Guitar Synthesizer Lab**

Applications, scope and limitations of guitar synthesizers. Discussion of performance techniques and related problems. Hands-on experience with the ARP Avatar.

### **Classical Guitar Chamber Music 1**

Sight reading literature written or transcribed for classical guitar.

### **Classical Guitar Chamber Music 2**

Sight reading more advanced literature written or transcribed for classical guitar.

### **Beginning Percussion Lab**

For beginning percussion players. Covers the use of snare drum, bass drum, cymbals, tambourine, triangle, simple mallet music and tympani in an ensemble setting.

### **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.

### **Beginning Mallet Technique**

An introductory course to mallet percussion. Topics include 4 mallet grip, sticking, vibraphone pedaling and mallet dampening. Basic reading skills and chord voicing ideas are also discussed.

### **Intermediate Mallet Technique**

Rehearsal of quartet and quintet material for mallet ensemble. Detailed method for interpreting chord symbols and efficient use of 4 mallets.

### **Intermediate Improv/Mallets**

Concepts of improvisation along with their execution will be the main focus. Tension-resolve patterns and the choice and application of modes will be the principal topics.

### **Advanced Improv/Mallets**

Improvisational concepts and their application to various styles of tunes.

### **Advanced Mallet Technique**

This lab is primarily concerned with expanding and increasing the 4 mallet technique. Topics include stickings, 4 mallet rolls and independence.

### **Listening Concepts - Mallets**

Analytic listening applied to performance situations. Emphasis on aural recognition of chord tensions and intervallic structure.

### **Solo Technique - Mallets**

The vibes as a solo instrument. Techniques such as dampening, left hand accompaniment, voicings, reharmonization will be covered.





### **Marimba Performance Lab**

A lab for advanced percussionists specializing in interpretations and transcriptions of Baroque and Classical literature.

### **Introduction to Timpani**

Emphasis on intervallic recognition, setting the pitch, tone concepts, rolls, dynamics and sticking. Performance of two timpani etudes.

### **Intermediate Timpani Lab**

Techniques of tuning while playing. Experience with repertory, and intermediate to advanced etudes for 3 to 4 drums.

### **Polyrhythm 1**

Rhythm and meter studies; including basic figures, metric modulation and superimposition.

### **Polyrhythm 2**

Review of polyrhythmic concepts. New material dealing with longer spans of time. Broken time perception, and drum set interpretation.

### **Solo Transcription - Drum Set**

Analysis of style through the transcription of 4 to 8 measure phrases, as well as complete solos of different drummers.

### **Improv/Composition - Drum Set**

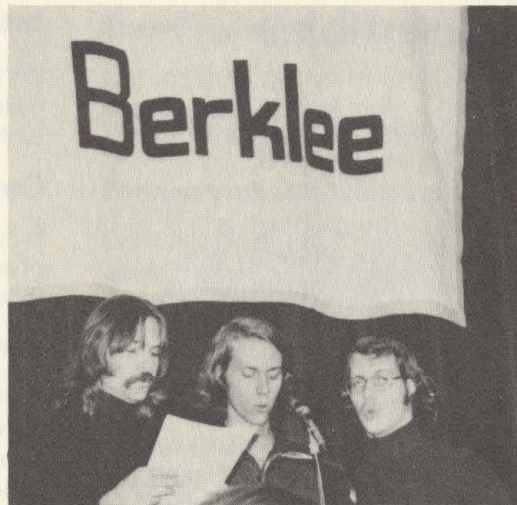
A study of the intricate relationship between improvisational and compositional skills, and how they relate to various formal structures.

### **Advanced Percussion Recital Lab**

Weekly student performances for class critique. Solo literature for mallets, tympani and multiple percussion. Chamber and symphonic excerpts, audition/recital preparation.







### **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.

### **Trumpet Lab - Sectional 1, 2, 3**

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

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

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

### **Trombone Lab — Reading 1, 2**

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

### **Trombone Choir**

Large trombone ensemble performing mostly traditional music.

### **Advanced Trombone Performance Lab**

Ten trombones performing music specially written for the group. Participants are urged to contribute compositions and/or arrangements.

### **Bass Lab - Basics 1, 2**

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

### **Bass Lab - Lines 1, 2**

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 1, 2**

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

### **Vocal Lab — Sectional 1, 2**

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







## Ensembles

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.

### **Thad Jones — Mel Lewis Band**

Big band ensemble performing arrangements from the Thad Jones — Mel Lewis 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 Ensembles**

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.

### **Contemporary Wind Ensemble**

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

### **Dixieland Ensembles**

Improvisation and learning of songs in the Dixieland style.

### **Trombone Ensembles**

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

### **Special Saxophone Sectionals**

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

### **Saxophone Quartets**

Traditional saxophone quartet playing music by a variety of composers.

### **Jazz/Rock Ensembles**

Performance of student works; variety of musical styles in the jazz/rock idiom.

*Note: All ensembles carry 1 credit unless otherwise indicated.*



### **Flute Ensembles**

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.

### **Improvisational Styles Ensembles**

Performing ensembles with emphasis on various improvisational idioms from be-bop to more modern interpretations.

### **Keyboard Improvisation Workshops**

Discussion and playing of contemporary, be-bop, and other styles of music for keyboards and rhythm section; work on improvisation and comping in the piano trio style. Use of original material and standard jazz compositions.

### **Rhythm Section and Vocal**

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

### **Clarinet Choir**

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

*1/2 credit*

### **Flute Choir**

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

*1/2 credit*

### **Woodwind Ensembles**

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

### **Woodwind Jazz Ensembles**

Professional level performance situations for woodwind doubles. Reading skills required in a variety of musical styles and idioms.

### **Repertory Workshops**

Harmonic analysis and performance of standard and contemporary jazz repertory.

### **Jazz Workshop**

Improvisational workshops dealing with improvisation in the jazz 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.

### **Jazz Composition Ensemble**

Performance of student projects of contemporary multimovement jazz pieces. Polytonal music, and some free form.

### **Synthesizer Ensembles**

Exploration of the integration of the synthesizer in performance with conventional instruments.

### **Project Bands**

*(organized to play student arranging projects)*

Recording Bands  
Line Writing Bands  
Jingle Writing  
Show Bands  
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**

Jazz Choirs  
Traditional Chorus  
Chorale  
Sight-Reading Ensembles





# 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.

## 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.

## Guitar Performance Styles

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.

## The Guitar in the Rhythm Section

The training of guitarists in the various styles and techniques utilized by contemporary rhythm sections. Performance with complete rhythm section. Materials chosen to cover variety of forms used in contemporary music. Some repertory development.

## 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.

## The Bass in the Rhythm Section

The training of bass players in the various styles and techniques utilized by contemporary rhythm sections. Performance with complete rhythm section for application of techniques discussed. Materials chosen to cover variety of forms used in contemporary music. Some repertory development.

## Bass Performance Styles

Students will transcribe and perform solos, lines, etc. of major bass players in jazz. Projects will be chosen to reflect many different styles found throughout the history of jazz. Emphasis on major innovators: Mingus, Chambers, Pettiford, etc.

## 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.

## The Drum-Set in the Rhythm Section

The training of drummers in the many styles and techniques used by contemporary rhythm sections. Application of various techniques through performance with complete rhythm section. Materials chosen from variety of sources.





### **The Piano in the Rhythm Section**

The training of pianists in the various styles and techniques utilized by contemporary rhythm sections. Performance with complete rhythm section. Materials chosen to cover variety of forms used in contemporary music. Some repertory development.

### **Chamber Music For Pianists**

Emphasis on communicative, support techniques for the pianist when performing with others. Class performance of materials brought by visiting students from various departments. Study of performance practices from other periods and reviews of records/tapes. Three required recital performances.

### **Contrapuntal Jazz Improvisation for Pianists**

Emphasis on the walking bass line through the study of a series of rhythmic/melodic motives. Simultaneous linear or chordal improvisation in the right hand. Student analysis of transcriptions and weekly class performance.

### **Piano Accompaniment Techniques**

Extensive listening and analysis of accompaniment (comping) techniques utilizing taped examples of professional players in a variety of styles. Use of style, rhythm and voicing techniques in contrast and imitation in a supportive role. Emphasis on the student's ability to interact successfully with the solo instrumentalist or vocalist.

### **Improvisational Techniques**

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

### **Advanced Improvisational Techniques**

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

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

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

### **Jazz Interpretation**

The purpose of this course is to develop a personal and individual jazz style. This will be accomplished through an emphasis on improvisational and interpretative techniques. Activities will include hearing, analyzing, and playing selected transcribed solos of well known jazz artists. Individual and group improvisation will be an integral part of each class meeting.



### **Vocal Improvisation in the Jazz Idiom**

Contemporary pitch and rhythmic exercises for the voice. Style analysis of various recording artists, including Ella Fitzgerald, Sarah Vaughn, Al Jarreau, George Benson, Sonny Rollins and others. Course projects based on in class performance; improvisation on standard tunes.

### **Advanced Techniques of Voice Production**

Analysis and performance of extended technique in voice production geared toward free functionality in contemporary singing. Emphasis on the athletics of singing as applied to vowel format, body alignment, maintenance of vocal health and the kinetics of breathing. Techniques acquired in the class will be applied to individual repertory.

### **Vocal Performance**

Preparing a student to perform vocally on a professional level. Microphone technique, how to introduce a song, pacing of material to suit different types of lounges, clubs, and show rooms. Concert and solo performances, group singing for commercials. How to rehearse and prepare lead sheets.

### **Diction for Singers**

Rules for pronunciation of German, French, Italian, and English using the International Phonetic Alphabet. Learning to pronounce single words and phrases. Application of phonetic symbols to song lyrics in each language.

### **Jazz Vocalese**

Singing and analysing instrumental solos. Study of forerunners of vocalese, including Eddie Jefferson, Lambert, Hendricks & Ross, Manhattan Transfer. Comparison of variations in tempo, phrasing and voice inflection to instrumental versions.

### **Voice Class for Instrumentalists**

Instruction and practice in vocal production for the non-voice principal. Designed to acquaint instrumentalists with basics of singing, and to improve their arranging/composition skill when writing for voice. Class participation with emphasis on fundamentals of breathing, resonance and vowel sounds.

### **Workshop for the Jazz Vocalist**

A workshop in which vocalists learn and demonstrate their performance skills before an audience. Topics to be covered include researching materials, building a repertory, applying a proper style, developing a stage presence, and organizing an accompaniment. Classroom projects followed by actual performance.

### **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.



### **Jazz Improvisation 1, 2**

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.

### **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

### **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 repertoire of representative pieces.

### **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, or The Rite of Spring.  
*1 credit.*



### Conducting 3

Continuation of Conducting 2. This course is designed for the student who wishes to further his abilities in conducting. Emphasizes refining conducting skills and expanding repertory.

#### Rehearsal Techniques

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

### Conducting 1, 2, 3, 4 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. Laboratory sessions provide practicum in vocal and instrumental situations. *1 credit, Each semester.*

#### Directed Study in 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.

## 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.

### Jazz Composition 1

A systematic approach to the art of composing in the jazz idiom. Exploration of melodic, harmonic, and rhythmic principles. Standard jazz song forms. Analysis of jazz standards. Arranging considerations applied as a means of enhancing a composition. Projects for small jazz group required.

Noted jazz pianist Teddy Wilson and son, Berklee student Steven Wilson at the Berklee Performance Center.





## **Jazz Composition 2**

Composition of extended jazz pieces for large ensemble. Examination of representative works by various important jazz composers. Discussion of form and content as it applies to extended composition in jazz. Composition of a ten minute piece for large jazz orchestra required.

## **Advanced 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.

## **Chord Scale Composition**

An examination of the tonal possibilities of the chromatic scale and the related harmonic and melodic devices available to the

## **Composition for Jazz Orchestra**

Composition for jazz orchestra. A seminar for advanced students.

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

Application of contrapuntal, motivic, and developmental techniques to composition for small jazz ensemble. Weekly analysis projects illustrate a variety of topics. Emphasis on study of representative works from both the European and jazz traditions, including compositions by Bartok, Ives, Stravinsky, Coltrane, Ellington, Oliver Nelson and Monk. Ensemble performance of projects.

## **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.



Berklee Jazz Trombone Choir  
under the direction of Phil  
Wilson





### **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.

### **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.

### **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.



# 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.

## **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.



# Electronic Music

## Introduction to Electronic Music Techniques

This course traces the development of electronic music from musique concrete to today's synthesizers and computers. Appreciation of the literature, styles and techniques. Recorded examples and demonstrations. Topics include special tape effects and editing, concepts of music synthesis, types of synthesizers and their use, modern concert, film and commercial applications. Designed for the student desiring an overview, but not intent on pursuing electronic music as a major course of study.

## 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.





## **Advanced Electronic Music Synthesis 2**

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

## **Continuation Study in 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.

# **Film Scoring**

## **Survey of Film Scoring Techniques and Procedures**

This course is intended for non-film scoring majors to give them an overview of the mechanics of synchronization and the psychological implications of applying music to film. Analysis of specific dramatic situations will be followed by demonstrations of scoring techniques such as click tracks and picture recording. Procedures for composing and recording film music will be discussed.

## **Introduction to Film Music Composition**

A course intended to provide a better understanding of music and its relationship to the visual image. Designed to give supplementary background in composition, orchestration and conducting prior to taking Film Composition 1.

## **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.



## **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.

## **Directed Study in Film Scoring**

Analysis of a major film and its score. Students will compose and conduct original music, with the guidance of the instructor, for a complete film of reasonable length. The score will be recorded and synchronized to the film and screened on an individual basis with the instructor.



# **Audio Recording**

## **Survey of Audio Recording Techniques**

A generalized overview of recording studio technology and procedures. Topics include studio set-up, equipment, editing concepts, mixing, and studio management. These materials are particularly applicable to the studio musician, arranger, or producer. Not recommended for students planning a Major in Audio Recording.

## **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.

## **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 patchbay.



## **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 1, 2**

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.

## **Recording Studio Production & Projects**

This course will include all aspects of a recording project. Depending on the nature of the project, preparation may include: song and talent selection, recording and overdub sessions, mixdown sessions, and editing the master tape so that it is ready for mastering and pressing.

## **Survey of Recording Consoles**

A technical study of makes and models of recording consoles most commonly used in professional studios. This lecture course will compare methods of operation, features, advantages/disadvantages and flexibility.

## **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.

## **Recording Studio Workshop**

Demonstration of recording techniques and procedures in the studio. A recording project throughout the semester will provide practical training and experience in audio recording.

## **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.

## **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.

## **Jazz From Its Origins To The Present**

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.

## **Survey of Alto Saxophone Styles**

An analysis of the history of the alto sax in jazz. Analysis of the various styles of major players. In-depth study of Hodges, Parker, Adderley and others through tapes and transcription. Course will also cover the usual alto sax doubles, flute and clarinet.

## **Survey of Trumpet Styles**

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.

## **Survey of Song Forms**

A study of the popular song styles of the 20th century. Contemporary songs from a variety of idioms (folk, musicals, pop groups, etc.) are compared and contrasted with their predecessors from classical and romantic literature. Emphasis on the evolution of modern song forms. Example: comparisons of the works of Schumann, Brahms, R. Strauss with songs by Gershwin, Porter, Bernstein, Lennon and McCartney.

## **Survey of Guitar Styles**

A survey of contemporary guitar players and styles as well as related doubling instruments. Emphasis on major players and various playing styles through tapes and transcriptions.

## **Duke Ellington: An Historical Survey**

A chronological survey of the music of Duke Ellington and the development of the Ellington orchestra. Special emphasis will be directed toward the effect of particular personnel on Ellington's arranging and compositional style. In addition to extensive listening and some score analysis, material for class will be drawn from album notes, magazine articles, and books.



### **Survey of Tenor Saxophone Styles**

An analysis of the history of the tenor saxophone in jazz. Emphasis on the various playing styles of the major players. In-depth studies of Hawkins, Young, Coltrane, Rollins and others, through tapes and transcriptions. Included are soprano and baritone saxophonists.

### **Survey of Trombone Styles**

A study of the development of jazz trombone playing. Analysis through recordings and transcriptions of various styles of playing. In-depth studies of Teagarden, Harris, Johnson and others.

### **Survey of Bass Styles**

A study of the development of jazz bass playing. Analysis through recordings and transcriptions of various playing styles. In-depth studies of Blanton, LaFaro, Mingus and others.

### **Survey of Piano Styles**

A study of the development of jazz piano playing. Analysis through recordings and transcriptions of various playing styles. Study of the important innovators in the field.

### **Survey of Drum Styles**

A study of the development of the jazz drummer. Analysis through recordings and transcriptions of various playing styles. In-depth studies of Catlett, Roach, Rich and others.

### **Survey of Vocal Styles**

A study of the development of the jazz vocalist. Analysis through recordings and transcriptions of various singing styles. In-depth studies of Ella Fitzgerald, Lambert, Hendricks and Ross and other notable contributors to the development of jazz vocalizing.

### **Survey of Flute Styles**

A survey of flute styles, both traditional and jazz. Directed listening to flute repertory from Baroque, Classical, Romantic and Modern periods. Recordings include performances by Rampal, Kincaid, Marion, Galway and DeBost. Jazz artists: Bud Shank, Frank Wess, Hubert Laws and Eric Dolphy.





# General Music

## **Legal Protection of Musical Materials**

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

## **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.

## **Musical Instrument Repair**

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

## **Guitar Repair**

Introduction to the adjustment and maintenance of the guitar and bass. Discussion of the acoustical and electrical properties of various types of fretted instruments. Setting action, intonation, truss rods, and pickup height. Pickup installation, filing frets, gluing cracks and modifications.

## **Introduction to Piano Technology**

Principles of the tuning and repair of acoustic pianos and Fender-Rhodes electric keyboard. Lecture/demonstration with emphasis on current methods of piano construction and survey of tuning techniques.

## **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.

## **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.

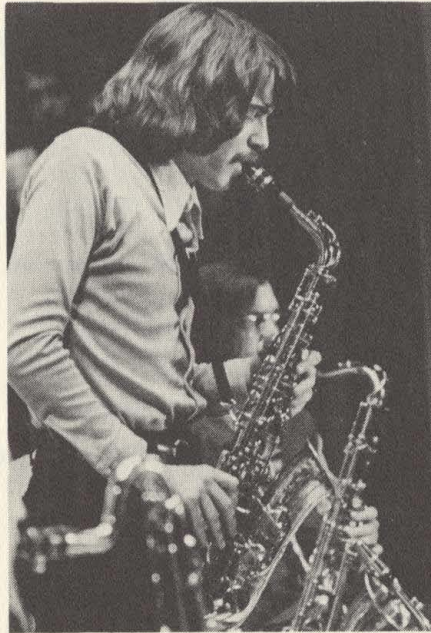


### **Theatrical Production**

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 Copying & Calligraphy**

Fundamentals of music calligraphy. The techniques of part extraction and score layout. Use of music copying pens, choice of manuscript papers and types of ink. Survey of copying styles in both traditional and popular music. Class projects.



## **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 music curriculum. Selection and presentation of songs for the child voice; directed listening. Development of techniques for instruction in the notation of rhythm and melody.  
*3 credits*

### **Secondary Classroom Methods**

Administration and curriculum organization of instrumental, choral, and general music classes. Problems of the adolescent voice. Methods for the presentation of theory, history and appreciation classes. Special emphasis on organization and development of the school Stage Band. Coordination of the elementary and secondary music programs. Guest lectures.  
*3 credits*

### **Vocal Methods and Materials 1, 2**

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

### **Instrumental Methods and Materials**

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



## **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/Seminar 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. Critique and evaluation of problems encountered in student teaching assignments in the public schools. Course projects directly related to situations in the field.

*3 credits, 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.

### **Introduction to Poetry**

This course will focus on the elements of poetry: the relationships between meaning and rhythm, meaning and sound, meaning and form. These topics will be explored in the context of a survey of poetry, both traditional and modern.

### **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 (Marianne Moore), the use of mythology (Elliot 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.

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

Peter Hazard conducts Berklee Symphonic Band.





### **Creative Writing 1**

An intensive workshop focusing on techniques and devices applicable to prose writing, such as point of view, character development, dialogue, interior monologue, psychological times.

### **Creative Writing 2**

An intensive workshop intended to further develop skills learned in Creative Writing 1 and to explore more sophisticated techniques, devices, and concepts, such as epiphanies, development of non-rectilinear time, symbols, archetypes, etc.

### **Reviewing Records and Live Performances 1**

Analysis of specific record and live performance reviews in such diverse periodicals as "Down Beat", "Stereo Review", "Rolling Stones", "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 Later Novels of Hermann Hesse**

A study of Siddartha, Steppenwolf, Narcissus and Goldmund, and The Glass Bead Game, relating these works to Hesse's interest in Freudian and Jungian psychology, Eastern religion and mysticism, and music.

### **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.

### **Writing Song Lyrics**

A workshop to provide practical application of methods discussed in Analysis of Song Lyrics. Emphasis will include use of the thesaurus and rhyming dictionary; development of clusters; relationship between form, rhyme and language rhythm. Interactive support between melody and lyrics. Lyrics and the arranger.

### **History of Art 1**

Prehistoric to Gothic periods. A survey of painting, sculpture and architecture from the Ancient Near East, Egypt, Greece, Rome and Byzantium. Slide lectures supplemented by viewing works at the Museum of Fine Arts.  
*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.

### **Spanish 1, 2**

Basic grammar, composition, and reading selection. Emphasis on pronunciation and conversational Spanish.

### **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**

A philosophical inquiry into the meaning and purpose of education, with special emphasis upon educational theory, the development of craftsmanship and human wholeness, and the cultural significance of the pursuit of wisdom.



### **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.

### **Aesthetics**

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

### **Oriental Philosophy: Hinduism**

A philosophical inquiry into the cosmology and psychology of the world's oldest living religion. Focus upon the BHAGAVAD GITA and the Hindu notions of evolution, reincarnation, maya, Atman-Brahman, Kundalini, the Chakra system, the various yogas, and enlightenment. Some reference to the symbolism of Hindu mythology and art, and also to the distinction between esoteric and exoteric teachings.

### **Oriental Philosophy: Buddhism**

An inquiry into the basic ideas of Buddhism, considered as a metaphysical, religious, and moral philosophy. Reference to the life of Gautama Buddha, the Four Noble Truths, the Eight-Fold Path, and the Buddhist notions of Suchness, Emptiness, Nirvana, and Enlightenment.

### **Oriental Philosophy: Taoism and Zen**

An inquiry into the philosophical, moral, and religious significance of Taoism and Zen Buddhism. References to the Tao as both a metaphysical fact and a way of life; the concepts of Yin and Yang; the limitations of logical and dualistic thinking; Zen as both a meditative art and a method of living. Some reference to the history of Zen, Lao Tzu's TAO TE CHING, and the writings of the Zen masters.

### **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.

### **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 Jungian Psychology**

A philosophical inquiry into the psychology of C.G. Jung, with reference to his friendships with Freud and Hesse, and his concepts of Individuation, Archetypes, and the Collective Unconscious. Jung's reflections upon Anima-Animus, the Shadow, Mandala symbolism, life after death, analysis of dreams, neurosis, psychotic fantasies, and religious symbolism.

### **Jungian Psychology and Philosophical Mysticism**

A comparative analysis of Jungian psychology and Taoism, Buddhism, Astrology, and the Qabalah. Correlation of Jungian archetypes with the signs and planets of the Zodiacal Mandala, and with the paths and spheres of the Qabalistic Tree of Life.

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





# Summer Studies; Special Instruction

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

The Berklee College of Music seven-week Evaluation Program is of great importance to parents, teachers, and guidance counselors who need assistance in determining the true scope of a student's musical capabilities prior to enrollment in a formal program of education in music. The curriculum is designed to assess the musical talent, capacity and growth potential of the student contemplating music as a vocation or field of serious study. Special techniques and testing procedures measure student aptitude and strength of talent. You are eligible to enter the Evaluation Program if you are at least sixteen years old and have some musical background. Studies consist of Private Instrumental Instruction, Theory/Arranging, Harmony, Ear Training, Instrumental Labs and Ensembles. A complete record of progress is maintained, and an evaluative report on each student is prepared at the end of the term.

**The Berklee 7-Week Summer Comprehensive Program** is open to college students, teachers, and professional musicians who wish to expand their knowledge of the field of modern music. This program offers specialized study of practical, effective skills which may be applied to broad areas of musical activity. Teachers are shown advanced theory concepts and modern methods for developing and training jazz ensembles, and professional musicians are provided with specific techniques for the improvement of their musical facility. The curriculum includes Private Instrumental Instruction, Theory/Arranging, Harmony, Ear Training, Instrumental Labs and Ensembles.

**12 Week Summer Full-Credit Program** is an accelerated program where students can earn the equivalent of one full-semester credit 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.

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





# Artist Series

Berklee's outstanding faculty of music professionals and educators continually make themselves available to all students in the College. Through the *Faculty Artist Series*, more than 100 lectures, demonstrations, informal rap sessions, etc., are presented annually by the faculty on subjects ranging from "How To Audition" to "The Music of John Lennon" to "The Future of Jazz".

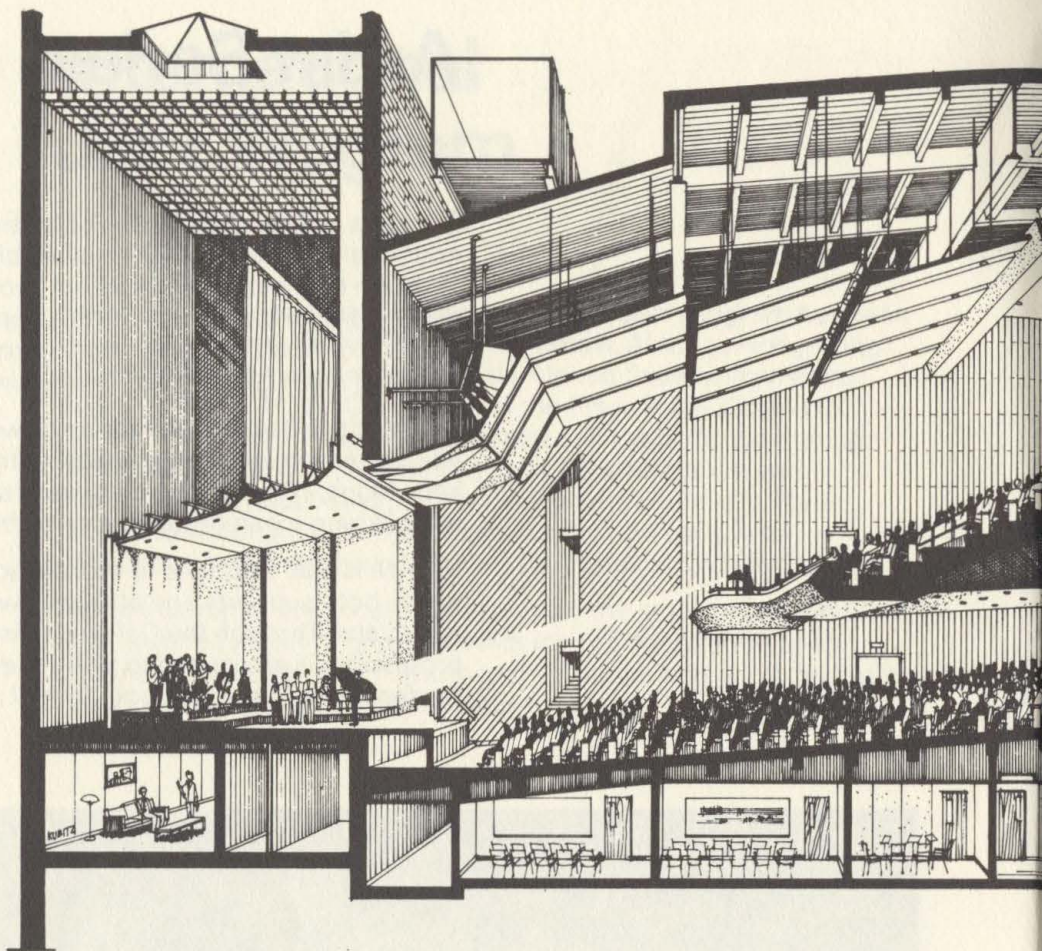
This student/faculty interaction provides a unique opportunity for heightening musical awareness, obtaining exposure to specialized knowledge, often with immediate practical implications, and for establishing meaningful relations within the College.

Berklee is also fortunate to be located in an outstanding urban center, which both supports and attracts a wide variety of professional musicians. Through the College's *Visiting Artist Series*, many of these professionals are invited to share their expertise with the Berklee student body in settings both formal and informal.



Barry Manilow (r); Musical Director and Berklee alumnus Vic Vanacore (l.); and Instructor Jon Aldrich meet with Berklee students.





## The Berklee Performance Center

The Berklee College of Music's new Performance Center has already taken its place as one of Boston's major performance halls. Housed in the historic, newly-renovated Fenway Theater, the Performance Center seats 1227 in its main hall. The Berklee Performance Center also contains classrooms, rehearsal halls, a music library for performing groups and a professionally-equipped recording studio 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 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



Mercer Ellington and the Duke Ellington Orchestra

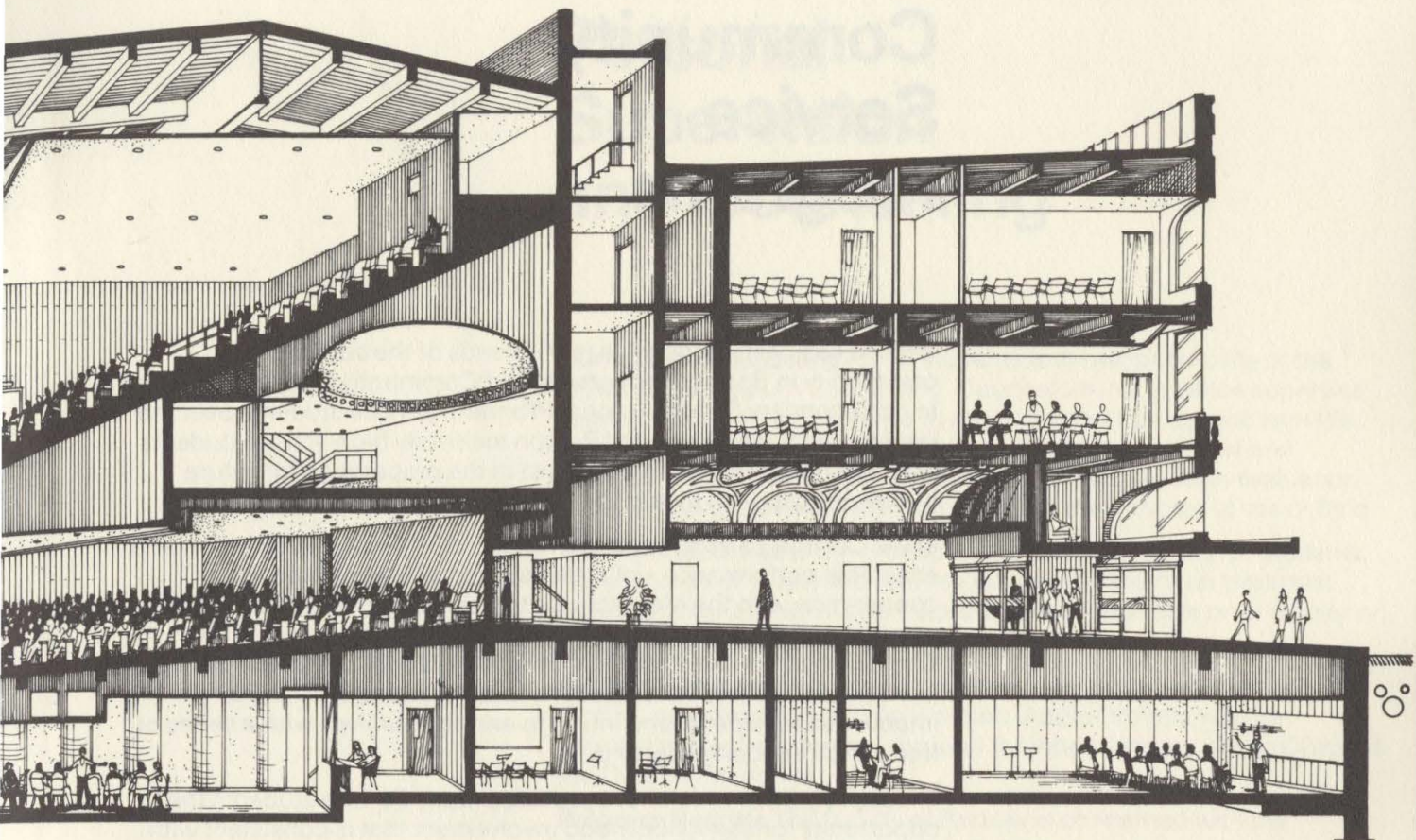


Alumna Toshiko Akiyoshi leads the Akiyoshi/Tabackin Orchestra.



Buddy Rich and his Killer Force





Cleo Laine and Johnny Dankworth

also provides the Berklee Pavilion, an open-air performance area for seasonal outdoor concerts, as well as two informal Recital Halls 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 Masters 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 recent performances by Dizzy Gillespie, Cleo Laine, Gato Barbieri, Herb Ellis, Dexter Gordon, Weather Report, the Crusaders, Charles Aznavour, Jean-Luc Ponty, Marian McPartland, Roy Eldridge, Ron Carter, Lou Rawls, and Stephan Grappelli.



Jean Pierre Rampal



Chuck Mangione

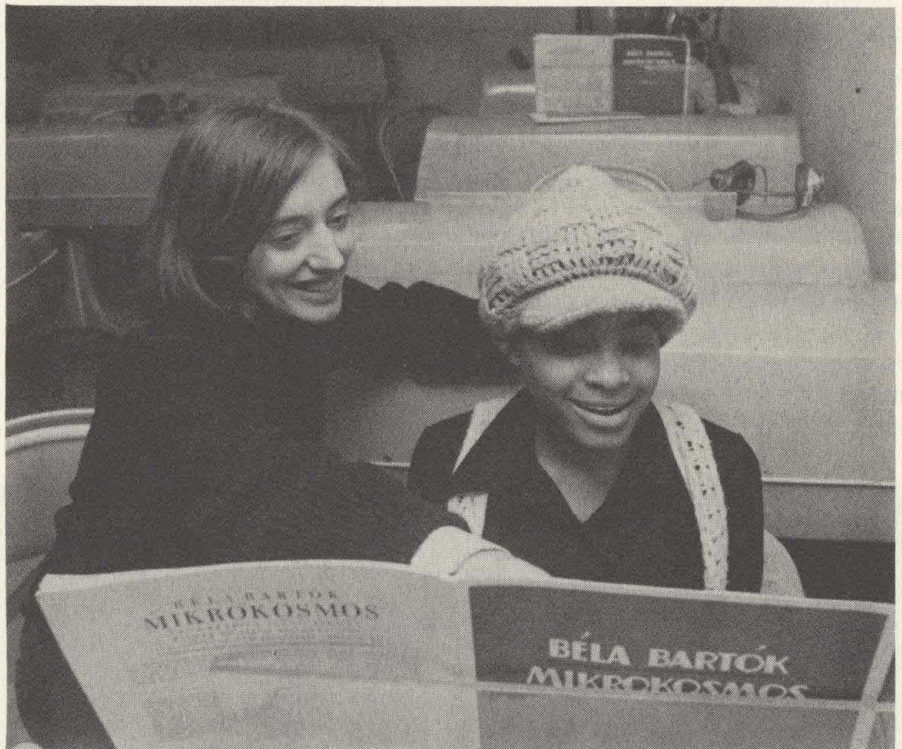


# Community Service Programs

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 provides instruction to local high school students as part of the College's Community Services 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 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. Where appropriate, 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 General Scholarship Fund.* A general scholarship fund is maintained by the College for students with outstanding musical ability who are in need of financial assistance. The Financial Aid Form of the College Scholarship Service serves as the basic application for the scholarship program.

*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.

*Lawrence and Alma Berk Fund* for the Superior Musician. A fund established by the donors to recognize outstanding musicianship.

The Scholarships and Awards indicated below are presented by the Faculty Scholarship Committee to upper class students in recognition of superior academic achievement, outstanding musicianship, and concert participation.

*The Berklee Jazz Masters Series.* Proceeds from this concert series, sponsored by the College, are awarded annually in the names of such artists as Woody Herman, Buddy Rich, Art Farmer, Duke Ellington, Hank Jones, Laurindo Almeida and Phil Woods as scholarships to outstanding students.

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

*The Joe Venuti Memorial Scholarship Fund.* An annual award to encourage and assist outstanding student violinists.

*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 students.

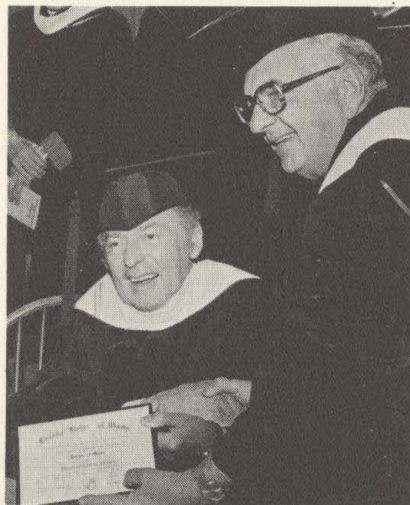
*The Peter Kaleta Scholarship Fund.* A permanent trust established in 1976, the proceeds from which are awarded to needy and deserving students.

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.

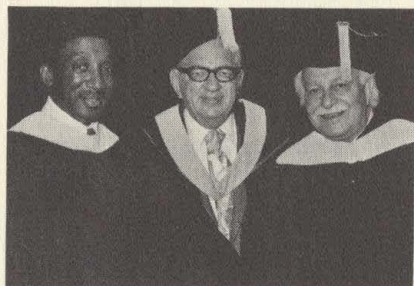




# General Information



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



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



Mabel Mercer with Chancellor Lawrence Berk

**Facilities** The physical plant of Berklee College of Music is located in the heart of the cultural Back Bay area of Boston. Four fine and substantial physical structures house all classrooms and rehearsal studios, private teaching and practice studios, recital hall, book store, administrative offices and various student service and residence facilities. Three electronic keyboard rooms, three professional multi-track recording studios, 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. The Berklee Performance Center, a 1200 seat concert hall, features all the modern lighting, sound and projection systems desirable for a contemporary performance center.

A Library is maintained which contains a significant 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 Ensemble Library contains works by noted professional arrangers, as well as those by faculty members and outstanding students. All musical styles are represented. By performing material from the libraries of Woody Herman, Buddy Rich, Louis Bellson, Thad Jones/Mel Lewis, Duke Ellington, and others, 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 normally required of all male and female first year students under twenty-one years of age unless they are commuting to school from their own homes. Dormitories for students are maintained by the College. Room and board expenses are given under "Tuition and Fees" in this catalog. Detailed information regarding accommodations and rates may be obtained by writing directly to Housing Director, Berklee College of Music.

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

A complete placement service is maintained for graduates in Music Education. Information regarding the availability of new teachers may be obtained by writing:

## **Division of Teacher Placement**

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





Duke Ellington congratulates Berklee graduate

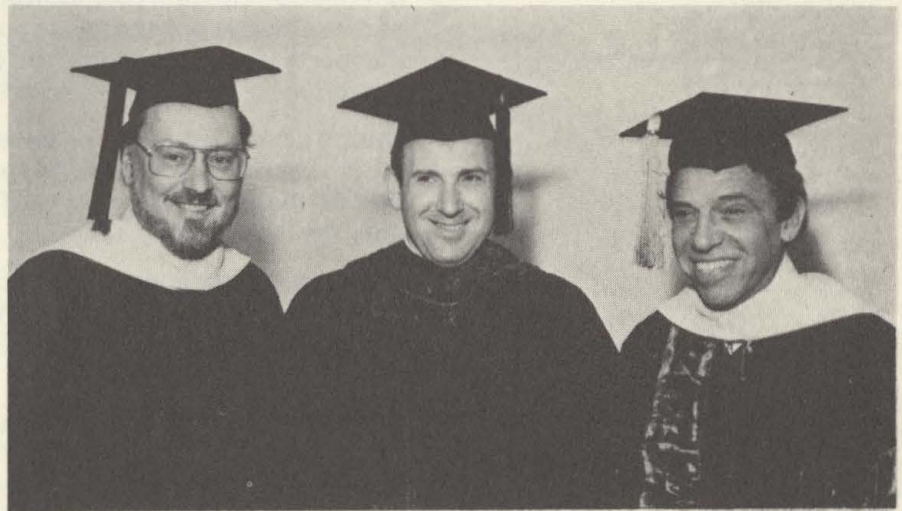
**Veterans** Berklee College of Music is approved by the Massachusetts Board of Higher Education to provide education in music to service men and women under the GI Bill of Rights.

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.



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



*Left to Right:* John Williams,  
Lee Berk, Buddy Rich.



# General Regulations

**Conduct** Students who fail to comply with the regulations of 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 the transfer from Diploma to Degree, or vice-versa. Petitions for change are available in the Office of the Registrar or Curriculum Counselor's Office.

**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

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

W Withdrew  
 INC Incomplete  
 NC No Credit  
 NA Not Averaged



**Scholastic Probation** Students with an *overall* Grade Point Average below 2.0 or who carry less than 75% of their recommended credit load at the completion of a semester will be placed on general probation the following semester. In order to be removed from probation, a minimum GPA of 2.0 must be earned by the end of the probation semester.

It is further necessary to maintain a Grade Point Average of 2.7 in *concentrate* courses within a chosen major field. Students with a GPA below 2.7 in concentrate courses for two consecutive semesters will be required to select an alternate major.

Any student on general probation who becomes liable for further probation in a subsequent semester may be required to withdraw from the college.

**Scholastic Suspension** Any student required to withdraw from the college because of scholastic reasons must remain out of the college for one regular semester before readmission may be considered.

After readmission following scholastic suspension, the student will remain on probation until the requisite GPA's have been earned at the completion of the semester.

**Expulsion** Failure to satisfy the terms of probation after readmission following scholastic 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. An overall Grade Point Average of 3.7 and above entitles to First Honors: 3.3-3.6, Second Honors.

**Graduation Requirements** Candidates for the 4 Year Degree must complete a minimum of 134 credits (140 for Music Education majors).

Candidates for the 5 Year Dual Major must complete a minimum of 168 credits. (This total may be greater, depending upon choice of majors.)

Candidates for the Diploma must complete a minimum of 112 credits.

All candidates must complete proficiency requirements as specified for their principal instrument.

All candidates seeking to graduate in a specific major field must complete a required project in the chosen area of concentration, as described and approved by the Department Chairman. For Music Education majors, this will include completion of all observation and student teaching requirements.

Graduation requirements unique to each program and major are published periodically by the college.

**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: 1982—83 School Year**

---

Degree Program, including all class, private and ensemble instruction (per semester)	\$1695
Professional Diploma Program, including all class, private and ensemble instruction (per semester)	1610

## **Tuition: 1982 Summer Sessions**

---

12 Week Semester (Degree Program)	1365
12 Week Semester (Diploma Program)	1280
7 Week Summer Program	835

## **Individual Course Fees**

---

Class Instruction (per credit hour)	120
Ensemble (per semester)	120
Private Instruction (per semester)	240

## **Dormitory Fees**

(Includes breakfast and dinner seven days per week.)

---

Fall or Spring Semester	1245
12 Week Semester	990
7 Week Summer Program	630

## **Deposits**

---

Tuition	100
Housing	75

## **General Facilities Fee**

---

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

## **Miscellaneous Fees**

---

Application Fee (non-refundable)	
Regular School Year	25
Summer Session	10
Registration Fee (per semester)	10
Late Pre-Registration	35
Graduation Fee	20
Make-Up Examinations (each)	5
Transcripts—Each (first copy without charge)	2



# Calendar

<b>Fall Session</b>	<b>1981—82</b>	<b>1982—83</b>
Registration	Sept. 1—4	Sept. 7—10
Instruction Begins	Sept. 8	Sept. 13
*Columbus Day	Oct. 12	Oct. 11
*Veterans Day	Nov. 11	Nov. 11
Thanksgiving Recess	Nov. 26—29	Nov. 25—28
Examinations	Dec. 16—22	Dec. 15—21
Christmas Recess	Dec. 23—Jan. 11	Dec. 22—Jan. 10
<b>Spring Session</b>		
Registration	Jan. 12—15	Jan. 11—14
Instruction Begins	Jan. 18	Jan. 17
*Washington's Birthday	Feb. 15	Feb. 21
Spring Recess Begins	Mar. 13	Mar. 12
Instruction Resumes	Mar. 22	Mar. 21
Examinations:		
Seniors—	Apr. 30—May 6	Apr. 29—May 5
Other—	May 10—14	May 9—13
Graduation	May 15	May 14
<b>Summer Session</b>		
Registration	May 27—28	June 2—3
Instructions Begins	June 1	June 6
*Independence Day	July 5	July 4
Examinations	Aug. 16—20	Aug. 22—26
<b>Special 7—Week Summer Session</b>		
Registration	June 24	June 23
Instruction Begins	June 28	June 27
*Independence Day	July 5	July 4
Instruction Ends	Aug. 13	Aug. 12

\*Classes Suspended



# Notes

Notes

2



# Notes

Field Season	1981-82	1982-83
Registration	Sept 1-8	Sept 1-10
Fieldwork Begins	Sept 9	Sept 12
University Day	Oct 12	Oct 1
Weekend Day	Oct 11	Oct 11
Fieldworking Begins	Nov 28-29	Nov 28-29
Fieldworking	Dec 19-20	Dec 19-20
Fieldworking Begins	Dec 23-24	Dec 23-24
<b>Spring Season</b>		
Registration	Jan 12-13	Jan 12-13
Fieldwork Begins	Jan 15	Jan 15
Fieldworking Begins	Feb 12	Feb 12
Spring Fieldwork Begins	Mar 11	Mar 12
Fieldworking Begins	Mar 23	Mar 23
Fieldworking		
Fieldwork	Apr 20-May 2	Apr 20-May 2
Fieldwork	May 10-14	May 10-14
Fieldwork	May 15	May 15
<b>Summer Season</b>		
Registration	June 1-2	June 1-2
Fieldwork Begins	June 3	June 4
Fieldworking Begins	June 4	June 4
Fieldworking	June 18-20	June 22-23
<b>Species 7 - Week</b>		
Registration	Summer 82	Summer 82
Fieldwork Begins	June 25	June 25
Fieldworking Begins	July 1	July 1
Fieldworking	July 1	July 1
Fieldworking	August 2	Aug 2



# Notes



Notes

Notes







