

Berklee

COLLEGE OF MUSIC

1986 - 1987

CATALOG



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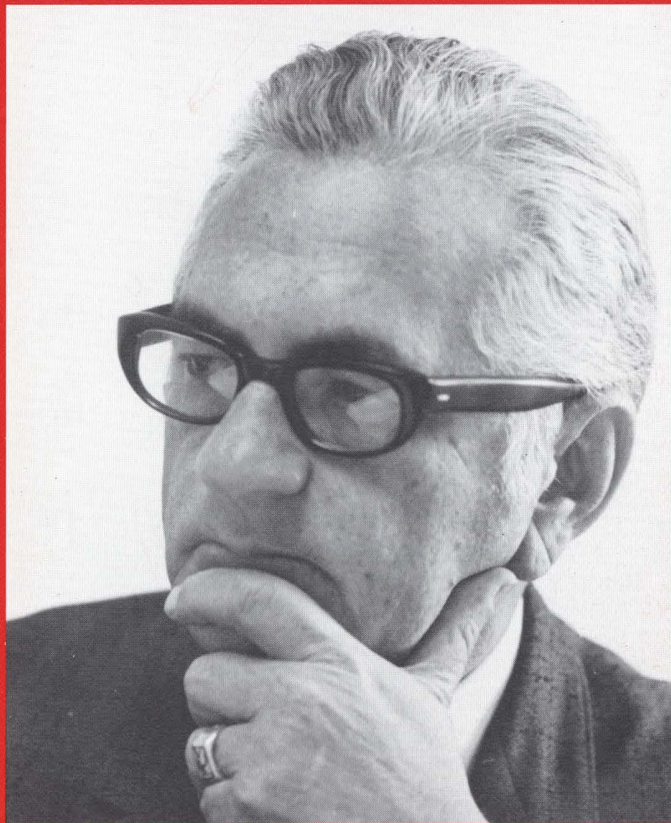
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Berklee

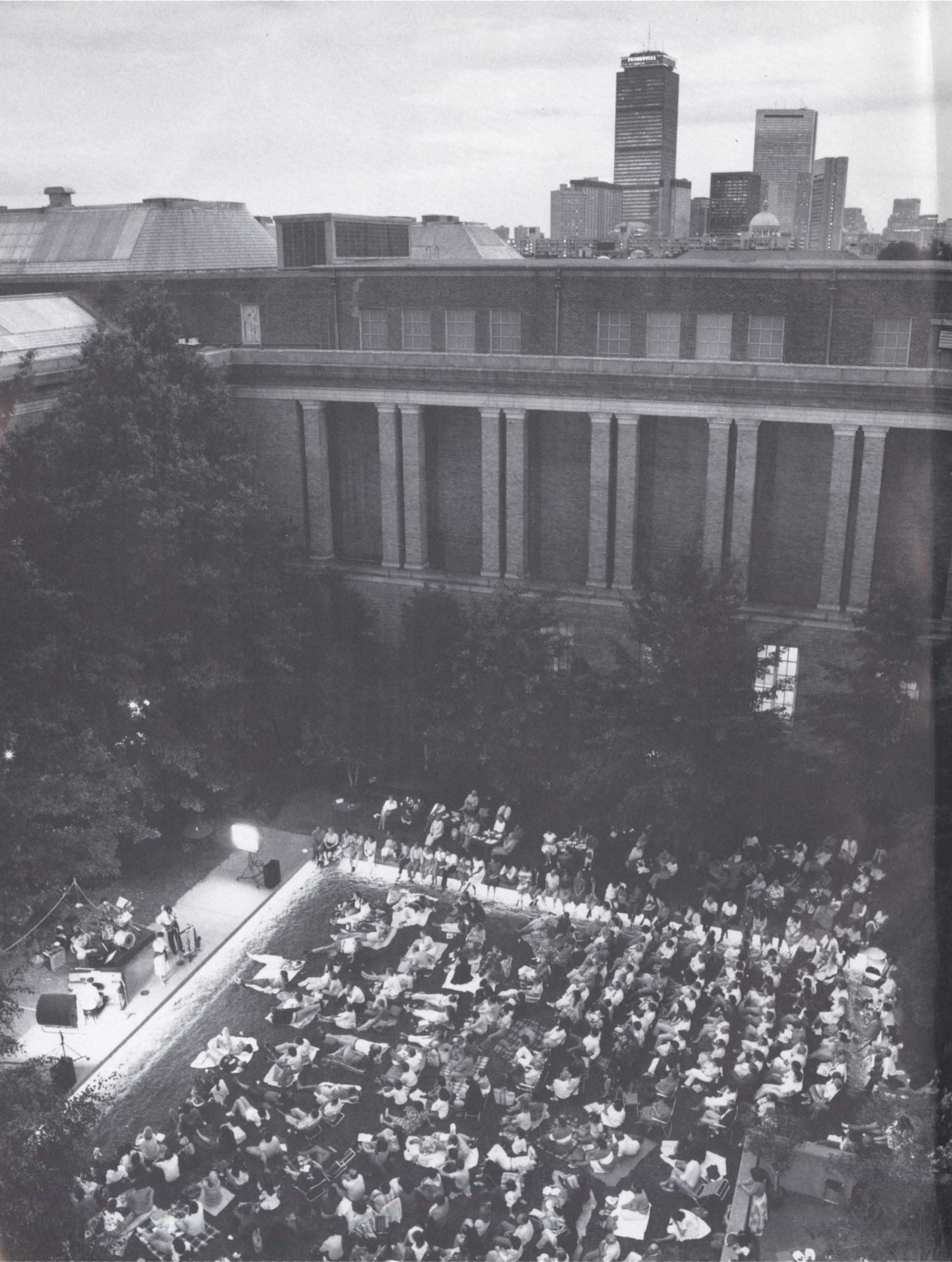
COLLEGE OF MUSIC

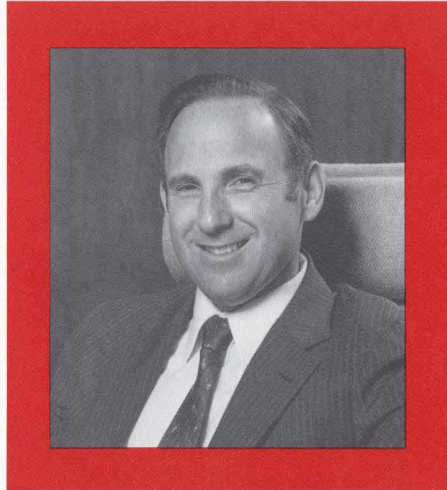
The International Institution for
the Study of Modern American Music



Berklee College of Music Founder and Chancellor Lawrence Berk.

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Dear Student Musician:

One of the assignments I genuinely enjoy every year is sitting down each spring to write to the future students of Berklee College of Music. I know that you must be wondering what you will find here when you arrive, and how you will “connect” to Berklee.

First, you will find a tremendous diversity among your entering fellow student musicians — in age (eighteen to twenty-four), in educational background (nearly half of you have prior college experience), in origin (students attend Berklee from approximately seventy-five countries the world over), in musical background (our multi-level, first-year program is specially designed to accommodate students of varying skill levels), and in the ways in which you and your fellow students see yourselves as emerging music professionals.

Secondly, you will find a diversity of music which will astound you. Three hundred and fifty ensembles are in rehearsal each week at Berklee! More than eight hundred public concerts and recitals are presented each year! These range from traditional music groups such as concert bands, brass and woodwind ensembles, and choirs to big band jazz ensembles and contemporary-style small groups — many with singers — performing jazz, pop, rock, Latin, fusion, and more.

Thirdly, we are experiencing a rapidly changing musical landscape, and you will find that Berklee is really hustling to keep on top of it all. Nowhere else are you likely to find under one roof a six-studio/recording console complex, a synthesizer lab with more than fifty of the instruments in wide professional use, two complete Moviola-equipped film scoring studios, a center for computer-based instruction in music, and much, much more.

I urge you to read carefully the individual biographies of our faculty. In addition to being effective teachers, they are also successful music professionals, and they are here to help you join their ranks. The programs of study, majors, and courses which they have developed are unique.

Berklee really cares a lot about helping you realize your individual career goals in music. We are here to share with you whatever we know about how to “make it happen” for you. I hope that I will have the opportunity to personally welcome you to Berklee at one of our entering student receptions. Meanwhile, let me wish you every continuing success, and joy, with your music.

Sincerely,

Lee Eliot Berk

Lee Eliot Berk, *President*
BERKLEE COLLEGE OF MUSIC

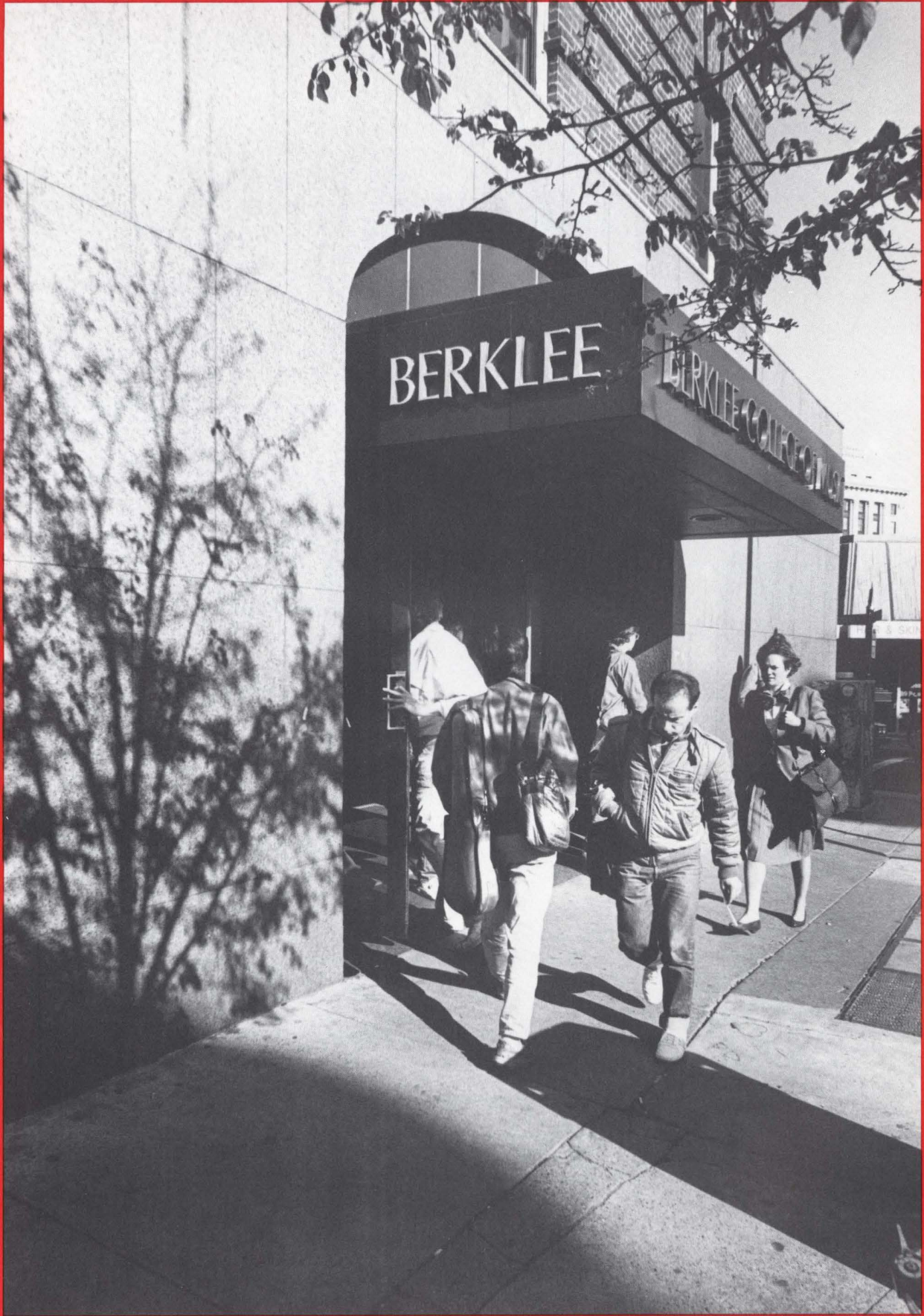
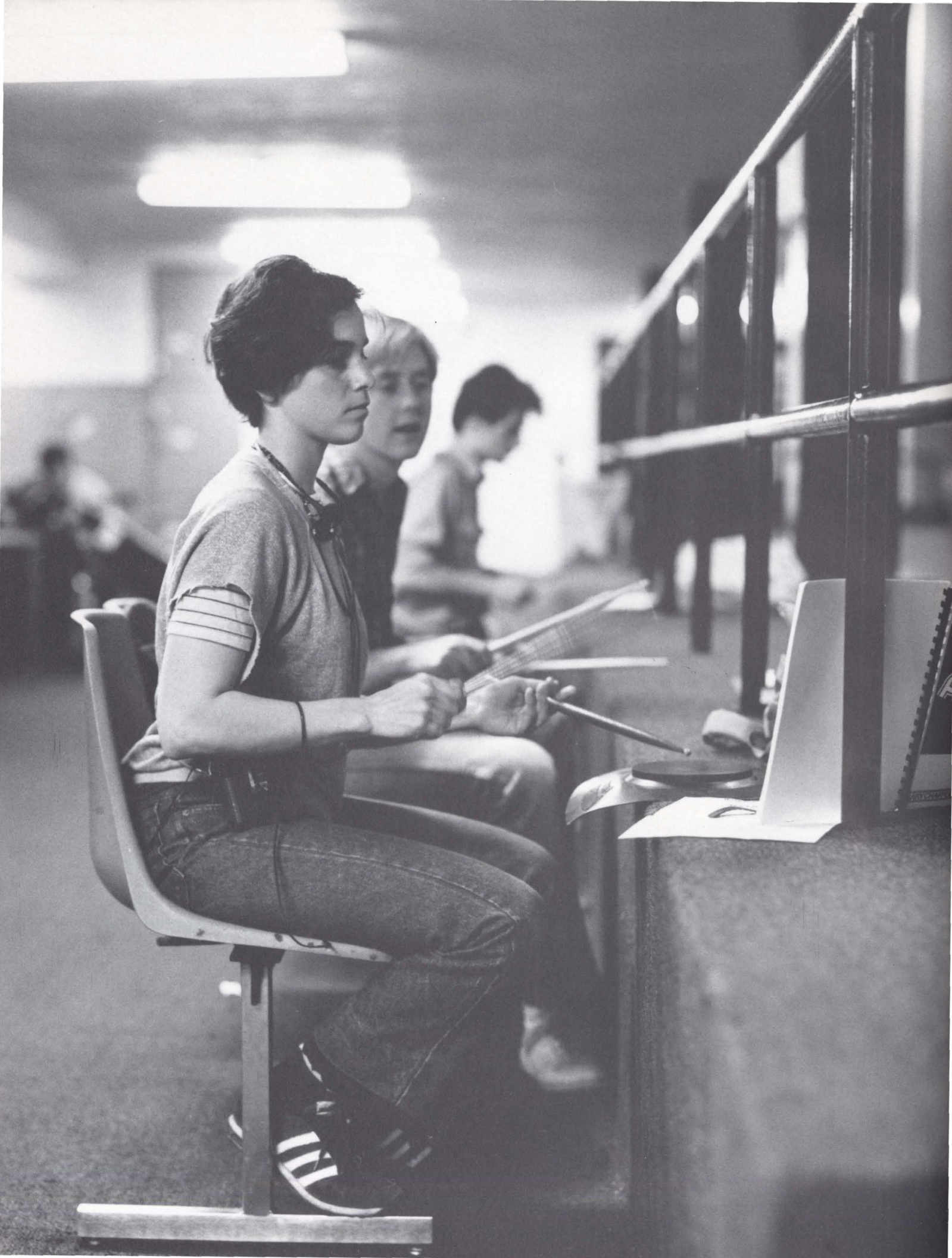


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BERKLEE IS THE COLLEGE... BOSTON IS YOUR CAMPUS.

The Beat Goes On

They sit in a row — eight, ten, sometimes a dozen drummers. Sticks in hand they practice press rolls, paradiddles and flams on the carpet. Classes change, chairs empty. A new battery of percussionists takes over. The beat goes on.

“Drummers’ Row,” as it is called, is a Berklee tradition, and yet, much, much more. That row of drummers working out in the lobby of a classroom building is, in essence, what the Berklee College of Music is all about. For guitarists, saxophonists, singers and brass players as well as the drummers, the beat goes on . . . and on . . . and on.

Berklee students have enrolled with the determination that “they shall have music,” and Berklee encourages its students to have music during nearly every waking hour.

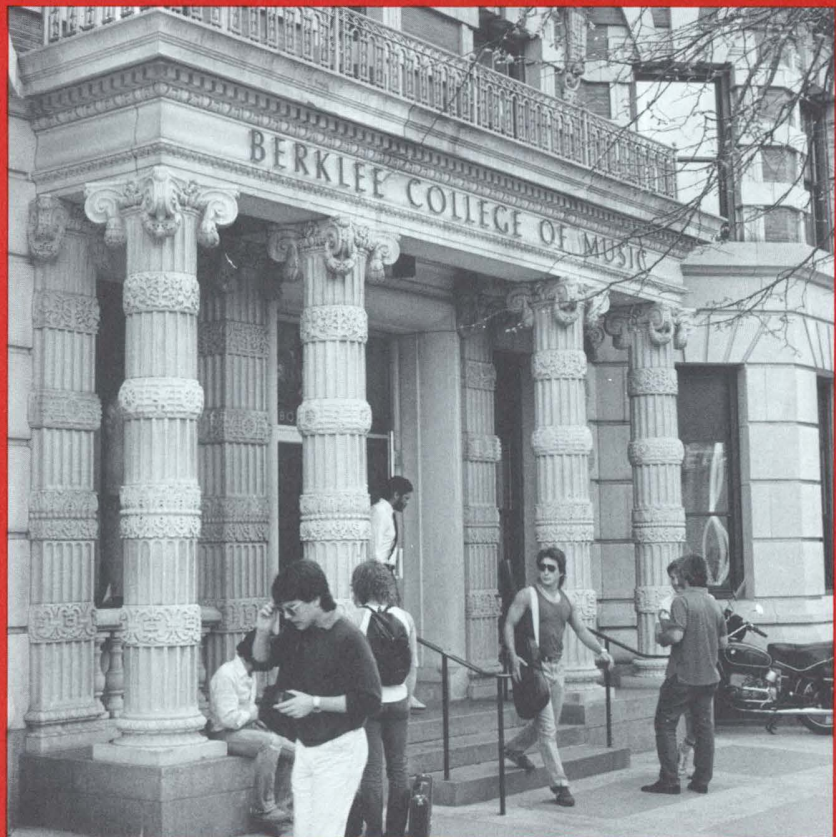
An exciting melange of sounds and sights greets a visitor to Berklee. There’s an electricity, an urgency, an aura of high energy. A walk down a long hall with practice rooms ranged on each side brings forth bursts of musical fragments — a funky slap of an electric bass, the textures of a synthesizer, and the reverberation from unseen guitarists and saxophonists. Behind another door a large jazz ensemble roars its way into a crescendo. In another room a vocal quartet explores some adventuresome harmonies. Back

in the lobby, three students huddle over a sheet of score paper, softly singing parts to smooth out a troublesome phrase.

There’s a kaleidoscope of human forms in motion, instrument cases in hand rushing to class, hurrying to reserve a practice room, dashing to a rehearsal, eager to get on with the musical business at hand. Dawdlers and dreamers are rendered invisible by the musical ferment around them.



Faculty member Ben Elkins leads the Berklee Back Bay Brass Jazz Orchestra in performance at the Hatch Memorial Shell.





A Different Drummer

Berklee College of Music is different and proudly so. As a music school, it naturally is set apart from institutions offering a variety of disciplines. And by virtue of its unique approach to the study of contemporary American music, it is vastly different from other schools of music.

Berklee students spend no time waiting in the wings for a once- or twice-a-year opportunity to perform on a concert stage. With more than 350 ensembles as an integral part of Berklee's musical life, students have constant opportunities to perform in virtually every context of contemporary music. And student composers, arrangers, and songwriters have the invaluable opportunity of hearing their music played as they study the skills necessary to musically express themselves.

More than 800 performances by students, faculty and visiting artists are presented annually, many of them in the acclaimed Berklee Performance Center. Other concerts are presented in the Berklee Concert Pavilion (an outdoor amphitheater) and two recital halls.

Berklee's urban site in Boston's historic Back Bay section has no grassy quad. It does have a comprehensive synthesizer laboratory where students learn the intricate arts of electronic music-making.

There is no Berklee chapel with stately spire. There is, however, a six-studio/recording complex including 24-track Studer consoles with automated mixing, video synchronization and digital recording capabilities.

There is no campus movie house. There are two laboratories for the study of film scoring equipped with Moviola, BTX Audio/Video Interlock and a UREI digital metronome for hands-on learning of synchronization techniques.

Peeling Off a Label

Almost from the moment of its founding in 1945, Berklee was known as a "jazz school," most likely because it was the premier training ground for musicians who would take their places in the vanguard of contemporary music. In that era, jazz was the popular musical medium of its time.

The "jazz school" label has been peeled away. Although jazz theory, principles and performance remain an important part of the Berklee educational approach, new musical forms — rock, fusion, pop and Latin — have taken their place alongside jazz in the Berklee approach to the study of today's music.

As the professional music repertory of our time becomes increasingly diverse, players, arrangers and composers have discovered the necessity of being able to move easily from one modern musical idiom to another.

Berklee's unique curriculum encourages and trains its students to explore and excel in all facets of today's many styles of contemporary music in order to fully realize their career potential.

The Musical Mosaic

The majority of Berklee students enter the college as players — vocalists or instrumentalists who have devoted endless hours to developing their craft skills. While many continue their musical emphasis as performers at Berklee, others have their musical ears and eyes opened to broad, challenging new areas of musical expression. These students discover fields of endeavor in composing, commercial arranging, music engineering and production, songwriting, etc., in which their talents can be expanded with the same dedication and effort which they once devoted only to their instrument.

Through Berklee's carefully structured programs, a student's career objectives are brought into focus with the guidance and counsel of experienced faculty who have first-hand knowledge of the contemporary music scene.

Because Berklee's educational commitment is to the mission of providing practical career preparation for today's professional music through a broadly based, vocationally oriented curriculum, every course, every facility, every instructor, every rehearsal and every performance has its place in this musical mosaic.

The Major Role

Berklee's unique curriculum provides students the opportunity to select a career major that will best prepare them for the area of professional music in which they plan to work.

The college Degree Programs combine music and general educa-

tion while Diploma Programs concentrate exclusively on music.

Career majors are:

Performance — preparation for a playing or singing career in any or all of today's contemporary music styles.

Professional Music — a highly flexible program allowing a wide choice of study areas in accordance with individualized program choices.

Music Production and Engineering — for prospective engineers or producers in the fields of records, film or video soundtracks or radio and television commercials.

Jazz Composition — for aspiring student composers seeking to develop the techniques essential for an individual jazz writing style.

Film Scoring — a program stressing the compositional devices, scoring techniques and technical expertise related to the composition of music for films.

Composition — offers a broad working knowledge of the compositional devices that form the basis of contemporary classical music masterworks.

Music Education — prepares students to teach all aspects of public school music stressing competence in both instrumental and vocal areas and the use of innovative as well as traditional approaches to teaching. A five-year Music Education dual major option is offered which combines courses from one of the other majors with those of the Music Education offerings.

Songwriting — for those seeking to compose music and lyrics in a broad range of songwriting styles.

Commercial Arranging — for aspiring student composers or arrangers seeking to create or recreate the various styles of contemporary music at a professional level.

Music Synthesis — prepares students in all aspects of electronic music synthesis including programming and performance with analog, digital and hybrid systems.

They Can and They Do

At Berklee, a faculty of more than 200 outstanding professional musician-educators personifies the college credo of creativity and career orientation.

Collectively, the faculty members are the antithesis of the cliché, "Those who can, do; those who can't, teach." Berklee's teachers "can" and "do," constantly; writing, arranging and performing in concert halls, clubs and on recordings throughout the world.

Who can better prepare a career-oriented student for the challenges and demands of today's modern music than one who continues to be a successful music professional?

Berklee, Boston and Beyond

Berklee College of Music is situated in the heart of the culturally rich Back Bay section of Boston, close to Symphony Hall, the



Museum of Fine Arts, the Gardner Museum and the Boston Public Library.

Berklee's own Performance Center and Concert Pavilion and the city's famed Prudential Center with its civic auditorium are within a block of each other. Back Bay also boasts the Charles River Esplanade and the Music Shell, site of the Esplanade Concerts.

Public transportation, subway or bus, is only steps away from Berklee.

While Back Bay is Berklee's base, Boston is its broader campus. This historic city is home to sixty colleges with a combined student population of more than 200,000 within its metropolitan area.

Rich in the lore of its more than three centuries of history, Boston offers the red-bricked Freedom Trail to guide visitors to landmarks dating from colonial times, the USS *Constitution* moored in Boston Harbor, Bunker Hill and other sites linked to our nation's struggle for independence.

Boston reveres its past, yet blends this heritage with the exciting sights and sounds of modern-day cosmopolitan life. Theaters, concerts and the arts flourish, clubs and restaurants cater to every taste and the Red Sox, Celtics, Patriots and Bruins provide year-round excitement for sports enthusiasts.

In Boston, Berklee students quickly discover an exhilarating blend of the old and new, an exciting city to explore and enjoy. And when one wants some private time, Boston is within a short

drive of the lakes and mountains of New Hampshire and Vermont, the rugged beauty of the Maine coast, the Cape Cod National Seashore, and the small towns which comprise the classic landscape of New England.

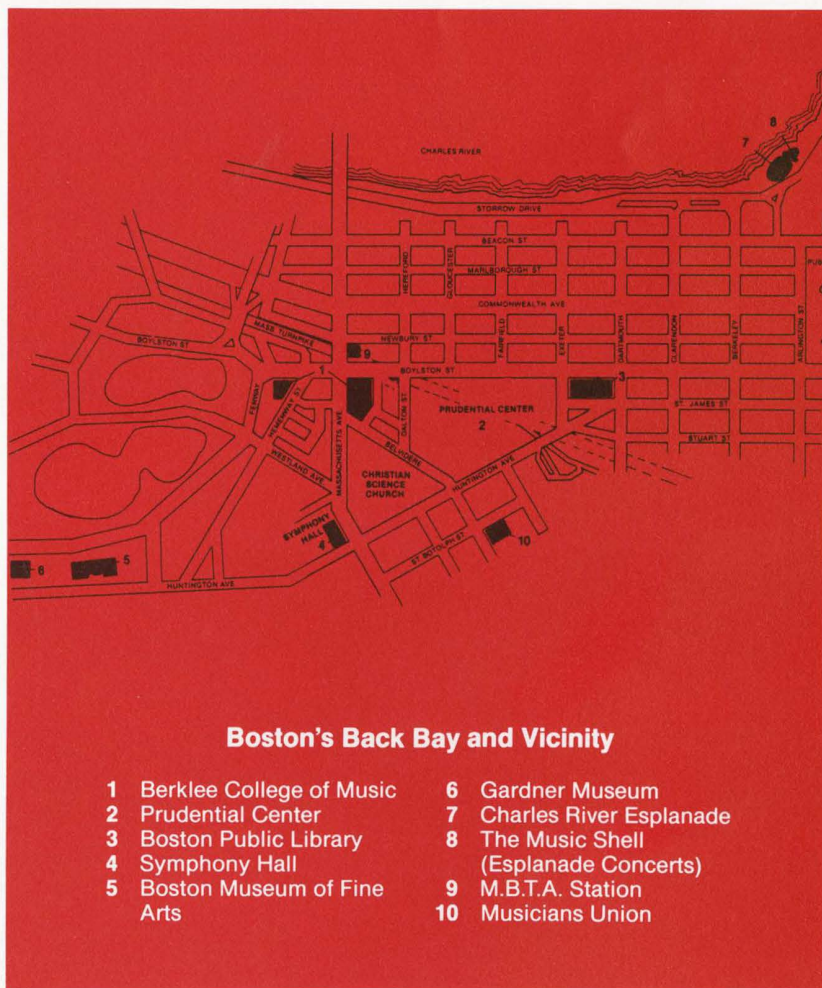
In the Beginning

Berklee College of Music had its genesis in a Saturday afternoon music theory class — one teacher and three students, working together in a rented studio.

The teacher was Lawrence Berk, an engineering graduate of the Massachusetts Institute of

Technology. Berk, a former music student and club pianist, had studied with the legendary Joseph Schillinger, developer of the mathematically based music theory system bearing his name. Lawrence Berk was one of only a dozen authorized teachers of the Schillinger system.

Although he had worked as a staff arranger for the CBS and NBC networks, Berk had returned to Boston and the engineering field as the economic pressures of the 1930s Depression abated. The Saturday afternoon



Boston's Back Bay and Vicinity

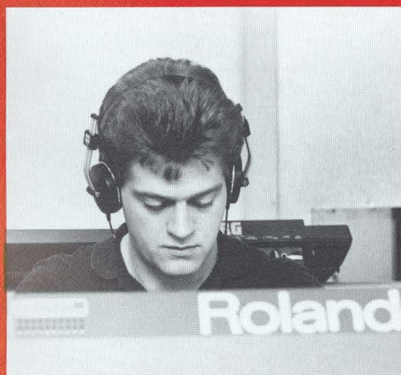
- | | |
|------------------------------|---|
| 1 Berklee College of Music | 6 Gardner Museum |
| 2 Prudential Center | 7 Charles River Esplanade |
| 3 Boston Public Library | 8 The Music Shell
(Esplanade Concerts) |
| 4 Symphony Hall | 9 M.B.T.A. Station |
| 5 Boston Museum of Fine Arts | 10 Musicians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



theory class represented his return to music, his first love.

Before long, Berk's students overflowed the studio and there was a long waiting list of students clamoring for admission. From his own musical studies, Berk was aware that there were almost no opportunities for musicians to receive formal training in subjects that would prepare them for professional careers in contemporary music.

Armed with this knowledge, a determination to rectify the situation, and with his practical experience in demand as a teacher, Berk in 1945 opened the school that was to become Berklee.



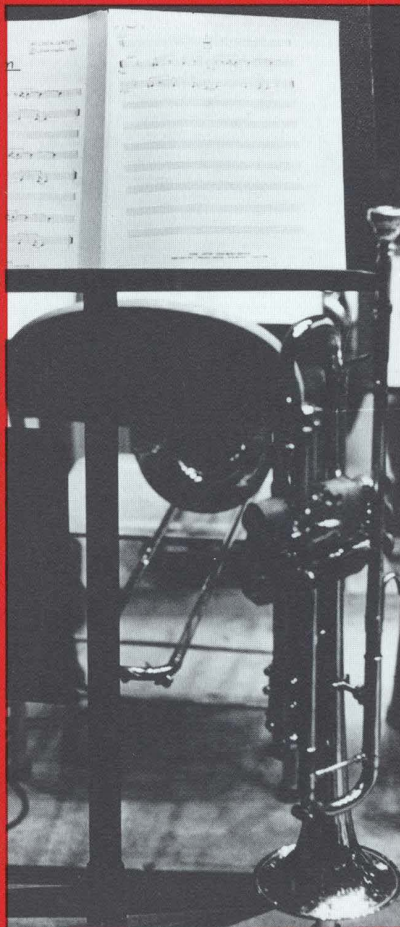
Fewer than fifty students were enrolled in 1946, but returning servicemen quickly discovered the small school in Boston where they would waste no time connecting to the popular jazz styles of that period.

Jazz was the "now" music of that era and these former military musicians had discovered its excitement in service bands and jam sessions wherever players came together around the world. Out of uniform and with parades and martial airs behind them, these musicians were eager to make their sounds heard in post-war America. Berklee, they found,

was the place they could learn how to make it happen.

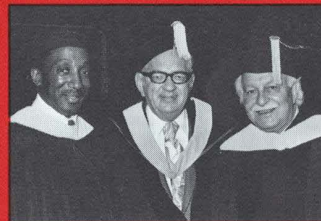
Although quickly becoming known as a "jazz school," Berklee, even in its earliest days, was much more than that, pioneering in the then-infant arts of electronic music and film scoring. Both subjects had attracted the attention of Joseph Schillinger and in turn, Lawrence Berk.

Berklee's reputation kept growing through the years by the not-so-simple expediency of keeping up with the musical times, expanding course offerings to match emerging trends in the world of professional music. The reputations of Berklee graduates



also were growing, their successes enhancing the reputation of the career-oriented college. And many of the industry's most respected professionals joined the Berklee faculty after discovering that they could continue their careers in music while, at the same time, imparting their special expertise to enthusiastic students in Berklee's classrooms and rehearsal studios.

Founder Lawrence Berk's philosophy of emphasis on a broadly based, vocationally oriented curriculum has remained unchanged since Berklee's beginnings. The goal of the college remains to produce graduates who can become multi-skilled music



Founder and Chancellor Lawrence Berk (center) with Principal Speaker and noted Boston educator Rollins Griffith (left) and the late Boston Pops conductor and Honorary Degree recipient Arthur Fiedler.

professionals capable of functioning effectively in an ever-changing musical landscape.

The success of Berklee's unique approach to music education is reflected in its recognized stature as one of the leading independent schools of music with a full-time student body of 2,500, drawn from nearly every part of the United States and from seventy-five nations around the world.

Berklee's alumni have had singular success in every area of contemporary music, attesting to Berklee's definitive role in their career development.

PERFORMANCE OPPORTUNITIES

Whether you see yourself as a player/singer, composer/arranger or music producer/teacher, you must make music happen live in order to be an effective professional. And, you must be prepared for the multitude of musical styles that are found in the traditional and contemporary music scene. From concert hall to studio, from acoustic to electronic, folk to funk, swing to salsa, ragtime to rock, from Broadway to jazz . . . the challenge is endless. Only musicians who can make it happen through a broad musical background will be prepared to have an enduring and fulfilling career in music.

Berklee College of Music is uniquely devoted to offering its students this breadth of musical exposure. Our multi-level elective ensemble program offers over fifty different ensemble types from which to choose. More than 350 playing groups are in rehearsal each week at Berklee. They range from traditional-style concert bands, chamber ensembles and choirs, to large and small ensembles playing music ranging from jazz, fusion and blues to pop, rock and Latin.

The playing and/or singing experience includes training in "lead" playing, section playing, and improvisation, playing in mixed instrumental-vocal groups, mixing acoustic with electronic and synthesized performance, and playing both "live" and studio recording sessions in our six-studio/recording complex.

As the sun sets over Boston, most of the college's ensemble rehearsal rooms are pulsing to the beat of student organized playing groups. At the request of the group, it may be possible to assign a faculty "coach" and receive college credit for the experience. These student groups can concertize just like regularly scheduled student ensembles.

Much of this intense musical activity culminates in Berklee's series of student concerts and recitals. More than 800 are presented every year in one of the college's recital halls, the outdoor Berklee Concert Pavilion or the Berklee Performance Center. Berklee assists with all recitals and concerts by providing technical and

production assistance in the areas of staging, lighting, amplification and the like. Promotional and publicity services are provided for each concert including printed programs. And most performing groups can receive an audio and/or video tape of their concert.

Berklee is unsurpassed in its opportunities for you to apply your developing skills as a player/singer, composer/arranger or music producer/teacher to make live music. These opportunities are the direct link between learning and application. The musical diversity of this exposure will serve you well in our rapidly expanding and ever-changing world of today's professional music.





THE BERKLEE APPROACH

Where Careers in Music Begin

The educational mission of Berklee College of Music is practical career preparation for the challenges facing today's music professional.

Until Berklee College of Music was established in 1945, few opportunities existed for the study of contemporary popular music styles. And the mastery of traditional musical forms was not in itself sufficient to the understanding of their musical content.

Founder Lawrence Berk recognized the need for a new and comprehensive musical and educational approach to the study and mastery of modern music. The performance of traditional repertoire and the study of its compositional nature would remain an integral part of a complete musical education for a fully schooled musician, and thus would be represented in the Berklee curriculum. But the major emphasis at Berklee would be on the performance and study of contemporary music styles. Thus, one seeking a career as a contemporary music professional would experience the most direct possible musical and educational approach.

The contemporary music scene is increasingly a multi-faceted one. Jazz, pop and rock styles in many forms abound. Acoustic music has now been joined by electronic and synthesized music. Much of today's music is also produced in a studio setting characterized by increasingly complex music technology.

All of these developments have confirmed the need for Berklee's approach to a contemporary music education embodying the following principles:

1. To analyze the musical content and structure of the principal musical movements of our time so that student composers, arrangers, performers, producers and teachers can be effective music professionals and make their own respective contributions to today's music.



Oscar-winning film composer John Williams (left) discusses a sequence from his *Jaws* score with students and Film Scoring Department Chairman Donald Wilkins (right).

2. To present musical learning experiences in the classrooms, concert and recital halls, and recording studios which simulate the challenges encountered by a contemporary music professional.
3. To keep abreast of today's music technology and the evolution of musical form and style.
4. To provide general education courses offering awareness of

some of the basic fields of intellectual pursuit and which enable the musician to more effectively understand his place and time in the evolution of society.

5. To provide a breadth of musical background so that areas of professional musicianship can be viewed in the larger context of significance to the music of past and present time.

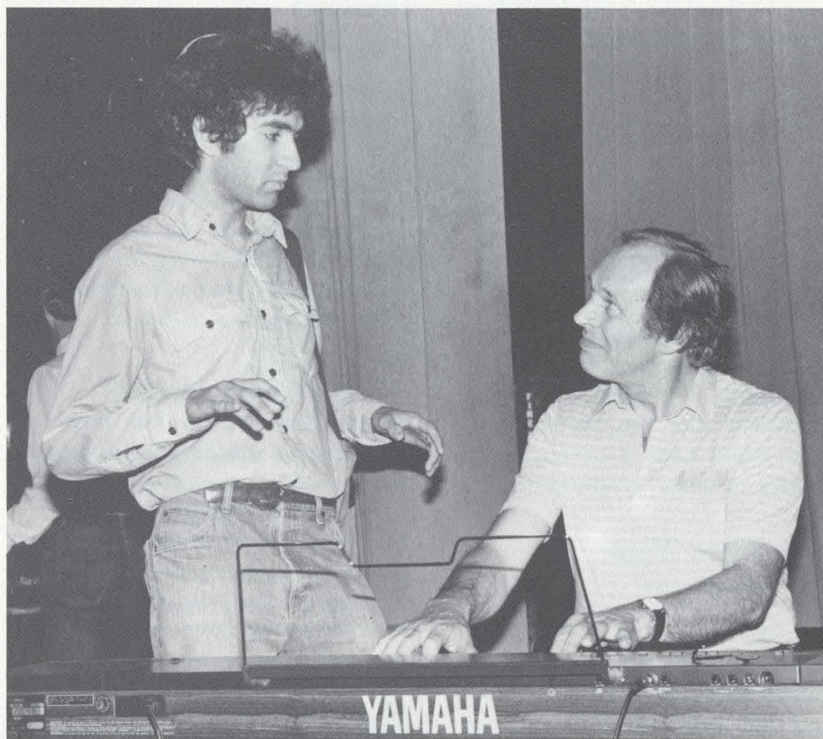
CURRICULUM

Programs of Study

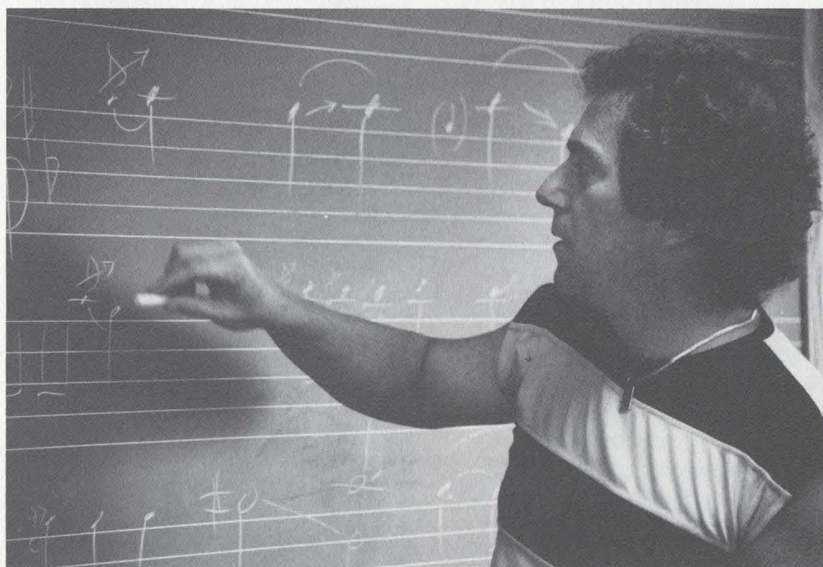
Berklee College of Music offers the Bachelor of Music degree as well as a four-year program leading to the Professional Diploma. Both programs are designed to help students achieve excellence in professional music. Intensive concentration in musical subjects provides each student with the necessary tools for developing his or her musical talent to the fullest, in order that there may be thorough preparation for an enduring career in the multifaceted and ever-changing demands of today's professional music.

In the Degree Program music studies are combined with general education courses affording the student a broader societal context in which to study and pursue his or her musical objectives. The Diploma Program is devoted entirely to the study of music and does not include the general education courses required of degree candidates.

A Berklee Certificate is available for diploma candidates. Students may request the Certificate upon satisfactory completion of four semesters and forty-eight credits of required music course work at the college. The Certificate is not a separate or accelerated program, but simply reflects a student's educational accomplishments at the college for a two-year period of study. Applicants indicating a preference for the Certificate on the Berklee admissions application form are eligible and encouraged to remain and complete the four-year Diploma Program.



British composer/bandleader John Dankworth (right) demonstrates his synthesizer techniques for a student at the Berklee Recital Hall.



The Artist's Diploma is a program limited to students with special musical talents and above-average proven ability. Application for the Artist's Diploma Program will be considered after the student has successfully completed one year of study at Berklee. A selective study sequence, structured and approved by representative faculty chairmen is arranged. Candidates for the Artist's Diploma may complete their course requirements in less than four years by means of advanced placement, special tutoring and open class attendance. The Artist's Diploma candidates may concentrate in any or all major areas of performance, writing or music production.

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 coordinated, interrelated series of courses. Both Degree and Diploma candidates work in the same subject areas, except that Degree candidates also take a required general education course.

Specific areas of study include harmony, notation, theory/arranging, ear training, music history (jazz or rock), ensemble and private instrument/vocal study. Subjects are 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 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.

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.

Selection of a major is made during the second semester of attendance. With the help of a Faculty Advisor, the student has the opportunity to examine his or her 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.



The Berklee Reverence Gospel Choir is spotlighted in performance during Berklee's "Black Music Week" celebration.

MAJOR FIELDS OF STUDY

In the Degree or Diploma Program, students are able to major in either Performance, Commercial Arranging, Songwriting, Jazz Composition, Professional Music, Composition, Film Scoring, Music Synthesis or Music Production and Engineering. Degree candidates are also eligible to major in Music Education, or the five-year Dual Major combining Music Education with most of the other single majors.

Performance

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

	DEGREE	DIPLOMA
CONCENTRATE COURSES		
Performance Ear Training	2	2
Harmonic Considerations in Improvisation	2	2
Approved Styles Survey	2	2
Instrumental Instruction	16	16
Ensemble	8	8
CORE MUSIC COURSES		
Arranging	2	2
Harmony	8	8
Ear Training	10	10
Notation	1	1
History (Jazz or Rock)	2	2



TRADITIONAL STUDIES COURSES

Traditional Harmony and Composition	4	—
Traditional Species Counterpoint	4	—
History of Music	4	—
Conducting	2	—

INSTRUMENTAL INSTRUCTION

Instrumental Instruction	8	8
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Maximum of 8 additional credits may be used for general elective credit.

ENSEMBLE

Ensemble	4	4
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Maximum of 8 additional credits may be used for general elective credit.

GENERAL EDUCATION COURSES

English Composition/Literature	6	—
History of Art	6	—
History of Western Civilization	6	—
Physical Science Selection	3	—
Social Science Selection	3	—
General Education Electives	6	—

Maximum of 6 additional credits for the Degree and 12 for the Diploma may be used for general elective credit.

GENERAL ELECTIVES

Selected from a variety of course offerings to acquire minimum total graduation credits.	11-18	31-38
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This catalog describes revised programs of study, which Berklee College of Music expects to implement in the fall of 1986. Faculty consideration of these revisions is currently in progress.

Commercial Arranging

The Commercial Arranging Major is for students preparing for careers as professional arrangers. The major 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.

	DEGREE	DIPLOMA
CONCENTRATE COURSES		
Arranging	2	2
Commercial Arranging for Small Ensemble	2	2
Commercial Arranging for Large Ensemble	2	2
Chord Scale Voicings for Arranging	2	2
Advanced Commercial Arranging for Large Ensemble	2	2
Pop Style Vocal Arranging	2	2
Rock Arranging for Live Performance	2	2
Rock Arranging for the Recording Studio	2	2
Basic Keyboard Technique	4	4
Music Copying and Calligraphy	4	4
Directed Study	2	2
Approved Specified Electives	4	4
CORE MUSIC COURSES		
Arranging	2	2
Harmony	8	8
Ear Training	10	10
Notation	1	1
History (Jazz or Rock)	2	2
TRADITIONAL STUDIES COURSES		
Traditional Harmony and Composition	4	—
Traditional Species Counterpoint	4	—
History of Music	4	—
Conducting	2	2

INSTRUMENTAL INSTRUCTION

Instrumental Instruction	8	8
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Maximum of 8 additional credits may be used for general elective credit.

ENSEMBLE

Ensemble	4	4
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Maximum of 8 additional credits may be used for general elective credit.

GENERAL EDUCATION COURSES

English Composition/Literature	6	—
History of Art	6	—
History of Western Civilization	6	—
Physical Science Selection	3	—
Social Science Selection	3	—
General Education Electives	6	—

Maximum of 6 additional credits for the Degree and 12 for the Diploma may be used for general elective credit.

GENERAL ELECTIVES

Selected from a variety of course offerings to acquire minimum total graduation credits.	11-18	29-36
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Vocalist Barry Manilow (right) is joined by his Music Director, alumnus Victor Vanacore ('74) (left), and faculty member Jon Aldrich during a visit with Berklee students.

Songwriting

The Songwriting Major is for students preparing for careers as professional songwriters. Exposure to a broad range of songwriting styles including pop, rock, country, Broadway and jazz standards is provided. The major offers an in-depth study of how to write song lyrics and encourages the development of individualized songwriting styles. Students are also provided with a necessary orientation to copyrights, publishing contracts, performing rights societies, song demos and other aspects of the songwriting business.

	DEGREE	DIPLOMA
CONCENTRATE COURSES		
Arranging	2	2
Survey of Popular Song	2	2
Songwriting	4	4
Lyric Writing	4	4
Commercial Arranging for Small Ensemble	2	2
Home Recording	2	2
Business of Songwriting	2	2
Basic Keyboard Technique	4	4
Directed Study	2	2
Approved Specified Electives	6	6
CORE MUSIC COURSES		
Arranging	2	2
Harmony	8	8
Ear Training	10	10
Notation	1	1
History (Jazz or Rock)	2	2
TRADITIONAL STUDIES COURSES		
Traditional Harmony and Composition	4	—
Traditional Species Counterpoint	4	—
History of Music	4	—
Conducting	2	—
INSTRUMENTAL INSTRUCTION		
Instrumental Instruction	8	8

Maximum of 8 additional credits may be used for general elective credit.

ENSEMBLE

Ensemble	4	4
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Maximum of 8 additional credits may be used for general elective credit.

GENERAL EDUCATION COURSES

English Composition/Literature	6	—
History of Art	6	—
History of Western Civilization	6	—
Physical Science Selection	3	—
Social Science Selection	3	—
General Education Electives	6	—

Maximum of 6 additional credits for the Degree and 12 for the Diploma may be used for general elective credit.

GENERAL ELECTIVES

Selected from a variety of course offerings to acquire minimum total graduation credits.	11-18	31-38
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Jazz Composition

The Jazz Composition Major is designed for students who have a strong interest in developing writing skills in the jazz idiom. Courses in the major 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 individualized jazz writing styles.

	DEGREE	DIPLOMA
CONCENTRATE COURSES		
Arranging	2	2
Jazz Composition	4	4
Jazz Counterpoint	4	4
Chord Scale Voicings for Arranging	2	2
Big Band Arranging and Score Analysis	2	2
A Survey of Jazz Composition and Arranging	2	2
Reharmonization Techniques and Modal Harmony	2	2
Music Copying and Calligraphy	4	4
Basic Keyboard Technique	4	4
Directed Study	2	2
Approved Specified Electives	2	2

CORE MUSIC COURSES

Arranging	2	2
Harmony	8	8
Ear Training	10	10
Notation	1	1
History (Jazz or Rock)	2	2

TRADITIONAL STUDIES COURSES

Traditional Harmony and Composition	4	—
Traditional Species Counterpoint	4	—
History of Music	4	—
Conducting	2	2

INSTRUMENTAL INSTRUCTION

Instrumental Instruction	8	8
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Maximum of 8 additional credits may be used for general elective credit.

ENSEMBLE

Ensemble	4	4
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Maximum of 8 additional credits may be used for general elective credit.

GENERAL EDUCATION COURSES

English Composition/Literature	6	—
History of Art	6	—
History of Western Civilization	6	—
Physical Science Selection	3	—
Social Science Selection	3	—
General Education Electives	6	—

Maximum of 6 additional credits for the Degree and 12 for the Diploma may be used for general elective credit.

GENERAL ELECTIVES

Selected from a variety of course offerings to acquire minimum total graduation credits.	11-18	29-36
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Composition

The Composition Major is designed 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.

DEGREE DIPLOMA

CONCENTRATE COURSES

Counterpoint	4	4
Contemporary Techniques in Composition	4	4
Style Analysis	2	2
Analysis Elective	2	2
Scoring for Strings	2	2
Scoring for Full Orchestra	2	2
Directed Study-Sonata Composition	2	2
Directed Study-Orchestra Composition	2	2
Approved Specified Electives	10	10

CORE MUSIC COURSES

Arranging	2	2
Harmony	8	8
Ear Training	10	10
Notation	1	1
History (Jazz or Rock)	2	2

TRADITIONAL STUDIES COURSES

Traditional Harmony and Composition	4	4
Traditional Species Counterpoint	4	4
History of Music	4	4
Conducting	2	2

INSTRUMENTAL INSTRUCTION

Instrumental Instruction	8	8
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Maximum of 8 additional credits may be used for general elective credit.

ENSEMBLE

Ensemble	4	4
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Maximum of 8 additional credits may be used for general elective credit.

GENERAL EDUCATION COURSES

English Composition/Literature	6	—
History of Art	6	—
History of Western Civilization	6	—
Physical Science Selection	3	—
Social Science Selection	3	—
General Education Electives	6	—

Maximum of 6 additional credits for the Degree and 12 for the Diploma may be used for general elective credit.

GENERAL ELECTIVES

Selected from a variety of course offerings to acquire minimum total graduation credits.	11-18	17-24
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Professional Music

The Professional Music Major is designed for students interested in acquiring a diverse music education in preparation for a career in contemporary music. The flexibility of this major permits a wide choice of subject areas from the many music electives offered at the college. Students may be interested primarily in arranging/composition and in performance, or they may wish to structure a more individualized major related to a unique combination of interests. Such a student-created major beyond the flexibility offered by the Professional Music Major is possible with appropriate guidance and approval of the college.

DEGREE DIPLOMA

CONCENTRATE COURSES

Majors in Professional Music select an individual concentrate program in accordance with college policy.	30	30
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CORE MUSIC COURSES

Arranging	2	2
Harmony	8	8
Ear Training	10	10
Notation	1	1
History (Jazz or Rock)	2	2

TRADITIONAL STUDIES COURSES

Traditional Harmony and Composition	4	—
Traditional Species Counterpoint	4	—
History of Music	4	—
Conducting	2	—

INSTRUMENTAL INSTRUCTION

Instrumental Instruction	8	8
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Maximum of 8 additional credits may be used for general elective credit.

ENSEMBLE

Ensemble	4	4
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Maximum of 8 additional credits may be used for general elective credit.

GENERAL EDUCATION COURSES

English Composition/Literature	6	—
History of Art	6	—
History of Western Civilization	6	—
Physical Science Selection	3	—
Social Science Selection	3	—
General Education Electives	6	—

Maximum of 6 additional credits for the Degree and 12 for the Diploma may be used for general elective credit.

GENERAL ELECTIVES

Selected from a variety of course offerings to acquire minimum total graduation credits.	11-18	31-38
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Music Production and Engineering

The Music Production and Engineering Major provides thorough training for students who intend to pursue careers as producers of sound recordings for records, film or video soundtracks, radio or television commercials, or any professional sponsor, while developing a solid musical background. Students receive intensive hands-on training in recording studio technology and procedures, and individual instructor-assisted time in the college's six professionally equipped recording studios culminating in the actual production of studio-quality master tapes. Students also study the business aspects of professional music production including production companies and contracts, promotion and distribution.

	DEGREE	DIPLOMA
CONCENTRATE COURSES		
Survey of Production and Engineering Careers	2	2
Fundamentals of Sound and Hearing	1	1
Ear Training for Producers and Engineers	1	1
The Business of Music Production	2	2
Modern Audio Recording	2	2
Mixdown	2	2
Music Production	4	4
Multi-track Recording Techniques	2	2
Directed Study Production	4	4
Approved Specified Electives	10	10

CORE MUSIC COURSES		
Arranging	2	2
Harmony	8	8
Ear Training	10	10
Notation	1	1
History (Jazz or Rock)	2	2

TRADITIONAL STUDIES COURSES		
Traditional Harmony and Composition	4	—
Traditional Species Counterpoint	4	—
History of Music	4	—
Conducting	2	—

INSTRUMENTAL INSTRUCTION

Instrumental Instruction	8	8
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Maximum of 8 additional credits may be used for general elective credit.

ENSEMBLE

Ensemble	4	4
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Maximum of 8 additional credits may be used for general elective credit.

GENERAL EDUCATION COURSES

English Composition/Literature	6	—
History of Art	6	—
History of Western Civilization	6	—
Physical Science Selection	3	—
Social Science Selection	3	—
General Education Electives	6	—

Maximum of 6 additional credits for the Degree and 12 for the Diploma may be used for general elective credit.

GENERAL ELECTIVES

Selected from a variety of course offerings to acquire minimum total graduation credits.	11-18	31-38
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A separate brochure detailing the technical aspects of the MP & E facilities is available on request from the Office of Admissions. The brochure also contains information regarding the musical and nonmusical background necessary to effectively participate and secure admission to this major. Also see the Facilities section of this catalog for further information.



Alumnus Arif Mardin ('58), (second from left) Grammy Award-winning producer/arranger and Vice President of Atlantic Records, is shown with noted Atlantic engineer and fellow alumnus Lew Hahn ('67) (right) before addressing students on advanced music production techniques.

Music Synthesis

The goal of the Music Synthesis Major is to provide students with a comprehensive education in the practical art of music synthesis. With an accent on real-time performance skills, the major covers the necessary skills for synthesizer programming, real-time control, and applications in composition, recording and live performance. Students receive training on the newest state-of-the-art instruments available and have weekly hands-on experience in supervised lab times. All aspects of electronic music synthesis — Analog, Digital and Hybrid Systems — as well as MIDI and other computer interfaces are explored. Practical applications for the music professional are emphasized.

	DEGREE	DIPLOMA
CONCENTRATE COURSES		
Analog Techniques	4	4
Functional Keyboard	4	4
Advanced Analog	2	2
Digital Techniques	2	2
Advanced Digital Techniques	2	2
Real-time Performance	2	2
Advanced Real-time Performance	2	2
Synthesis Systems	2	2
Advanced Synthesis Systems	2	2
Composition/Orchestration for Synthesis	2	2
Directed Study	2	2
Approved Specified Electives	4	4
CORE MUSIC COURSES		
Arranging	2	2
Harmony	8	8
Ear Training	10	10
Notation	1	1
History (Jazz or Rock)	2	2

TRADITIONAL STUDIES COURSES

Traditional Harmony and Composition	4	—
Traditional Species Counterpoint	4	—
History of Music	4	—
Conducting	2	—

INSTRUMENTAL INSTRUCTION

Instrumental Instruction	8	8
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Maximum of 8 additional credits may be used for general elective credit.

ENSEMBLE

Ensemble	4	4
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Maximum of 8 additional credits may be used for general elective credit.

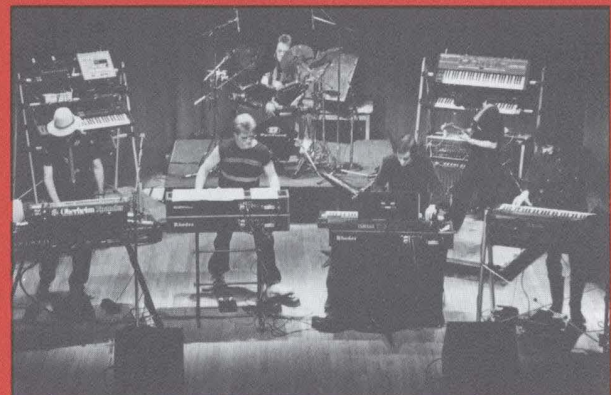
GENERAL EDUCATION COURSES

English Composition/Literature	6	—
History of Art	6	—
History of Western Civilization	6	—
Physical Science Selection	3	—
Social Science Selection	3	—
General Education Electives	6	—

Maximum of 6 additional credits for the Degree and 12 for the Diploma may be used for general elective credit.

GENERAL ELECTIVES

Selected from a variety of course offerings to acquire minimum total graduation credits.	11-18	31-38
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Music Synthesis Department Chairman David Mash (left) leads a student ensemble in a concert of electronic music at the Berklee Performance Center.

Film Scoring

The Film Scoring Major offers the compositional devices, scoring techniques and technical information needed for the composition of music for films and video. Student projects are performed and recorded under studio conditions and then synchronized to film or videotape and analyzed. Included in the major are studies of the psychological basis of music, as well as techniques on the Moviola related to click track synchronization, editing, free timing and overlaps.

	DEGREE	DIPLOMA
CONCENTRATE COURSES		
Counterpoint	4	4
Contemporary Techniques in Composition	4	4
Introduction to Film Music Composition	2	2
Film Composition	4	4
Film Music Editing	2	2
Scoring for Strings	2	2
Directed Study	2	2
Approved Specified Electives	10	10
CORE MUSIC COURSES		
Arranging	2	2
Harmony	8	8
Ear Training	10	10
Notation	1	1
History (Jazz or Rock)	2	2
TRADITIONAL STUDIES COURSES		
Traditional Harmony and Composition	4	4
Traditional Species Counterpoint	4	4
History of Music	4	4
Conducting	2	2
INSTRUMENTAL INSTRUCTION		
Instrumental Instruction	8	8

Maximum of 8 additional credits may be used for general elective credit.

ENSEMBLE

Ensemble	4	4
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Maximum of 8 additional credits may be used for general elective credit.

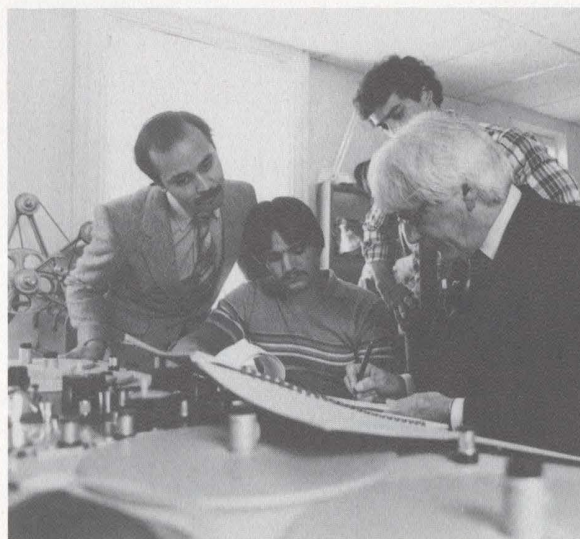
GENERAL EDUCATION COURSES

English Composition/Literature	6	—
History of Art	6	—
History of Western Civilization	6	—
Physical Science Selection	3	—
Social Science Selection	3	—
General Education Electives	6	—

Maximum of 6 additional credits for the Degree and 12 for the Diploma may be used for general elective credit.

GENERAL ELECTIVES

Selected from a variety of course offerings to acquire minimum total graduation credits.	11-18	17-24
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Academy Award-winning film composer Jerry Goldsmith (*Chinatown*, *Poltergeist*), (right) conducts Film Scoring seminar.

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, the District of Columbia and all overseas dependent schools participating in the Interstate Certification Compact.

	DEGREE	DIPLOMA
CONCENTRATE COURSES		
Scoring for Secondary School Ensembles	2	
Arranging for High School Jazz Ensemble	2	
Keyboard Class for Music Education Majors	4	
Instrumental Classes for Music Education Majors	8	
Elementary Class Methods	3	
Secondary Class Methods	3	
Vocal Methods and Materials	2	
Methods and Materials for Marching Band	1	
Instrumental Methods and Materials	1	
Prepracticum Apprenticeship	1	
Practice Teaching/Seminar	6	
Conducting	8	
Music Education Ensemble Workshop	4	
Recital Class	1	
CORE MUSIC COURSES		
Arranging	2	
Harmony	8	
Ear Training	10	
Notation	1	
History (Jazz or Rock)	2	

TRADITIONAL STUDIES COURSES

Traditional Harmony and Composition	4
Traditional Species Counterpoint	4
History of Music	4

INSTRUMENTAL INSTRUCTION

Instrumental Instruction	8
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ENSEMBLE

Ensemble	4
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GENERAL EDUCATION COURSES

English Composition/Literature	6
History of Art	6
History of Western Civilization	6
Physical Science Selection	3
General Psychology	3
Child Psychology	3
Philosophy of Education	3

Admission to the Music Education major must be confirmed by the chairman of the Music Education Department.



DESCRIPTION OF COURSES

Instrumental Studies

Berklee College of Music recognizes that the study of a musical instrument is a critical factor in the development of a professional musician. It is the starting point from which most musicians begin their musical experience and it remains at the center of their musical training, even as they broaden their aspirations to encompass other music career fields. Furthermore, it is as instrumentalists that many musicians find successful careers in the music profession.

The instrumental studies program at Berklee combines a variety of musical and educational approaches that are designed to develop in each student the performance skills necessary for the professional musician. Private instruction, technique classes, instrumental clinics, master classes with visiting professionals of renown and performing styles classes are combined with performance ensembles and/or instrumental labs to provide a well-rounded learning environment in which an emerging musician can grow.

Private Instruction

At the core of the instrumental studies program is private lesson instruction which provides students with individual guidance in developing the instrumental technique and craft necessary for competent performance. While the content of the private lesson material is established by each instrumental department chairman, individual instructors may develop supplementary materials and approaches that address the specific technical and stylistic needs of a given student.

Note: All private instruction carries 2 credits unless otherwise indicated.

BRASS

Complex musical challenges face today's professional brass musician and the private instruction program in the brass area is designed to meet these challenges. While recognizing the value of traditional training, the program emphasizes skills development in a wide variety of contemporary music styles. Students will pursue technical studies that will prepare them for lead, sectional and improvisational musical settings.

Trombone

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



Trumpet

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

French Horn

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

Tuba

Development of tone production, breathing and embouchure. Scales and arpeggios. Studies: Arban, Schlossberg, Borgdoni-Roberts. Solo and ensemble repertory. Role of the tuba as a sectional instrument in jazz, studio, orchestral and chamber ensembles.

WOODWINDS

The aspiring woodwind player faces a unique problem as he enters the world of the performance professional. Not only must he be proficient in all of the contemporary music styles, he must be technically prepared to perform on doubling instruments as well as his principal instrument. Berklee's private instruction program in woodwinds addresses this challenge with a diverse training program that allows students to study different instruments within the woodwind family while continuing to concentrate on their principal instrument. Training in lead, sectional and solo skills is emphasized.

Saxophone

Development and 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.

Flute

Development and 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 recording solos by name performers in professional music.

Clarinet

Development and 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.

Oboe

Development of tone production, breathing and embouchure. Theory

of tone production, breathing and 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.

VOICE

The private instruction program in voice has two primary goals: the development of a well-rounded, adaptable technique and the development of an individual, personal vocal style. These goals are achieved through a comprehensive training program that encompasses all of the styles of contemporary music.

Voice

Fundamental principles of tone production, breath control, diction and phrasing. Standard vocalese materials and studies. Techniques of group singing and exploration of stylistic interpretation. Appropriate repertoire in jazz, popular and traditional idioms. Concentration on solo and group performance with a variety of vocal and studio ensembles.

PIANO

The private instruction program in piano is designed to develop in the student a technique that will apply to acoustic and electronic instruments. Mixing traditional studies with contemporary approaches, the program recognizes and addresses the needs of today's keyboard professional to be competent in many musical styles.

Piano

Instruction in electronic keyboard techniques and combinations including synthesizer, acoustic piano, electric piano and clavinet.

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 repertoire. Analysis of recorded solos.

GUITAR

The emergence of the guitar as a dominant instrument in pop, rock and jazz styles has created a demand for a specialized kind of guitar instruction. Private instruction training at Berklee provides a diverse approach that balances traditional and contemporary techniques in both acoustic and electronic settings. Emphasis is on the development of a technique that adapts to both solo and rhythm section roles and prepares the player to meet all musical challenges.

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.

BASS

The private instruction program in bass allows the student to concentrate his training on acoustic and/or electric bass. With widely differing technical challenges, both of these instruments require a

comprehensive training program that blends approaches to traditional and modern uses of the bass. An emphasis is placed on the development of technique that allows the student to perform successfully in a wide variety of musical styles.

String Bass- Electric Bass

Techniques: 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.

PERCUSSION

Private instruction in percussion at Berklee means musical diversity. The percussionist's role is continually evolving with the emergence of new music styles. Comprehensive technique studies, exploration of varied styles and instrumental training on a variety of percussion instruments are the key elements in preparing the student percussionist to meet today's musical challenges.

Drum Set

Study of all the various time feels, independence, soloing, brush technique, snare drum technique and chart reading for drums. Required instruction on mallets and timpani only for performance majors. All other majors have optional study of mallets and timpani.

Mallets

Four-mallet technique, fundamentals of improvisation and chording. Required instruction on drums and timpani only for performance majors. All other majors have optional study of mallets and timpani.

STRINGS

While drawing heavily on traditional training, the private instruction program in strings also seeks to prepare the aspiring professional for contemporary music roles. The development of technique and its adaptation to both ensemble and improvisational settings is emphasized in a variety of styles.

Violin, Viola, Cello

Technique: scales, modes, chordal arpeggios and patterns in all keys and positions, with a variety of bowings and articulations. Ear-to-hand coordination development. Traditional Studies: D.C. Douris, Mazas, Whistler. Bach solo sonatas, partitas, suites. Jazz improvisation principles for string players. Principles of professional performance in a variety of idioms.

Instrumental Classes

These classes are offered to students who wish to acquire the technical fundamentals of an instrument other than their selected principal instrument. The content of the class, which is established by each instrumental department, is designed to acquaint the student with the technical challenges of the instrument and to raise him to a basic functional level of performance on the instrument. Instruction on a variety of musical instruments is offered.

Note: All class instruction in Instrumental Studies carries 1 credit unless otherwise indicated.

**Basic Keyboard
Technique 1**

For nonpiano majors. Comping, harmonic continuity; triads, seventh chords; melody and accompaniment. Standard songforms; blues. 2 credits.

**Basic Keyboard
Technique 2**

Continuation of Basic Keyboard Technique 1 for nonpiano majors. Advanced comping, voicings; additional melody with accompaniment. 2 credits.

Clarinet Class

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

Trumpet Class

Functional study of the trumpet. Solo and ensemble trumpet.

Trombone Class

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

String Class

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

**Instrumental Classes for
Music Education Majors**

These classes are intended for Music Education majors. The purpose of these classes is to provide students with a technical understanding of an instrument that will have practical application in elementary and secondary school music education programs. These classes include a survey of existing methods, materials and approaches that will be necessary to become a successful music educator, and are offered on a variety of musical instruments.

**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.

Note: All labs carry ½ credit unless otherwise indicated.

**Woodwind Lab —
Sectional 1, 2 and 3**

For woodwind principals. Emphasis on the development of the woodwind section for jazz ensembles.

**Woodwind Lab —
Reading 1, 2 and 3**

Reading studies in a variety of styles.

**Trumpet Lab —
Sectional 1, 2 and 3**

Instrumental lab for brass principals emphasizing the development of the trumpet section in the jazz ensemble.

**Trumpet Lab —
Reading 1, 2 and 3**

Instrumental lab for trumpet principals emphasizing reading studies in a variety of styles.

**Trombone Lab —
Reading 1 and 2**

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

**Vocal Lab —
Reading 1 and 2**

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

**Vocal Lab —
Sectional 1 and 2**

Introductory performance lab for voice principals designed to prepare students for solo and group activity in ensembles.

**Bass Lab —
Basics 1 and 2**

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

**Bass Lab —
Lines 1 and 2**

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

**Keyboard Lab —
Comping 1, 2 and 3**

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

**Keyboard Lab —
Reading 1, 2 and 3**

Instrumental laboratory for piano principals emphasizing reading studies in a variety of idioms.

**Keyboard Lab —
Repertory**

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

**Guitar Lab —
Chords 1 and 2**

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

**Guitar Lab —
Reading 1, 2 and Advanced**

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

**Guitar
Performance Lab**

For upper-semester guitar principals. Emphasis on group performance in a variety of idioms.

**Advanced Guitar
Performance Lab**

Continuation of techniques mastered in Guitar Performance Lab. 1 credit.

**Guitar Chord
Soloing 1 and 2**

Introduction to chord soloing. Playing and writing chord solos including reharmonization and walking bass lines.

**Guitar —
Advanced Sight-reading**

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.

Rock Guitar Lab

Reading and performance of right-hand rhythms, solos 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, folk fingerpicking and western swing.

Guitar Synthesizer Lab

Applications, scope and limitations of guitar synthesizers. Discussion of performance techniques and related problems.

Electronic Effects for Guitar

Hands-on training with current electronic devices. Use of guitar synthesizer, harmonizer, programmable bass/drums and digital delay.

**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.

Basic Percussion Lab

Instrumental lab for percussion principals emphasizing reading studies in a variety of idioms.

Drum Set Lab

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

Chart Reading

Combines the reading principles of Basic Percussion Lab with the playing principles of Drum Set Lab. Chart reading concentrates on the proper execution of figures and the mechanics and concepts used in reading a typical drum chart/lead sheet.

Fusion Lab 1

Incorporating the rhythms of other cultures into jazz and rock music for drum set.

Fusion Lab 2

Advanced analysis and use of rhythms of other cultures including odd time signatures. Incorporation of these rhythms into jazz and rock music for drum set.

Beginning Mallet Technique

A mallet lab focusing on basic techniques such as grip sticking, pedaling and dampening. Chord voicings and improvisation are developed as well as sight-reading.

Intermediate Mallet Technique

A continuation of Beginning Mallet Technique with further development of technique through specific exercises. Pedal and dampening techniques are stressed. Emphasis on jazz improvisation and comping.

Intermediate Improvisation — Mallets

Concepts of improvisation along with their execution. Tension-resolve patterns and the choice and application of modes are the principal topics.

Advanced Improvisation — Mallets

Improvisational concepts and their application to various styles of music.

Advanced Mallet Technique

Expansion and further development of the four-mallet technique. Topics include stickings, four-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 and reharmonization will be covered.

Comping for Mallet Players

Drills and exercises to speed up recognition and recall of basic chord types. Open and close voicing, tensions, and voice leading discussed and practiced. Style and variety also explored. Accompanying chordal ear training each week.

Marimba Performance Lab

A lab for advanced percussionists specializing in interpretations and transcriptions of baroque and classical literature. 1 credit.

Basic Time and Pulse

Application of basic rhythms and techniques to jazz and avant-garde music.

Orchestral Percussion Techniques

A lab-based approach to percussion repertory. Concentration on snare drum, bass drum, cymbals, accessories, xylophone and glockenspiel.

Orchestral Timpani Techniques

Lab for complete timpani repertoire. Material covered includes classical, romantic and contemporary periods with actual orchestral excerpts.

Percussion Performance Lab

Advanced performance lab for percussion principals emphasizing group performance in the contemporary percussion literature idiom. 1 credit.

Beginning Percussion Lab

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

Introduction to Timpani

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



Berklee Dean of Curriculum and alumnus Gary Burton ('62) (right) and alumnus Makoto Ozone ('83) are spotlighted during a concert by the Gary Burton Quartet at the Berklee Performance Center. Ozone also enjoys prominence as a solo performer and recording artist.

Intermediate Timpani Lab

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

Polyrhythm 1

Rhythm and meter studies including basic figures, metric modulations and superimposition.

Polyrhythm 2

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

Solo Construction — Drum Set

The drum set as a solo instrument. Analysis and concepts of fours, eights and full-chorus drum set solos. Concepts for "open drum solos," soloing over "vamps," "groove solos," "in time solos" and "out of time" solos. All styles will be covered.

Styles of Latin Percussion

Introduction to authentic rhythms from Brazil and the Caribbean. Emphasis on basic technique, ensemble rehearsal and ear training, polyrhythmic material, patterns for two conga drums, timbales and bongos in an ensemble setting. Incorporation of Latin styles for use on the drum set.

Double Bass Drum Studies

Style and technical coordination in the use of two bass drums in jazz and rock.

Concert Snare Drum Technique

Technique, interpretation and practical use of the snare drum in a solo context.

String Chamber Music

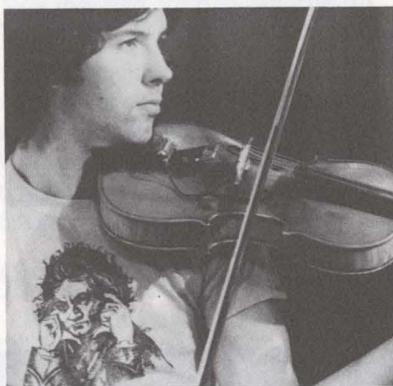
Small groups performing traditional music for strings. 1 credit.

String Performance Lab

Performance lab for string principals. Emphasis on group performance in a variety of idioms. 1 credit.

Improvisational String Lab

An improvisation lab which utilizes conventional and experimental concepts of basic jazz language, ear-to-hand coordination and melodic development. 1 credit.



Jazz Violin Lab

Advanced improvisational concepts and their application to strings. Reading charts with jazz phrasing, higher level bowing and left-hand development.

World Fiddle Group

Use of the fiddle in ethnic music: American (Appalachian, Texan, New England), Balkan, Latin, Swedish, Indian, Irish, as well as bluegrass and western-swing styles. 1 credit.

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.

Jazz/Rock Ensemble

A performance-oriented group that offers playing experience in the wide variety of styles found in contemporary music. An end-of-semester concert is usually scheduled.

The International Dues Band

A large concert jazz ensemble that features the playing of original music written specifically for this group by student composers. An end-of-semester concert is usually scheduled. 2 credits.

Latin Ensembles

Ensembles that perform various Latin American musical styles and explore different Latin American rhythms.

The Trombone Ensemble

A performance-oriented group playing arrangements written for ten trombones and rhythm section. Members of the ensemble are encouraged to create some of the music. Concerts are given.

Jazz Flute Ensembles

Groups performing contemporary jazz arrangements by Charlie

Parker, John Coltrane and Wayne Shorter as well as student compositions. Emphasis is on ensemble technique and improvisation.

Contemporary Fusion Ensemble

A small group ensemble exploring contemporary music including jazz, rock, Latin and some experimental idioms.

The Concert Band

Rehearsal and performance of traditional and twentieth century works for concert band. 1.5 credits.

Contemporary Wind Ensemble

Performance of modern pieces written by students specifically for this ensemble. Unique chamber woodwind, brass and percussion instrumentation. Outlet for Berklee composers.

Saxophone Quartet

A saxophone ensemble, performing a mixture of traditional and twentieth century music.

The Recording Band

A large jazz ensemble that plays original compositions by student writers. An end-of-semester concert is usually scheduled. 2 credits.

Commercial Pop-Rock Recording Ensembles

Training in the recording of band tracks for a variety of musical styles. Playing with prerecorded tracks, and involvement with other studio techniques.

Recording/Performance Session Ensemble

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

The College Singers

A choral ensemble to provide students with an exposure to a variety of twentieth century musical styles. Repertoire is carefully chosen from the distinguished works of leading composers. All music is sung from memory. 2 credits.

Gospel Choir

Large vocal ensemble with emphasis on traditional and contemporary gospel music.

Improvisational Styles Ensembles

Small ensemble with an emphasis on contemporary idioms including electronic experimentation.

The Jazz Composition Ensemble

An ensemble that performs student compositions in the contemporary jazz idiom. The repertoire includes polytonal pieces, free form and multi-movement works.

Jazz Sextets

The repertoire of these ensembles includes original music as well as compositions by Oliver Nelson, Horace Silver, Wayne Shorter and Slide Hampton.

Woodwind Trios, Quartets and Quintets

Woodwind trios, quartets and quintets that perform traditional and contemporary music.

Flute Choir

Rehearsal and performance of traditional literature for flutes with an emphasis on reading and interpretation. Includes flute choir materials for three, four and five parts.

Brass Choir

A brass choir that performs a mixture of traditional and twentieth century music.

Funk Bands

The performance of fusion and funk arrangements by Tom Scott, the Brecker Brothers and others, as well as student compositions.

The Avant-Garde Ensemble

Designed to cover free or atonal playing using a wide variety of sounds inside and outside the normal range of the instruments.

The Tower of Power Band

This ensemble is designed to provide performance/recording experience in contemporary, pop/funk styles of music. Music of the Tower of Power group is performed as well as original compositions.

The Recording Rhythm Section

An ensemble that emphasizes the development of recording studio skills for rhythm section.

Band and Vocal Recording Ensembles

An ensemble that gives training in a variety of studio techniques. Two sections of this ensemble are offered; one for vocalists, one for band.

Note: All ensembles carry 1 credit unless otherwise indicated.

Vocal Recording Ensembles

Experience in a variety of vocal techniques necessary in the recording studio. Solos, backgrounds, pop tunes and jingles.

Multi-Keyboard Ensemble

A small performance-oriented ensemble that utilizes many of the various keyboard instruments found in contemporary music. Using original compositions and arrangements, various electronic keyboards are integrated with acoustic instruments.

Show Band Vocal Ensembles

Top 40, show band, swing and night club style material. Some two-, three-, and four-part vocals as well as solos and head charts.

The Jazz Choir

Training in the performance of twentieth century vocal music including the styles of Ellington, Lambert, Hendricks and Ross, Singers Unlimited and others. Student arrangements may also be performed.

The Concert Choir

A mixed choir performing a wide variety of repertoire from baroque to contemporary with twentieth century music stressed.

The Contemporary Choir

A mixed vocal lab for all students. Performance of music in the pop, rock and Broadway idioms.

Keyboard Improvisation Ensembles

Discussion and playing of contemporary, bebop and other styles

of music for keyboards and rhythm section. Improvisation and comping in piano trio styles; use of original materials as well as standard jazz compositions.

Back Bay Brass

A jazz ensemble featuring arrangements and original compositions by composers/arrangers such as Rob McConnell, Bill Holman and Sam Nestico.

The Swing Orchestra

An ensemble that specializes in the playing of music from the Big Band Swing Era as well as Dixieland and novelty tunes.

Big Band Ensembles

Large ensembles that perform arrangements in a variety of contemporary jazz styles.

Big Band Ensemble with Vocals

A big band performing arrangements that include vocalists in the jazz, rock and show music styles. Techniques in playing for vocalists.

The Buddy Rich Ensemble

A big band ensemble that performs arrangements from the Buddy Rich band library.

The Woody Herman Ensemble

A big band ensemble that performs arrangements from the Woody Herman band library.

The Count Basie Ensemble

A big band ensemble that performs arrangements from the Count Basie band library.

Large Theater Orchestra

An ensemble that concentrates on music from Broadway shows

and offers experience in theater orchestra playing.

The Thad Jones — Mel Lewis Ensemble

A big band ensemble that performs arrangements from the Thad Jones — Mel Lewis band library.

8- and 9-Piece Jazz Ensembles

Medium-sized ensembles that perform arrangements in a variety of contemporary jazz styles.

Large Bebop Jazz Ensemble

A small band performing music in the bebop and post-bop jazz idiom. The book includes compositions by Parker, Gillespie, Silver, Shorter and others.

The Studio Orchestra

A large performance group that offers playing experience in a wide variety of contemporary popular music styles.

Small Theater Orchestra

Performance of various Broadway show scores written for smaller groups.

General Business Ensemble

Emphasis is on tunes and procedures for performing in general business or club date situations.

Dixieland Ensembles

Application of repertory and improvisational techniques in the Dixieland style.

Head Chart Ensemble

An improvisational ensemble working with lead lines, background lines and rhythm section. This ensemble emphasizes playing by ear.

Small Concert Jazz Ensemble

A group that primarily performs music created by members of the ensemble. Improvisational and ensemble skills are blended to allow for individual musical growth.

Rhythm Section and Vocal Ensemble

Rhythm section accompaniment for vocalists. Some arrangements, some head charts.

Piano Trio with Vocalists

Use of trio technique in a supportive role. Emphasis on the ability to interact successfully with vocalists.

Small Improvisation Ensembles

Workshops that deal with improvisation in the jazz and rock idioms.

Contemporary Small Ensembles

Small group performance in jazz, rock, swing and Latin idioms.

Small Band Ensembles

A variety of small band ensembles that utilize original compositions and arrangements, written in a variety of musical styles: jazz, rock, Latin.

The Horace Silver Ensemble

A small group ensemble performing two horn arrangements of originals and standards by Horace Silver.

Cannonball Adderley Ensemble

A small group ensemble performing music recorded by the Cannonball Adderley Quintet.

The Art Blakey Ensemble

A small group ensemble performing jazz compositions and arrangements of standards used by Art Blakey and the Jazz Messengers.

The Symphonic Orchestra

Rehearsal and performance of traditional and twentieth century works for symphonic orchestra.

Project Bands

A variety of ensembles that perform student arranging projects.

Recording String Sectional

Working with click-tracks. Adding string parts to prerecorded arrangements and other recording techniques.

Small Bebop Jazz Ensemble

An ensemble that performs jazz arrangements in the bebop idiom. Emphasis on both reading skills and improvisation.

7 and 5 Head Chart Band

An ensemble that emphasizes playing by ear. Spontaneous arrangements of standard tunes and jazz heads are created in class.

Improvisation Workshop

Training in improvisational techniques using standard tune materials. Learning through performance by ear; theory is used as reinforcement to experience.

Advanced Repertory Workshops

Harmonic analysis and performance of contemporary standard jazz repertoire.

Performance Studies

Improvisation for Guitar 1

Application of modes and pentatonic scales in performance with prerecorded rhythmic section tapes. Comping and melodic embellishment techniques in a variety of settings (Latin/rock, jazz/rock, fusion and blues).

Improvisation for Guitar 2

Application of altered scales derived from melodic and harmonic minor in performance with prerecorded rhythm section tapes. Melodic embellishment and phrasing; comping and rhythm techniques relevant to rock/flamenco, fusion, Latin/rock, samba and jazz waltz.

Improvisation for Guitar 3

Symmetric scales, additional altered modes; chord scale possibilities explored through harmonic analysis. Chord voicings and comping techniques in jazz, Latin, funk and ballad styles.

Improvisation for Guitar 4

Harmonic and melodic analysis of a variety of tunes to determine effective melodic embellishment, improvisation and effective accompaniment in the style of each tune. Performance with prerecorded tapes in mixture of styles and tempos.

Fundamentals of Improvisation for Percussion

Survey of performance techniques related to drum set solo and duet improvisation. Emphasis is placed on rhythm skill, coordination, thematic development and style integration.

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

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.

Advanced Improvisational Techniques for Bass

Application of modern and traditional techniques of improvisation for bass. Creating melodic and harmonic concepts through the tools of scales, arpeggios, modal harmony, reharmonization and rhythmic interpretation. Analysis and application of the principles of harmonic progression in improvisation.

Improvisational Theory

A discussion of advanced jazz improvisation. Analysis of contemporary forms and styles. An examination of the unique performance techniques and analytical devices used by a master player and innovator.

Chord Scale Theory in Improvisation

Designed for performers, this course will examine the application of chord scales to harmonic progression. Chord scale/chord symbol relationships will be covered within the context of improvisation. Melodic content in improvisation that involves sequences in fourths, upper-structure triads and other techniques will be discussed and analyzed using recordings and transcribed solos.

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 specifically prepared tunes. A variety of improvisational 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 principles through the use of chord scales, guide tones and other techniques.

Jazz Interpretation

Development of a personal and individual jazz style through emphasis on improvisational and interpretative techniques. Hearing, analyzing and playing selected transcribed solos of well-known jazz artists; individual and group improvisation.

Jazz Improvisation 1 and 2

Each class includes analysis and performance of common jazz forms and devices. Materials cover the variety of forms used in jazz to provide a repertoire of tunes most common to the jazz musician. Recordings and solo analysis of master players. Each class will con-



Grammy Award-winning producer/composer/recording artist Quincy Jones, a 1951 alumnus, is introduced to the audience at the Commencement Concert, which spotlighted Jones' music. He was awarded an Honorary Doctorate the following day at Commencement.

tain a small jazz group where students will be able to apply techniques. Offered on multiple levels from basic to advanced, depending on the proficiency of the participants.

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 a variety of forms used in contemporary music. Some repertoire development.

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 a variety of forms used in contemporary music. Some repertoire development.

The Bass in the Rhythm Section

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

The Drum Set in the Rhythm Section

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

Contrapuntal Jazz Improvisation for Pianists

Emphasis on walking bass lines 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.

Vocal Improvisation in the Jazz Idiom

Syllabic pitch and rhythmic exercises for the voice and application to a variety of styles. Analysis of various recording artists including Ella Fitzgerald, Sarah Vaughan, Al Jarreau, Mark Murphy and others.

Guitar Performance Styles

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

The Guitarist in the Recording Studio

Designed to prepare guitarists for work in a studio by exposing them to a variety of actual recording situations. Students will record individual parts on prerecorded tapes that represent various styles. Emphasis on selection of the proper instrument (or device), creating the right 'feel' and recording technique for each musical style.

Performance and Analysis of Bebop 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 40s and 50s are analyzed and performed.

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.

Vocal Performance Workshop

Preparing a student to perform vocally on a professional level. The student will learn microphone technique, how to introduce a song, pacing 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.

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 repertoire.

Diction for Singers

Rules for pronunciation of German, French, Italian, Latin 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 analyzing instrumental solos. Study of forerunners

of vocalese including Eddie Jefferson, Lambert, Hendricks, Ross and 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 nonvoice principal. Designed to acquaint instrumentalists with the 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.

The Musical Director

This course covers all aspects of being a musical director of a live concert presentation involving vocal music. Each student will be assigned to a specific faculty-directed concert as a production assistant and will write and conduct some of the music.

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



Noted trumpeter/flugelhornist Clark Terry (left) solos during a special guest appearance with the Berklee Concert Jazz Orchestra led by faculty member Herb Pomeroy (right).

and a piece such as *Petrouchka*, *The Rite of Spring* or *Symphonies of Wind Instruments*. 1 credit.

Conducting 3

This course is designed for the student who wishes to further his abilities in conducting. Emphasis is on refining conducting skills and expanding repertoire.

Rehearsal Techniques

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

Conducting 1 and 2 for Music Education Majors

Fundamental beat patterns, basic conducting technique, phrasing and articulation, problems of tempo. Discussion and study of terminology. Lab sessions for choral or instrumental application of classroom skills. Geared to the needs of public school music educators. Emphasis is on secondary school repertoire.

Conducting 3 and 4 for Music Education Majors

More detailed attention to typical choral and instrumental repertory with extensive analysis and application of rehearsal techniques as they apply to specific public school groups. More advanced lab sessions for application of classroom principles.

Performing Harmony Workshop 1 and 2

Playing harmony parts (second, third and fourth) to a given melody by ear through the use of guide tones. Discussion of chord progressions used in popular and standard songs.

Commercial Band Workshop

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

Recital Class for Music Education Majors

A performance class for Music Education majors. Students prepare for solo and ensemble presentations intended to demonstrate satisfactory proficiency on their principal instrument. 1 credit.

Woodwind Recital Class

Designed to prepare woodwind principals in the routining of traditional recital techniques. Students are familiarized with the presentation of solo and ensemble literature in a traditional recital setting. At least four recitals given each semester. 1 credit.

Ragtime and Fingertpicking Guitar

Analysis and performance of ragtime and Delta blues. Music by Mississippi John Hurt, Merle Travis, Chet Atkins and Reverend Gary Davis. Emphasis on student performance, research and building a repertoire of representative pieces.

Popular Singing Styles

A performance workshop for singers. Listening, discussion and analysis of technique and style through use of tapes and recordings. Course includes all aspects of song preparation and performances in various vocal idioms.

Jazz Singing Styles

Listening, discussion and analysis of the specific vocal techniques of jazz singers. Topics covered include lyrics, phrasing and style transcription of leading jazz vocal artists. Weekly song preparation and class performance experience.

Bass Performance Styles

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

Piano Accompaniment Techniques

Discussion and implementation of accompanying techniques using two pianos and/or invited instrumentalists. Use of style, rhythm and voicing techniques in a supportive role. Introductions, endings, transposition.

Music Education Ensemble Workshop 1, 2, 3 and 4

Concert band, marching band and choral experience with the materials and literature of elementary/secondary school music. 1 credit.

Repertory and Materials for Bass 1 and 2

Repertory and Materials for Percussion 1 and 2

Repertory and Materials for Guitar 1 and 2

Repertory and Materials for Piano 1 and 2

Repertory and Materials for Trombone 1 and 2

Repertory and Materials for Trumpet 1 and 2

Repertory and Materials for Woodwind 1 and 2

Designed to prepare the instrumentalist for performance of standard traditional literature.

Arranging and Scoring

Freshman Theory/Arranging

A variably paced course designed to allow the student to cover as much of the sequential arranging material as is educationally appropriate. Pacing is determined by initial placement testing, counseling and demonstrated ability. Instruction may include materials from Theory/Arranging 1 and Arranging 2. Variable credit depending on level/placement.

Theory

Basic music theory including discussion of pitch names, treble and bass clef, grand staff, ledger lines, major scales, intervals, triads, seventh chords, notation, dynamics and articulations. 3 credits.

Arranging 1

Basic music theory and review of fundamentals including rhythmic/melodic notation, scale and chord construction and terminology. Arranging studies of transposition techniques, the rhythm section, principles of melodic analysis and two-part writing. 3 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.

Chord Scale Voicings for Arranging

Five- and six-part writing for instruments. Application of voicings in seconds, thirds and fourths. Upper-structure triads, clusters and other nonmechanical voicings derived from chord scales. Extensive score analysis.

Continuation Study in Arranging 2

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

Continuation Study in Chord Scale Arranging

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

Commercial Arranging for Large Ensemble

Client-oriented writing. Routine concepts. Backgrounds for vocalists. Study of intros, endings and substitute chords used in commercial arranging. Brass and ensemble voicings applied to the studio orchestra. Study of string voicings and review of bowing techniques. Characteristics and limitations of writing for winds, strings, percussion and various orchestral combinations. Extensive score analysis.

Commercial Arranging for Small Ensemble

Small group arranging techniques applied to popular and

standard repertoire. A variety of instrumental combinations is explored.

Pop Style Vocal Arranging

Vocal arranging techniques in popular and jazz styles. Unaccompanied writing, piano and instrumental accompaniments, vocal notation and problems in group writing.

Writing Radio and Television Commercials

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

Role of the Arranger in Studio Production

To thoroughly prepare the arranger for all production duties that may be required from beginning to end of a recording project such as records, TV and radio commercials, music for film sound track and TV productions. Examination of the various tasks one may be involved in outside of the usual music writing area.

Rock Arranging for Live Performance

Emphasis on the rock rhythm

section. Three-part voicings, bass lines, instrumental backup for vocalists, group vocals, vocal combinations. Material drawn from contemporary rock repertoire.

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. Function of producers and A & R men. Marketing of materials.

Scoring for the Rhythm Section

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

A Survey of Jazz Composition and Arranging

A comprehensive study of the evolution of jazz arranging and composition from the 1920s to the present. Score analysis of representative works by Fletcher Hender-



son, Duke Ellington, Gil Evans, Thad Jones and others. Extensive listening. Written arrangements not required.

Instrumentation

A study of the woodwinds, brass and rhythm section instruments. Detailed discussion of the principles underlying instrumental construction, fingerings, tone quality and available writing styles. Discussion of technical strengths and weaknesses, range restrictions, instrumental flexibility and blending.

Scoring for Woodwinds

A study of all instruments of the flute, clarinet and double reed families. Score analysis and discussion of voicings, special effects and limitations of woodwinds in various musical situations.

Scoring for Percussion

Survey of the idiophonic, membrane and accessory families of percussion instruments. Demonstration and discussion of notation, range, techniques and effects. Scores from Broadway shows,

studio, orchestral, chamber and solo pieces.

Jazz Arranging for Small Ensemble

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

Music Copying and Calligraphy 1

Concentration on basics. For students who are not familiar with music copying materials and may be lacking certain notational skills. Emphasis on use of the pen, hand and eye coordination, and the study of printed music.

Music Copying and Calligraphy 2

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

Music Copying and Calligraphy 3

Beginning traditional and engraved-style copy work. Study of photo-ready copywork.

Big Band Arranging and Score Analysis

Methodology of big band arranging. Analysis of scores by contemporary big band arrangers such as Bill Holman, Thad Jones, Manny Albam, Graham Collier and Oliver Nelson. 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.

Advanced Commercial Arranging for Large Ensemble

Conceptual approach to the various commercial styles of writing for the studio orchestra. Exploration of routining possibilities. Special voicings, orchestral combinations and reharmonization techniques. Extensive score analysis.

Arranging for Theater Orchestra

Arranging for vocalists, instrumentalists and theater productions.

Arranging for High School Jazz Ensemble

Principles of writing for high school jazz ensembles with standard and mixed instrumentation. Range problems, rhythm section



Chick Corea (standing center stage) leads student musicians in rehearsal.

parts, special considerations for high school musicians. Examination of published scores.

Jazz Arranging for Large Ensemble

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

Advanced Jazz Arranging for Small Ensemble

Performance of student arrangements in class. Discussion of form, improvised solos and new developments in notational practice for small jazz ensembles.

Arranging for Contemporary Chamber Jazz Ensemble

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

Scoring for Strings

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

Line Writing

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

Arranging in the Style of Duke Ellington

Analysis and application of the band style of Duke Ellington.

Advanced Jazz Arranging for Large Ensemble

Analysis and application of principles found in the music of Gil

Evans, Thad Jones, McCoy Tyner. Extended application of modal and serial contrapuntal techniques to jazz ensemble arrangements.

Contemporary Arranging and Composition

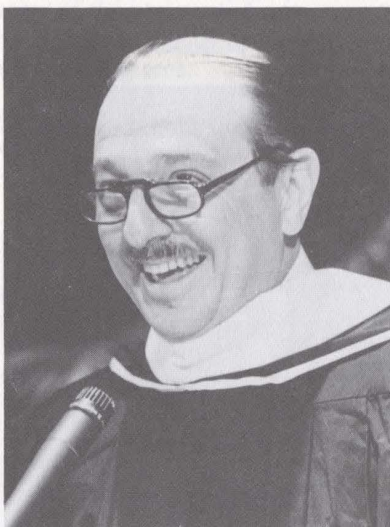
An overview of techniques, the primary objective being to place each technique in proper musical perspective. Development of individual creativity through conferences with the instructor. Written projects.

Scoring for Instrumental Ensembles in the Secondary School

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

Scoring for Full Orchestra

Orchestration techniques for full symphony orchestra.



Alumnus Arif Mardin ('58), Grammy Award-winning producer/arranger and Vice President of Atlantic Records, delivers the Principal Address at the Commencement Ceremonies.

Developing Short Cuts in Arranging

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

Arranger's Workshop

This course provides a small group of students, all of whom play brass or woodwinds, an opportunity to write arrangements which will be played and critiqued in class. No stylistic restrictions. Each student will have music played every second or third week.

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 under the musical guidance of the instructor.

Harmony

Freshman Harmony

A variably paced course designed to allow the student to cover as much of the sequential harmony material as is educationally appropriate. Pacing is determined by initial placement testing, continued counseling and demonstrated ability. Instruction may include materials from Harmony 1-4 and Reharmonization Techniques and Modal Harmony. Variable credit depending on level/placement.

Harmony 1

Basic harmony 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. Diatonic harmony, dominant and secondary dominant relationships. Chord patterns. Passing diminished chords. Minor key chord progression. Subdominant 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 resolutions. Melody-harmony relationships. Extended endings and turnarounds. Modulations, line clichés, 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 Considerations in Improvisation

Exploration of the relationship between improvisation and harmonic context. Analysis of harmon-

ically 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, Shorter and others will be included.

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.

Linear Harmony

Harmonic function as an outgrowth of linear melodic tendencies. Emphasis on aural develop-

ment, identification of characteristic chord progressions and reharmonization of tunes.

Advanced Harmonic Concepts

Emphasis on newer harmonic concepts to enable students to write and analyze tunes in the style of Mike Gibbs, Chick Corea and others. Discussion and use of non-functional harmonic techniques including multi-tonic systems, constant cycles and patterned material. Analysis of representative tunes.

Advanced Modal Harmony

Modal chord progression and melody using traditional, synthetic and other modes. Analysis of modal jazz compositions. Modal voicings emphasizing characteristic tones and spacing considerations. Use of polytonal and polymodal relationships in original compositions.

Contemporary Trends in Chord Progression

Analysis of contemporary jazz



tunes from various musical perspectives. Discussion of tunes by composers such as Herbie Hancock, Wayne Shorter and Keith Jarrett. Harmonization as a function of melody, inner lines and overall musical context. Use of these and other concepts in writing original tunes.

Post-Bebop Harmonic Innovations

Survey and harmonic analysis of music growing out of the bebop 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 1960s. Application of harmonic concepts through composition of original music.

Ear Training

Freshman Ear Training

A variably paced course designed to allow the student to cover as much of the sequential ear training material as is educationally appropriate. Pacing is determined by initial placement testing, continued counseling and demonstrated ability. Instruction may include materials from Ear Training 1-4 and Solfege 1-2. Variable credit depending on level/placement.

Ear Training 1

Development of basic ear training skills through singing and dictation studies. Triadic harmony studies and basic rhythms. Melodic studies in major keys. 3 credits.

Ear Training 2

Modern rhythm studies, diatonic seventh chord studies, further melodic studies in major keys. 3 credits.

Ear Training 3

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. 1 credit.

Ear Training 4

Modal singing and dictation studies. Interval studies, two- and three-part dictation. Basic atonal melodic studies. 1 credit.

Solfege 1

Development of sight-singing skills using the traditional movable "Do" method. Drills in rhythm, interval and pitch. Singing exercises in major keys through four sharps and four flats in G and F clefs. Some studies in minor keys. Harmonic studies. Part singing. Contrapuntal and harmonic dictation. 1 credit.

Solfege 2

Sight-singing and harmonic studies in all major and minor keys. C clef drills. Rhythm patterns of increased complexity. 1 credit.

Performance Ear Training for Winds, Strings and Mallets 1 and 2

Performance Ear Training for Keyboards 1 and 2

Performance Ear Training for Percussion 1 and 2

Performance Ear Training for Voice 1 and 2

Performance Ear Training for Bass 1 and 2

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony and timbre by ear and responding on the student's

instrument in class. Some dictation. Some nonsyllabic sight singing. 1 credit.

Harmonic Ear Training 1 and 2

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

Rhythmic Ear Training

Designed to improve the ability to sight-read and notate rhythms. Begins with recognition of simple, common rhythmic phrases and progresses to complete transcription of rhythms in recorded materials (baroque, Latin, disco, jazz).

Advanced Ear Training 1 and 2

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

Atonal Solfege 1 and 2

A continuation of solfege which will concentrate on atonal music. Please note that this course is recommended for students who have high potential in nontonal intervallic solfege. Prior familiarization with the text *Modus Novus* is advised.

Fundamentals of Transcription

A course designed to teach the student how to transcribe instrumental and vocal recorded material as found in jazz, pop and rock. Techniques for transcribing melody, harmony and bass lines. This course is especially recommended for those students wishing to extend their skills in identifying chord progressions and rhythms.

Jazz Solo Transcription

Transcriptions of recorded jazz solos from various periods. Classroom analysis and discussion.

Popular Song Transcription

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

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.

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 prac-

tice and his influence on other performers.

The Music of Charles Mingus

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

Style Analysis of Baroque to Neoclassic Music

Research into compositional practice and stylistic distinctions in music from the baroque to neoclassic periods. Analysis of representative works.

Style Analysis of Twentieth Century Music

Early twentieth century to the present. 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 the quartets to his work as a whole. Examination of the outstanding compositional characteristics of this important body of literature.

Bartok's Chamber Music

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

Early Chamber Music of Arnold Schoenberg

Analysis of the early tonal and free atonal techniques in Schoenberg's pre-1923 compositions. Examinations of the causes and effects of pre-serial techniques in twentieth century composition.

Traditional Forms in the Twentieth Century 1 and 2

A comprehensive survey of the forms which originated in the Renaissance, baroque and early classical periods, and their development and use by romantic and contemporary composers. Iso-rhythms, ground bass, variation, passacaglia and fugue are traced in detail from their earliest use to the twentieth century. Sonata, rondo, simple ternary and other forms are analyzed in detail and traced through the music of composers to the present day.

The Symphonies of Jean Sibelius

Analysis of the development of the Sibelius style from the first through the seventh symphonies. Methods by which the Finnish master utilized tone-color, motive development, beat modulation and modal counterpoint.





Analysis of Sonata Forms

A comparative, historical study of sonata forms from the baroque period to the present. Selective analysis of representative works by Scarlatti, Haydn, Mozart, Beethoven, Schubert, Chopin, Brahms, Debussy, Sessions and Carter. Emphasis on historical development and evolution of the sonata form.

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 led them into experimental areas of creativity.

The Symphonic Form in the Twentieth Century

Surveys the scope of the symphonic literature of the twentieth century from several points of view. Of paramount importance is an examination of the use of classically oriented forms and their relative importance to various composers. Individual approaches to instrumentation, the growing popularity of the concert band as a medium and the general concept of what constitutes a symphony.

Rhythmic Analysis

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

The Music of John Lennon

A brief review of Lennon's early years. Pre-Beatle influences. Analysis, projects and possible perfor-

mances of his music. Lennon's philosophical and political/world involvement through music and lyrics. Brief examination of his poetry.

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

Advanced traditional harmony and intermediate compositional procedures. Seventh chords, altered chords and modulation.

Contemporary Techniques in Composition 1 and 2

Specific techniques of traditional twentieth century composition. Technical devices such as quartal harmony, serial writing, polytonality and contrapuntal techniques. Assignments are directly related to each of these aspects of composition and are performed in class.

Directed Study in Sonata Composition

Sonata form. The composition of an extended three 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 ability to handle large orchestral groups in a characteristic and coherent manner.

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 form. Analysis of jazz standards. Arranging considerations applied as a means of enhancing a composition. Projects for small jazz group required.

Jazz Composition 2

Composition of extended jazz pieces. Use of motivic development. Discussion of form and content as it applies to extended composition in jazz. Examination of representative works by various jazz composers. Composition of a ten-minute piece required.

Choral Composition

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

Composition for Jazz Orchestra

Composition for jazz orchestra. A seminar for advanced students.

Advanced Jazz Composition

Development of an individual style of composition related specifically to jazz and the use of jazz performers. Emphasis on new forms and development of new techniques. Projects required for a large ensemble.

Composing for the Small Jazz Ensemble

Utilization of twelve-tone methodology in creating a one-movement, multi-section jazz concert piece.

Counterpoint

Traditional Species Counterpoint

Two-part counterpoint. Species and free counterpoint in traditional style.

Traditional Two-part Canon and Invention

Two-part canon and two-part invention in traditional style.

Traditional Three-part Fugue

Three-part counterpoint, three-part fugue.

Traditional Four-part Fugue and Motet

Four-part counterpoint, four-part fugue, motet in sixteenth century style.

Jazz Counterpoint 1

Study of the process for creating multi-line textures in a given melodic and/or harmonic situation. Voice leading, melodic analysis and embellishment, rhythm and form. Assigned written projects to emphasize the role of contrapuntal practices in arranging.

Jazz Counterpoint 2

Emphasis on the role which counterpoint plays in jazz composition.

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.

Twentieth Century Counterpoint

Twentieth century counterpoint including polytonal, nondiatonic and linear dissonant counterpoint. Rhythmic and imitative devices, contemporary fugue.

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.

Technique for Programmatic Film Music

The application and analysis of program music with emphasis on its use in film composition. The associative correspondence between compositional elements and physical/emotional conditions. Selected

film sequences are examined to determine and evaluate the composers decisions. Analysis of student examples composed according to given dramatic specifications.

Film Composition 1

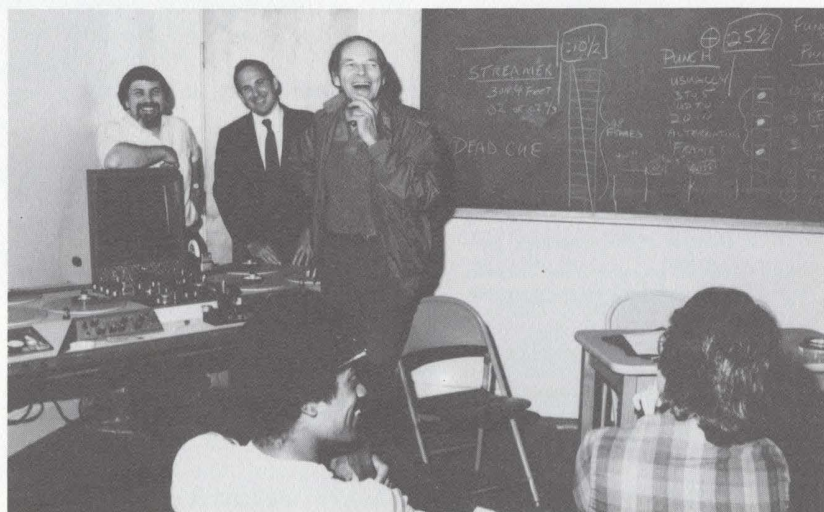
Writing music for specific film situations. The significance of composition and orchestration for attaining certain psychological results. Exposure to the use of click tracks for synchronization. Students conduct their projects which are recorded and later pre-viewed with the film for analysis.

Film Composition 2

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

History of Film Music

A detailed study of the history and development of film music from the silent film era to the pres-



Noted British composer/bandleader John Dankworth (standing at right) conducts Film Scoring seminar.

ent. Weekly analysis of important films and scores by prominent composers with extensive viewing of notable film sequences.

Introduction to Film Music Composition

A course designed to help determine the aesthetic relationship between film and music. Discussion of the many functions of film music with analysis of its most effective application to dramatic situations. Extensive viewing of films. Filmmakers as occasional guests.

Film Music Editing

A technical course including class instruction, weekly private lab work and experience on 16 and 35 mm equipment. Techniques include: taking cue sheets, splicing, A and B reel editing, music library tracking. Building click loops and music tracks for dubbing.

Directed Study in Film Scoring

A comprehensive outlet for material and technique acquired in all prerequisite courses and completion of required graduation project. After independent analysis of a major film and its score, students will compose and conduct original music for a complete film of reasonable length. The score will be recorded and synchronized to the film and screened on an individual basis.

Music Production and Engineering

Introduction to Music Production and Engineering Techniques

Survey of skills necessary for efficient production of master tapes. Overview of recording studio

technology and procedures. Business aspects from budgeting to promotion. Creative aspects from concept development through final mixdown.

Survey of Production and Engineering Careers

The roles and responsibilities of music producers and recording engineers from idea inception to final disc pressing. Sound production for records, videotapes and commercials including recording procedures and an overview of new studio technologies, career guidance and guest lecturers.

Fundamentals of Sound and Hearing

An introduction to the physics and perception of sound with an emphasis on the nature of hearing

Ear Training for Producers and Engineers

An in-studio listening and analysis approach to recognizing standard styles and techniques, natural and artificial elements of ambience and spatial characteristics, effects of signal processing including equalization, compression, reverb and others. Comparisons of a wide variety of simple and complex musical examples, "mix analysis" of current recordings. 1 credit.

The Business of Music Production

The efficient use of all resources necessary for master production: time, money and personnel. Review of production contracts, client relations, preproduction planning and scheduling, copyright protection,



Commercial Arranging Department Chairman Robert Freedman (standing at right) conducts the Berklee Studio Orchestra during a recording session.

and related consequences in music production. Dynamic characteristics of periodic systems: frequency, amplitude and waveform. Development of vocabulary to describe and explain elements of pitch, loudness and timbre. 1 credit.

applicable union considerations and studio production procedures.

Modern Audio Recording

Multi-track recording and sel sync configurations. Recording

consoles: design, function and signal flow. Principles of signal processing: reverberation, echo, equalization, compression, noise reduction and effects. Characteristics of studio quality microphones. Introduction to digital audio systems: automation, time code and recorders.

Music Production for Records

A study of the creative and business aspects of record production. Lectures on the financial structure of record companies, budgeting and cost control for development of new artists, production agreements and royalty structures for artists and producers, etc. Creative topics covered include analyzing songs and planning for master productions. Two-track and multi-track projects required.

Music Production for Film and Television

The production aspects of recording music for film and TV: aesthetic considerations, technical preparation in pre- and post-production and business/legal implications. Record utilizing film and video/audio synchronization. Projects: recording of Film Scoring majors' compositions, using synchronization devices.

Music Production for Radio and Television Commercials

Music for broadcast advertising from concept to finished product. Familiarization with equipment and techniques unique to the "jingle" industry. Each student will produce commercial masters.

Multi-Track Recording Techniques

Emphasis on recording techniques including microphone place-

ment, console and signal flow, editing and live recording. Discussion and utilization of limiters, compressors, noise gates, digital delay and other signal processing equipment used in the multi-track recording process.

Directed Study Production 1 and 2

A two-course senior sequence. Directed 1 is semitutorial. Lecture topics include the basics of digital recording theory, video as a medium, and continuations of various business topics: foreign royalties, subsidiary rights, master license agreements, etc. Students produce 24-track projects.

Mixdown 1

The functional operation of equipment used in multi-track mixdown of master tapes. Console flow logic, function and use of equalizers, limiters, various out-board signal processing gear and professional tape recorders. Mixing of prerecorded multi-track tapes.

Mixdown 2

Advanced mixing techniques via in-class faculty demonstrations and student participation emphasizing professional industry standards including an introduction to automation and sophisticated digital reverberation devices. Mixing of 24-track library tapes and production of students' projects.

Advanced Recording Techniques

Further development of mixing techniques, use of processing equipment and 24-track tape recorder functions, sophisticated digital reverb and video/audio interlock.

Studio Equipment Maintenance

Equipment maintenance in the modern recording studio. Topics will include preventive maintenance, basic trouble shooting, equipment calibration and use of test equipment.

Location Recording and Sound Reinforcement Systems

Techniques for recording and reinforcing music on location. Commonly encountered acoustical problems, and an investigation of equipment and techniques used to overcome them.

Sound Reinforcement Lab

Students will assist the audio staff at concerts and rehearsals in the Berklee Performance Center.

Sound Reinforcement and Recording for Musicians

For non-MP & E majors who wish to learn the principles of sound reinforcement encountered in clubs or recital halls. Emphasis on effective interaction with engineers, both in concerts in large halls and in recording studios.

Sound Reinforcement Lab for Musicians

Enables musicians to have hands-on experience that applies the principles and techniques of Sound Reinforcement and Recording for Musicians to practical situations including the Performance Center location.

Masters Engineering Lab

Combining previously learned recording and mixing techniques including automation and signal processing. Emphasis is on meeting professional standards in the final mix.



Faculty member Herb Pomeroy instructs student on the techniques of arranging.

Music Entertainment Law and Contracts

Techniques by which independently produced records and other entertainment products are commonly packaged and funded. Types of production companies, tax advantages to investors and distribution of revenues. Overview of the promotion and distribution of the product itself.

Music Synthesis

Introduction to Performance Synthesis

A survey of synthesis past and present with emphasis on the use in live performance. A wide variety of instruments will be examined and their uses demonstrated. Guest lecturers and performances.

Applications of Special Effect Devices in Live Performance

The use of special effect devices as an augmentation to live performance sounds. Connections, headroom, technical and musical applications. Students will examine equipment such as digital delays, compressors, distortion boxes, chorus, flangers, reverberators, and discuss their use in the creation of a personalized instrumental sound.

Analog Synthesis Techniques

An introduction to analog synthesis techniques. The development of skills for the aural understanding of sound and its reconstruction at the synthesizer. Students will learn about basic synthesizer modules and their applications in contemporary synthesis equipment. In addition to classroom time, students will be supervised in weekly hands-on practice session in the synthesis lab.

Advanced Analog Techniques

A continued study of analog and analog/digital hybrid instruments and their use in more sophisticated systems. Studies in real-time applications as well as recording applications. Students will apply techniques learned in class to music synthesis projects. In addition to classroom time, students will be supervised in weekly hands-on practice sessions in the synthesis lab.

Digital Synthesis Techniques

Exploration of FM digital technology and the application of real-time digital systems. Continued studies in the aural analysis of sound. Programming these instruments as well as performance applications will be covered. Students will use the microcomputer as a programming aid. In addition to classroom time, students will be supervised in weekly hands-on practice sessions in the synthesis lab.

Advanced Digital Synthesis Techniques

Continuation of studies in digital technologies. Digital sampling and manipulation of sound, FM synthesis, and additive synthesis with advanced digital synthesizers will be covered. Students will apply techniques learned in class to music synthesis projects. In addition to classroom time, students will be supervised in weekly hands-on practice sessions in the synthesis lab.

Real-Time Performance Synthesis

The use of velocity and pressure-sensing keyboards, wheels, knobs, joysticks and pedals to achieve phrasing, dynamics and special effects. Basic MIDI applications in performance set-ups will be discussed. In addition to classroom time, students will be supervised in weekly hands-on practice sessions in the synthesis lab.



Advanced Real-Time Performance Synthesis

Continuation of performance applications with the accent on instrumental techniques as applied to synthesizers. Live performance situations with sophisticated equipment and complex MIDI problem solving will be presented. In addition to classroom time, students will be supervised in weekly hands-on practice sessions in the synthesis lab.

Synthesis Systems

Exploration of MIDI, drum machines, sequencers, micro-computers and their applications in real- and nonreal-time usage. An examination of interface problems and their solutions. Students will apply techniques learned in class to music synthesis projects. In addition to classroom time, students will be supervised in weekly hands-on practice sessions in the synthesis lab.

Advanced Synthesis Systems

Continuation of studies in complex MIDI environments, larger computer-based systems and real-time applications. Students will employ these systems in creating their own projects. In addition to classroom time, students will be supervised in weekly hands-on practice sessions in the synthesis lab.

Composition/Orchestration for Synthesizer

Techniques of writing for the synthesizer utilizing all the power of timbre layering intrinsic to electronic music systems. Analog, digital and hybrid equipment will be explored as to their individual timbral characteristics. Students will apply techniques learned in class to

music synthesis projects. In addition to classroom time, students will be supervised in weekly hands-on practice sessions in the synthesis lab.



Founder and Chancellor Lawrence Berk (right) presents the Honorary Degree of Doctor of Music to band-leader Woody Herman.

Directed Studies in Synthesis

Production of the required graduation project. Individualized attention and independent laboratory work to this end. The project will be in accord with the student's objectives in synthesis and will be realized through live performance, studio synthesis or composition. Students will be scheduled for weekly hands-on practice sessions in the synthesis lab.

Computer/Synthesis Applications for the Writer

A user's course in the application of computers and synthesizers in the realization of a composition. Students will apply techniques learned in class to realize their own original compositions.

Computer/Synthesis Applications for Music Producers and Engineers

A user's course in the application of computers and synthesizers in studio production and engineering. Students will apply techniques learned in class to music production projects utilizing synthesizers.

Computer/Synthesis Applications for Film Scoring

A user's course in the application of computers and synthesizers in film scoring. Students will apply techniques learned in class to film scoring projects utilizing synthesizers.

Songwriting

Survey of Popular Song

An overview of the contributions which songwriters have made to twentieth century American culture. Included will be a history of the sources of, and the trends in, various popular American song styles including operetta and subsequent show-tune styles, gospel music, the blues, "standards" of the 30s and 40s, folk and country music, rhythm-and-blues and early rock-and-roll, and the more contemporary and progressive styles of rock, pop and new wave music.

Songwriting 1

Composition of songs using techniques introduced in *Survey of Popular Song*. Student projects, in a lead sheet format, cover various styles. The student will develop a strong sense of form, melody, harmony, bass line development and placement of hook, etc.

Songwriting 2

Intensive composition of pop songs. Student projects in several styles, arranged for vocals and small ensemble.

Lyric Writing 1

Analysis of the lyric aspects of pop songwriting: form, rhyme, rhythm of language, images and lyric hooks. Examples of the various aspects from both past and current hits.

Lyric Writing 2

Composition of lyrics using techniques gained in *Lyric Writing 1*. Student projects cover various uses of form, approaches to hooks, use of thesaurus and rhyming dictionary, writing to existing melody, collaboration with composer, "work sheets," rhyming techniques and form/function relationships.

Home Recording

Practical knowledge of the most cost effective ways to make song demos at home: using 4-track cassette format, with drum machine, synthesizer, sequencer, delay units, reverb units and equalizers.

The Business of Songwriting

Materials covered include protecting the song, copyrights, contracts, making and marketing a demo, publishers, royalties, mechanicals, record companies, producers, ASCAP, BMI, SESAC, etc.

Directed Study in Songwriting

Emphasis on individualized instruction which will give student songwriters the opportunity to absorb technical approaches and apply them to various songwriting challenges under the musical guidance of a member of the songwriting faculty.

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 period. 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.

Improvisation in World Music

History and analysis of the role of improvisation and ornamentation in world music. Cultures to be examined include Eastern European, Asian, Middle Eastern, European and American. Tapes and transcriptions will be used, guest lectures.

Chamber Music of the Romantic Period

Historical analysis and examination of the chamber literature of the 1800-1900 period. Survey of form and content of representative works by Schubert, Brahms, Saint Saëns, Franck and Tchaikovsky.

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 develop a knowledge of the various periods, styles and forms.

The Bop Masters

An in-depth survey of the principal instrumental soloists, vocalists, vocal groups, arrangers and composers of the bebop 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 saxophone in jazz. Emphasis on the various styles of major players. Study of Hodges, Parker, Adderley and others through tapes and transcriptions. Course will also cover the usual alto saxophone 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.



Vocalist Mabel Mercer is congratulated by Founder and Chancellor Lawrence Berk after being awarded the Honorary Doctorate.

Survey of Guitar Styles

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

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. Studies of Hawkins, Young, Coltrane, Rawlins 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. Studies of Teagarten, 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. 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 important innovators in the field.

Survey of Drum Styles

A study of the development of the jazz drummer. Analysis through recordings and transcrip-

tions of various playing styles. 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. Studies of Ella Fitzgerald, Lambert, Hendricks and Ross, and other notable contributors to the development of jazz singing.

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.

Survey of Jazz Violin Styles

An overview of the history of jazz violin with special emphasis on the work of major innovators: Venuti, Grappelli, Asmussen, Smith, South and Ponty. Record-

ings and transcriptions used to analyze improvisational approaches, bowing, tone and left-hand technique.

Survey of Popular Song

The purpose of this course is to provide the student with an overview of the contributions which songwriters have made to twentieth century American culture. Included will be a history of the sources, and the trends, in various popular American styles including the blues, standards, show tunes, country music, and the more contemporary and progressive styles of rock, pop and new wave. This course will also introduce the basic technical and analytical tools of song composition.

Music Education

Elementary Classroom Methods

Methods and materials for the instruction of general music in the elementary school. Preparation of lesson plans, formulation of principles for planning an entire musical curriculum. Selection and presenta-



Faculty member Jeff Stout (center) and alumnus Pat LaBarbera ('67) (right) perform with Buddy Rich at Newport Jazz Festival.

tion 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

An overview of music education in the secondary school. Concepts and approaches to the organization and development of a music curriculum as applied to general music, instrumental and choral programs. Special attention focused on the adolescent. Motivational concepts, administrative organization, student/teacher relationship, community involvement, the special student, cultural backgrounds and evaluational procedures. 3 credits.

Vocal Methods and Materials 1 and 2

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

Methods and Materials for Marching Band

An overview of basic marching band techniques. Emphasis on the study of commands and maneuvers, color guard techniques and charting procedures necessary for the development of half-time shows. 1 credit.

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. 1 credit.

Prepracticum Apprenticeship

Assigned practical experience in elementary and secondary schools in the Greater Boston area. Minimum of thirty hours fieldwork at the practice teaching site. Weekly evaluation of teaching experiences through group discussion. 1 credit.

Practice Teaching/Seminar—Major Certification Grade Level

Student teaching experience in elementary or secondary schools. A minimum of 300 clock hours practice teaching in Kindergarten to Grade 9 or Grades 5 to 12 is required. Critique and evaluation of problems encountered in student teaching assignments in the public schools. Weekly seminar meetings

are supervised by the Music Education Department Chairman. 4 credits.

Practice Teaching/Seminar—Minor Certification Grade Level

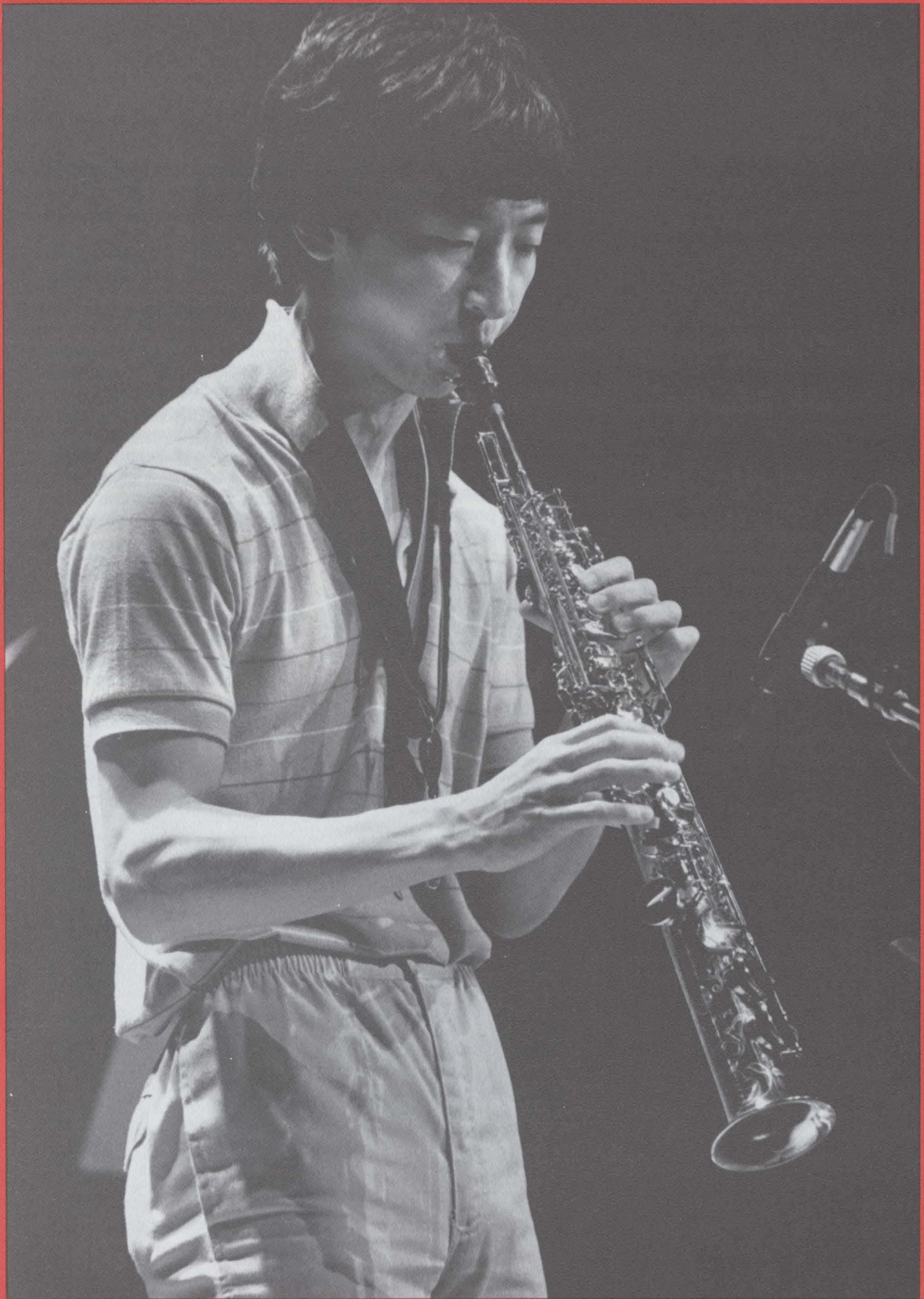
Student teaching experience in elementary or secondary schools. A minimum of 150 clock hours practice teaching in Kindergarten to Grade 9 or Grades 5 to 12 is required. Critique and evaluation of problems encountered in student teaching assignments in the public schools. Weekly seminar meetings are supervised by the Music Education Department Chairman.

General Music

Legal Protection of Musical Materials

The securing and maintaining of rights under common law and statutory copyright, including the pan-





oply of protected rights and their infringement. Public domain considerations and performance rights. Problems of joint, coauthored and commissioned works and of sale, license or assignment and divisibility. Organized protection through ASCAP and BMI. Tax aspects of owning copyrights.

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, managers, publishers and producers, instrument sales, operating a music studio and store and other aspects of the music business. Guest lecturers.

Understanding the General Business Field

The purpose of this course is to deal with the more basic elements of the "general business" world; weekend gigs, weddings, "cover bands," etc. Utilizing guest lecturers from the music business and the faculty, discussion topics will include self-promotion, equipment purchasing, handling finances, repertoire development, making contracts and pursuing opportunities. This course is of special interest to students looking to enter the commercial music market.

Musical Instrument Repair

Solving problems in the repair of brass, woodwind, string and percussion instruments. Theory is combined with practical application.

Saxophone Reconditioning

Techniques and standard procedures for overhaul of the saxophone. Dent removal, leveling of

tone-holes and rod straightening. Theory is combined with practical application.

Flute Reconditioning

Technique and standard procedures for overhaul of the flute. Disassembly, repadding, dent removal, cleaning, recorking and reassembly.

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. Field trips and guest lectures by local repairmen.

Introduction to Piano Technology

Principles of the tuning and repair of acoustic pianos. Lecture/demonstrations with emphasis on current methods of piano construction and survey of tuning techniques.

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 to be used in performance.

Elements of Theater Production

Staging and directing musical productions, acquisition of materials, budgeting, organization of production staff. How to audition, responsibilities of production

departments, conducting rehearsals and performances. General study of dramatic styles and history of theater styles.

General Education

English Composition/Literature 1 and 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 various literary forms. Emphasis on the meaning 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 are explored in the context of a survey of poetry, both traditional and modern.

Writing Poetry 1 and 2

An intensive 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 (Eliot and Cummings) and the use of biblical sources (Wallace, Stevens, Eliot and Cummings).

Theater of the Absurd

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

Creative Writing 1 and 2

An intensive workshop focusing on techniques and devices applicable to prose writing such as point of

Note: All general education courses carry 3 credits unless otherwise indicated.

view, character development, dialogue, interior monologue and psychological time.

Reviewing Records and Live Performances 1

Emphasis on the basic techniques used in writing reviews: description, interpretation, comparison/contrast. Class analysis of a wide variety of reviews and of the fundamentals of contemporary reviewing. Students will gain experience by writing reviews both in and outside of class.

Reviewing Records and Live Performances 2

As an extension of the basic techniques of review writing, students will write reviews targeted toward different types of readers. Class analysis and discussion of a

variety of periodicals and newspapers so that students can gain experience in writing for particular audiences.

Between Poetry and Music

An exploration of the relationships 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.

The Later Novels of Herman Hesse

A study of *Siddartha*, *Steppenwolf*, *Narcissus and Goldmund* and *The Glass Bead Game*. These works are related to Hesse's interest in

Freudian and Jungian psychology, Eastern religion, mysticism and music.

The Satiric World of Evelyn Waugh

The reading and discussion of several short novels of the English writer who has been called the funniest and most witty satirist of the twentieth century. The course deals with satire in the widest possible sense of the term and the relationship between Waugh and contemporary satirists such as Woody Allen, Lenny Bruce and Richard Pryor.

Contemporary American Literature

Selected readings 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.

History of Art 1

Prehistoric to Gothic periods. A survey of painting, sculpture and architecture from Prehistory, the ancient Near East, Egypt, Greece, Rome, Byzantium, the Early Middle Ages, and the Romanesque and Gothic periods. Slide lectures are supplemented by viewing works at the Museum of Fine Arts.

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 and abstraction. American art from the colonial period to today. Slide lectures and museum viewing.

Approaches to the Visual Arts

Technical, analytical and interpretive approaches to painting, sculpture, architecture, drawing and prints. Discussions of the technical methods used by artists and of compositional principles. Interpretation of works of art in terms of style and quality. Readings and classroom discussions will be supplemented by visiting Boston art collections.

History of Western Civilization 1

A survey of the history of Western man from the time of the ancient Greeks to the Renaissance. Introduction to the methods and objectives 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 AD to the present. Continued examination of the major cultures and the goals of historical studies.

Recent and Contemporary History

Seminar on selected topics of historical significance in the twentieth century including origins of the world wars, problems of nuclear proliferation and the Cold War.

Israel and the Old Testament

Development of the 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 nineteenth and twentieth centuries including the industrial revolution, slavery and abolition, the Depression and the war in Vietnam.

Ideologies and Modern Politics

Theory and practice in twentieth century governments. The course examines communism in the Soviet Union, nationalism in the Third World, nazism in Germany and democratic capitalism in the United States.

International Relations

War and peace: the global struggle for power behind the news. Nuclear weapons, balance of power, modern diplomacy, world public opinion and international law.

Development of Political Thought

A survey of political thought from the ancient Greeks to the modern democratic historical context and theoretical content of such important authors as Aristotle, Augustine, Machiavelli, Locke and Thoreau.

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, and the evolving position of Christianity in the Roman Empire, from a persecuted sect to a favored religion.

French 1 and 2

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

Spanish 1 and 2

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

Principles of Acoustics of Music

A survey of the acoustical phenomena relating to music. The nature of vibration, hearing, pitch, waveforms and timbre. Study of the general characteristics of the production, transmission, and effects of vibrational phenomena.

The application of acoustical principles to intervals, scales and tuning systems.

Electro-Acoustical Technology

An examination of the basic design and function of the electro-mechanical sequence leading from microphone input through its modification by mixers, filters, loudspeakers and equalizers. Principles of magnetic tape recording, stereo, multiplexing, and signal processing equipment including noise reduction systems and reverberation delay systems. Study of digital recording and digital sound reproduction.

Instrument Acoustics

A study of the acoustical properties of woodwind, brass, string-bow, percussion and fixed-pitched string instruments. Included are edge-tone, single reed and double reed instruments; trumpet, trombone and horn; violin, viola, cello and bass; piano, harpsichord and harp; drums, vibraphone and miscellaneous percussion. Emphasis on the better musical use of these instruments through the understanding of acoustical laws.

Theory of Sound, Acoustics and Recording

Characteristics of typical sound sources; vibration, radiation and spectrum. Principles of analog recording: mechanical, electrical and magnetic methods. An introduction to microphones and loudspeakers. Behavior of sound in rooms. Acoustical considerations in recording technique and sound reproduction.

Survey of Electronic Music Instruments

Principles of the electronic transduction of mechanically generated sound. Study of elec-

tronic keyboards, electric guitar and bass and related outboard equipment. Comparison of analog and digital synthesizers. The computer as an audio signal generator.

Mathematics of Producers and Engineers

A review of topics in general mathematics from longhand and calculator arithmetic procedures to basic trigonometry. Special emphasis on business and financial operations; planning, budgeting, cash flow and accounting procedures.

Urban Sociology in America

A survey of American sociology that uses urban materials to encourage students to explore their own surroundings while employing the tools of sociological analysis.

Philosophy of Education

A philosophical inquiry into the purpose and practice of education, with special emphasis upon educational theory, dialogue, critical thinking and creativity.

Philosophy of Religion

An examination of religion defined as the experience, practice and codification of Grace, with special attention to creation theories and unitive thinking. Focus on Platonic cosmology and one or more of the major religions of the world.

Ethics

Conducted as a basic introduction to philosophy, this course searches for the roots of Western values in the life and times of Socrates.

Introduction to Logic

A partial survey of Western philosophy, introducing students to basic patterns of rational discourse and philosophical argument.

Aesthetics

A discussion of the practice, the function, the experience and the requirements of art. Readings from philosophers and artists usually including Plato and Stravinsky.



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 right living. Some references to the history of Zen (in China, Japan and America), 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 and methods of measurement.

Child and Adolescent Psychology

The effect of learning principles upon child and adolescent behavior. Application of educational problems to musical growth and motivation in learning. The relation of social psychology to classroom situations.

Foundations of Creativity

An investigation into the psychological, social and philosophical sources of creativity. An interdisciplinary approach that considers the lives of artists, the social and historical situations of creative people and current philosophical and psychological theories. Emphasis on dialogue and self-analysis by the student.

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. Special attention to Jung's reflections upon Anima-Animus, the Shadow, Mandala symbolism and life after death. Some reference to Jung's analysis of dreams, neurosis, psychotic fantasies and religious symbolism.

Jungian Psychology and Philosophical Mysticism

The mystical side of Jungian thinking. Interpretation of storytelling and myth. Focus is on archetypes and hearing the music of the soul in the richness of literary symbolism.





MUSICAL AND EDUCATIONAL FACILITIES

Berklee offers a wide range of facilities which have been specifically designed to help you realize your goal of becoming an effective music professional. These include facilities for the performer, facilities to maintain reference materials and technical studio/laboratory/class facilities. The college is actively involved in utilizing today's music technology to assist the teaching/learning process in every possible way.

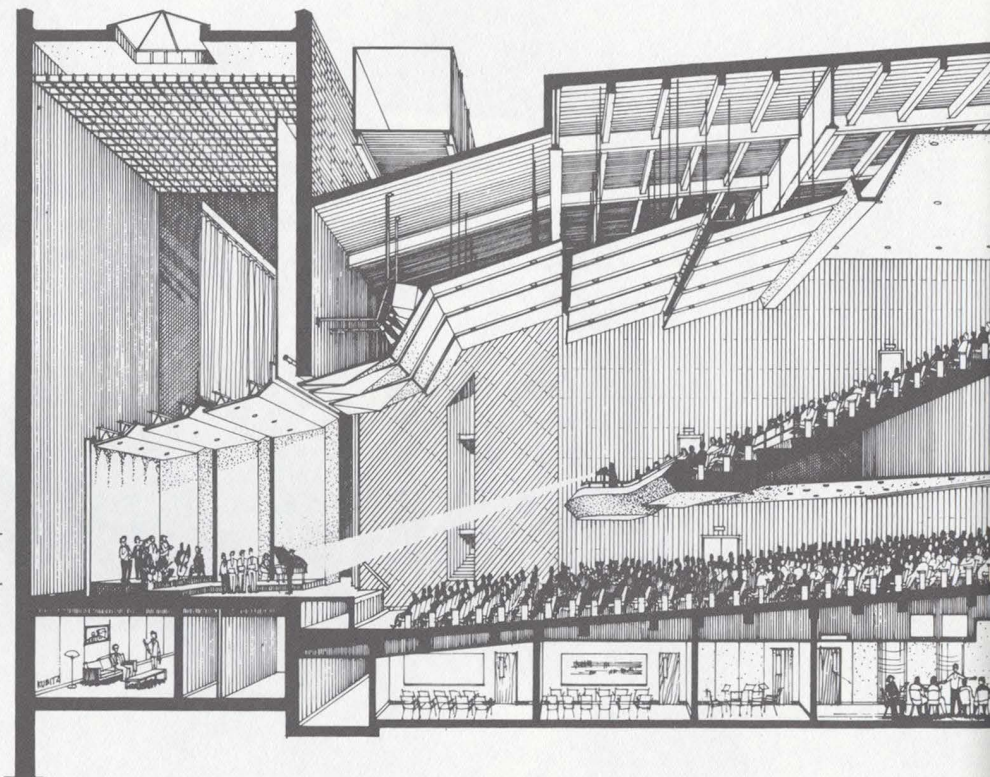
Facilities for the Performance of Music

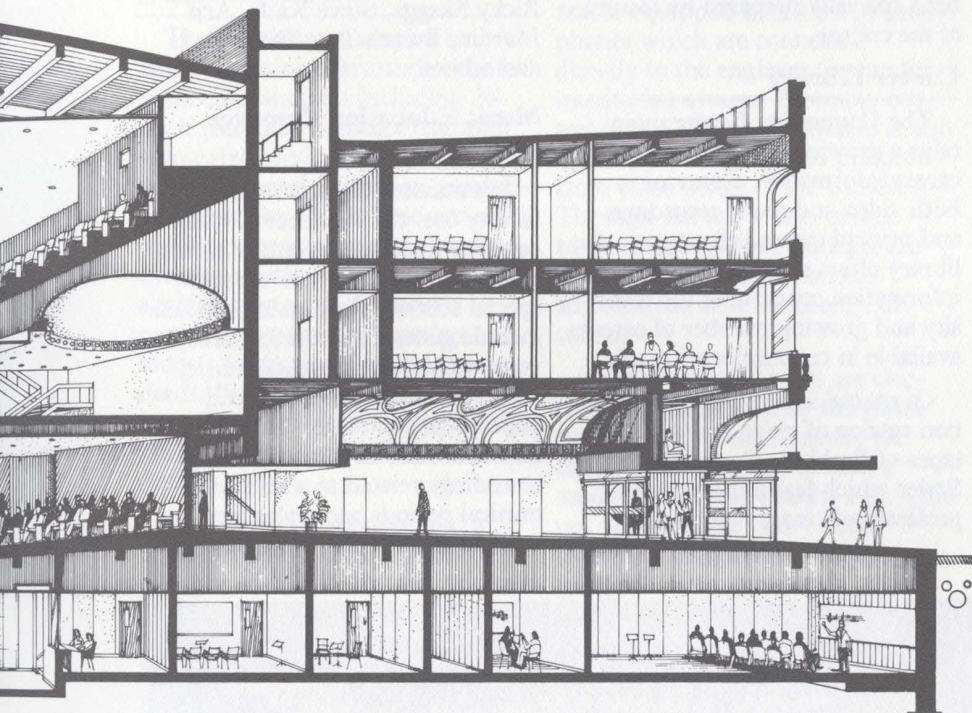
Berklee Performance Center

The Berklee Performance Center permits faculty and student groups to perform in a major concert hall in one of America's foremost cities. Housed in the historic, newly renovated Fenway Theater, the Performance Center seats 1224 in its main hall. The Performance Center is the site of over 130 student and faculty concerts each year. Being linked with Berklee's recording studios and equipped for video taping affords professional quality recording of events and concerts. In addition, there are approximately seventy-five outside professional shows as well as special seminars and clinics held throughout the year including such guests as Chick Corea, Syro Gyra, John Scofield, Pat Benatar, B.B. King, Weather Report, Angela Bofill, Chuck Mangione, Earl Klugh and many more.

Recital Halls

Berklee presents over 400 student concerts a year in its two





recital halls. With seating for seventy-five and ninety people, respectively, these halls are equipped for both audio and video recording.

Berklee Concert Pavilion

This modern outdoor amphitheater with a seating capacity of 130 offers a facility for a series of seasonal concerts, lectures and other public events.

Ensemble and Rehearsal Rooms

Berklee maintains over forty rooms specifically set-up for ensemble playing and rehearsals. These rooms are equipped with amplifiers and acoustic pianos.

Private Instruction Studios

Each instrumental department at the college maintains a number of studios where students receive individual private lessons on their instruments. There are approximately seventy-five such studios at the college.

Practice Rooms

The college maintains over 150 private practice rooms for students. Additional classroom space is available during evening hours for practice activities. Some rooms are specially equipped such as the ten vibraphone practice rooms in the Percussion Department.

Facilities for Music Reference

Library

The Berklee College of Music Library currently contains nearly 16,000 books, primarily in the field of music, but also includes a core collection in many disciplines. There are recordings of over 5000 jazz and pop LPs, 1000 classical LPs and 2000 Berklee concerts and recitals. The library is equipped with fifty reel-to-reel tape decks. The score collection now numbers over 14,000. Music and general periodicals are received regularly.

Materials are acquired to support the curriculum, as well as to address needs in the reference, independent study and recreational reading and listening areas. Special attention has been given to the subject areas central to Berklee including jazz, rock and technological applications of music for synthesizers, computers, recording techniques and video production. A broad picture is offered of contemporary music, while allowing access to traditional academic and musical scholarship.

Ensemble Library

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 Buddy Rich, Thad Jones/Mel Lewis, Louis Bellson, Chick Corea, Woody Herman, Singers Unlimited, Paul Simon 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.

Listening Laboratory

The laboratory is a self-study learning center where students are able to improve their listening skills through the use of cassette recordings. The lab is equipped with stereo cassette decks, headphones and a series of worksheets utilized by students to monitor their own progress. Since there are many graded tapes in the lab, staff is always available to assist in the selection of proper materials.

The lab contributes to pure ear development by having students learn to translate sounds from tapes and place understandable symbols on paper without the aid of instruments. By continually listening and testing, students soon acquire the ability to accurately transcribe rhythms, melodies and harmonic

progressions with confidence. Tapes are also available to both augment and support other types of class instruction. Most tapes have been specially prepared by faculty of the college.

Career Library

The Counseling Center maintains a growing resource of music career information. Containing both video and audio recordings and printed career information, the library offers students a wealth of information concerning the diversity and growing number of careers available in contemporary music.

Of special interest is the collection catalog of video and audio tapes of Berklee's Career Workshop Series which features successful professionals from many areas of

the music industry sharing their career insights with Berklee students. Recent participants in the series have included Chick Corea, Ricky Skaggs, Steve Kahn, Arif Mardin, Brenda Lee, Dicky Betts and others.

Music Education Resource Center

Maintained for student and faculty use, the Resource Center contains materials related to music education in public, private and special schools. Reference materials include general classroom music, vocal music, instrumental music, theory, music history, jazz and popular music. Audio-visual materials such as filmstrips and recordings related to additional musical periods and styles are also available.



Music Synthesis Department Chairman David Mash (center) demonstrates the capabilities of the Kurzweil in Berklee's Synthesizer Laboratory.

Studio, Laboratory and Classroom Facilities

Recording Studios

The Recording Complex at Berklee consists of six studio/control room combinations including 24-track recording consoles featuring automated mixing, digital recording and video synchronization capabilities. Here the Music Production and Engineering major will have extensive hands-on experience with a wide assortment of modern recording equipment meeting today's professional studio standards. Players and singers have the opportunity to learn the specialized skills associated with the studio setting.

A 25-inch TV monitor and a large projection screen makes one of the studios ideal for film and television sound production. This studio incorporates Studer A-800 24-track and A-810 2-track tape recorders, a fully automated Sound Workshop Series 40 console, a Lexicon 224XL with Larc for digital reverb, and a BTX Shadow Softouch for interlocking 24-track audio with 3/4 inch video.

A second studio is used primarily for 24-track and 8-track production projects and incorporates the Sound Workshop Series 40 console, an Otari MTR 90 24-track and 70 8-track recorder and a Lexicon 200 digital reverb.

In another studio, mixing and tracking of vocals, synthesizers and individual instruments are accomplished in a small sel syncing room. The control room of this studio is equipped with Studer 24-track and 8-track tape machines, a Sound Workshop console plus a wide range of signal processing gear.

Two of the control rooms have been specifically designed as

8-track teaching facilities. Several rows of elevated seats provide an unobstructed view of the console and processing equipment. Each seat is equipped with a set of headphones which are connected directly to the engineer/instructor monitoring system. A remote control closed-circuit TV system is also used by the instructor to project a large video image of the console. Through the use of this unique audio-visual system, students are able to directly relate control adjustments with the change of sound.

Several control rooms are electronically connected by thirty-six isolated microphone lines to the Berklee Performance Center, a modern 1224 seat concert hall. This not only permits "live" audio recording capabilities, but also provides for video monitoring via a multi-camera system.

A brochure containing additional detailed studio information is available by contacting the Office of Admissions.

Synthesis Laboratories

The college maintains three synthesis facilities for music synthesis. The principal Synthesis Laboratory contains over fifty of the latest MIDI equipped synthesizers, drum machines, sequencers and computers including the Oberheim OB8, Rhodes Chroma, Yamaha DX7, Roland Jupiter 6 and others. Students receive "hands-on" instruction and supervised private practice time in the art of synthesizer programming and performance.

Two performance ensemble rooms complement the classroom/lab facility. They contain synthesizers, electronic drums and related sound reinforcement equipment which allow the student to get practical real-time experience in a per-

formance setting. These rooms are tied to one of the college's professionally equipped 24-track recording studios to further round out the student's experience in this "high-tech" music production world.

Center for Computer-based Instruction in Music

Today's computer technology is beginning to make an important contribution to the process of learning music, and is creating improved ways of meeting professional opportunities in the music field. The purpose of the center at Berklee is to investigate continuing developments in musical "hardware" and "software," in order to enhance both the creative learning process and student familiarity with available technological resources.

The center currently consists of ten Yamaha CX5M Music Computers, five Apple IIe Micro-Computers and a variety of peripheral equipment. The CX5M computers allow students the opportunity to compose, arrange, orchestrate, edit and most importantly, *hear* the music they write for classes, projects or for their own pleasure. Students using this computer learn how a computer operates and how they can control that operation in a musical environment.

The Apple IIe computers are used for supplemental practice in Theory and Ear Training. Various programs in these two areas of musical training have been evaluated and selected. With these programs, students are able to tailor material to their precise individual needs of study or practice.

The significance of the center is twofold. First, students learn about two important aspects of the music world today — computer use and program applications. Second, computers allow for more indi-

vidually paced instruction than has been available in the past. This is especially important in Theory and Ear Training drills, where the students should be able to control the type of drill and how much time is spent on each, concentrating on their particular areas of difficulty.

As a focal point for the study and development of new approaches and techniques in music education, the Center for Computer-based Instruction in Music is an important educational resource in the Berklee community.

Electronic Piano Rooms

Berklee has equipped three

rooms with thirty-eight Yamaha PF-15 electronic pianos. The PF-15 is an electronic piano that has an 88-key keyboard with simulated acoustic piano action. The Electronic Piano Rooms are used for piano labs, piano classes, special performance classes, ear training for pianists and for piano practicing by nonpiano principals.

Film Scoring Lab

The Film Scoring Lab at Berklee offers students practical application of scoring music to film and video as it is applied in the industry today. The technical resources

available to Film Scoring majors include: two fully equipped editing labs, each containing a six-plate flatbed Moviola (16mm), a standard 35mm upright Moviola, Sony projection TV, JVC 3/4" Umatic VCR, four JVC 1/2" video cassette recorders and monitors, Panasonic color video camera, two 16mm Kodak film projectors, a Urei digital metronome (click track) and a studio-size stop clock.

Weekly assignments are scored in a self-contained recording studio on Otari 2- or 4-track recorders. Transfers are made to 16mm sound film on a Magnasync/Moviola record-reproducer for interlock film screenings on the flatbed editing consoles.



Film Scoring Department Chairman Donald Wilkins (right) demonstrates the use of the Moviola in synchronizing dialogue and video with musical soundtrack.



Students also have access to an extensive feature film and soundtrack library. There are private screening rooms equipped with pianos, video cassette recorders and monitors for analysis purposes and independent scoring projects.

Of special interest is the fact that many local college films are scored by Berklee students utilizing the extensive facilities at the college while combining the resources of other departments such as Music

Production and Engineering and Music Synthesis. These are shown annually in the Berklee Performance Center.

Classrooms

Berklee has over sixty classrooms which have been specifically designed for audio and visual presentation of instructional material. These rooms are equipped with acoustic pianos, stereo cassette players, overhead transparency pro-

jectors, permanently-staved chalkboards and movable classroom seating for ten to twenty students.

Also included are two lecture/recital halls designed for larger classes. These halls are equipped with stereo reproduction systems including turntables and reel-to-reel tape players, grand pianos, overhead transparency projectors, slide projectors and stationary seating.



STUDENT SERVICES

Berklee offers a number of services designed to strengthen the overall educational experience of students by facilitating professional, academic and personal growth.

Counseling Center

Berklee offers a comprehensive counseling service to students through the college's Counseling Center. Staffed by professional counselors and faculty advisors, the services of the center include curriculum and academic advising, personal counseling, career counseling and international student advising. In addition, the center serves as an informational resource for students regarding college policy and procedures.

Experienced faculty provide academic advising services that assist students in the identification of their individual musical and educational strengths, in the determination of appropriate career goals and in the selection of appropriate courses designed to meet those objectives. Students also receive assistance in declaring or changing majors, meeting graduation requirements for their chosen major and following appropriate college procedures and policies. Advising services are delivered in a centralized format affording students the opportunity to select their own advisor and allowing students the freedom of establishing their own advising schedule.

Career Counseling is available to assist students in realizing their professional music ambitions. Information and assistance is provided concerning resume, cover letter and biography preparation, interview and audition techniques and the

preparation/submission of demo tapes to music industry sources.

Career services are delivered in both one-to-one and group formats. A highlight of the group format is the college's acclaimed Career Workshop Series, which features music industry professionals discussing their careers and offering helpful tips for aspiring professionals. In addition, students have access to the expanded career library resources which include music specific and general career texts, trade publications, audio and video cassettes pertaining to careers in music, information on graduate programs and free handouts dealing with important music industry issues. (See Facilities section of this catalog for additional information.)

Student Development Counseling is the Counseling Center's resource for the confidential sharing of personal issues. The choices, conflicts and pressures of life at college are viewed as developmental tasks which at times require additional support. The exchange of feelings and information as well as the exploration of alternatives can be helpful in the process of coping and adjustment. Individual and small group discussions are the focus of this service.

International Student Advising is provided for Berklee's large and varied international student population. Services are provided individually or in group formats and include orientation assistance, information regarding student visa regulations and other areas related to the needs of international

students. The center maintains a listing of Boston-area ESL (English as a Second Language) programs for students who wish to supplement their English study.

Students are encouraged to visit the Counseling Center to receive assistance and/or referral with any matter relating to their academic, career and personal development.

Tutoring Office

A variety of academic support and assistance services are available to students who have questions about specific course work or need some extra attention in order to master course material. Students are able to take advantage of this support by stopping in the office for help with immediate questions, or by arranging individual and/or small group weekly sessions. Tutoring assistance is available in many courses and is offered free of charge to any Berklee student.

Public Information Department

Berklee offers its students and alumni a variety of publicity and promotional services through its Public Information Department. News releases reflecting student's music activities on- and off-campus are prepared on a regular basis. The releases are sent to hometown newspapers, national and international newspapers and magazines, radio and television stations, UPI and AP services, or wherever appropriate. A number of publications reporting student, alumni and college activities are prepared by the department and mailed to alumni, parents and other interested parties.

STUDENT ACTIVITIES

Berklee, Boston and You

Berklee College of Music is situated in the heart of the culturally rich Back Bay section of Boston. While Back Bay is Berklee's home, Boston is its broader campus. This historic city is home to sixty colleges and universities with a combined student population of more than 200,000 within its metropolitan area.

Boston is rich in the lore of its more than three centuries of history, yet blends this heritage with the exciting sights and sounds of modern-day cosmopolitan life. Berklee students are encouraged to actively explore and enjoy the many activities this exciting city has to offer. Theaters, concerts and the arts flourish, clubs and restaurants cater to every taste and style, and the Red Sox, Celtics, Patriots and Bruins provide year-round excitement for sports enthusiasts.

Visiting and Faculty Artist Series

Berklee is 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 both formal and informal settings.



This series allows students to learn first-hand valuable career insights from successful musicians, new music technologies and trends, as well as special topics of interest to musicians. Berklee offers over one hundred of these clinics each year including recent visits by film composer, Patrick Williams; guitarists, John Scofield and Tal Farlow; trumpeter, Wynton Marsalis; saxophonist, Lee Konitz; singer/songwriter Barry Manilow; country performer, Ricky Skaggs; pianist/composer, Chick Corea; representatives from BMI, the Society of Professional Audio Recording Studios (SPARS), Kurzweil Music Systems and many others.

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 one hundred lectures, demonstrations and informal discussions are presented annually by the faculty on subjects ranging from guitar diagnostics, auditioning, preparing a demo tape, the music of John Lennon to exploring new electronic developments for woodwind instruments.

Special Campus Musical Events

SACKBUT WEEK

In cooperation with the Boston Chapter of the International Trombone Association, the Trombone Department at Berklee annually sponsors Boston Sackbut Week. Including performances and workshops by such well-known performers as Carl Fontana, Urbie Green, Stuart Dempster, George Lewis and Ron Baron, the week offers a series of special trombone events of interest to Berklee students, ITA members and all low brass players.

SONGWRITING COMPETITION

The Berklee Songwriter's Competition is an opportunity for Berklee students to showcase their songs and to share their work with the college community. The entries are judged by a faculty panel who select the winning songs. The songs are then featured at the Berklee Performance Center during a special public concert established to showcase the winners and their songs.

BLACK MUSIC WEEK

Black Music Week at Berklee is an opportunity for students to focus on the many contributions Black musicians have made to contemporary music. The week offers Berklee students a series of clinics and discussions as well as special performances and concerts by prominent Black scholars and artists including Billy Taylor, George Butler, T.J. Anderson, Hale Smith and Dr. Eileen Southern. The program includes a number of Berklee student groups in performance throughout the week.

BERKLEE FILM FESTIVAL

Established in 1977, the Berklee Film Festival is an annual event featuring the contributions of Berklee students to the music sound tracks of student films, mostly senior or graduate student projects, from Boston-area colleges and universities. The musical scores are all original music composed, performed, recorded and synchronized by Berklee students. Many of these films receive their premiere at the Berklee Film Festival, some going on to garner national recognition at regional film festivals around the country.

BERKLEE SINGER'S SHOWCASE

The Berklee Singer's Showcase is an exciting concert staged each semester in the Berklee Performance Center. Singers from throughout the Berklee community are selected through an open audition process by a Berklee faculty panel. Selected singers are then assigned vocal coaches, arrangers, musical directors and a backup band who assist them with presenting a showcase concert which is videotaped.

The Jazz Beat from Berklee Radio Series

"The Jazz Beat from Berklee" is an exciting series of student and/or faculty concerts specially recorded for radio broadcast. These programs reflect the breadth of contemporary musical styles performed at Berklee — mainstream jazz, swing, fusion, Latin, bebop, blues and more — which are enjoyed by enthusiastic listening audiences all over the world. To date, more than 500 radio stations in the United States and abroad are airing the series with excellent audience response and critical acclaim. More young people than ever before have heard their favorite radio stations broadcast these performances which feature primarily Berklee student groups playing student compositions and arrangements as well as published music. Well-known Berklee faculty and distinguished alumni musicians also participate, playing an intriguing variety of lively jazz sounds and styles to the highest professional standards.

Geographic Listing of Students

An International Language

Included in Berklee's student body are more than 500 inter-

national students from many nations around the world — Aruba to Iceland, Morocco to Vietnam. The opportunities to exchange musical and life experiences with music students from widely varying cultural, social and musical back-

grounds enriches the Berklee educational experience and emphasizes anew that music is truly an international language.

Argentina	10	France	35	People's Republic of China	2
Aruba	4	Greece	10	Peru	2
Australia	6	Guatemala	2	Philippines	2
Austria	4	Honduras	1	Poland	1
Bahamas	2	Hong Kong	1	Portugal	3
Barbados	3	Hungary	1	Republic of South Africa	4
Belgium	1	Iceland	2	Scotland	1
Bermuda	3	India	1	Senegal	1
Brazil	22	Indonesia	11	South Korea	4
Cameroon	1	Ireland	2	Spain	10
Canada	55	Israel	23	St. Maarten	1
Chile	2	Italy	11	Surinam	2
Colombia	3	Japan	109	Sweden	12
Curacao	1	Luxemburg	1	Switzerland	19
Cyprus	4	Malaysia	29	Taiwan	4
Denmark	6	Mexico	10	Thailand	7
Dominica	1	Morocco	1	Trinidad	4
Ecuador	1	Netherlands	9	Turkey	2
Egypt	1	Nigeria	1	Venezuela	14
England	18	Norway	15	Vietnam	1
Federal Republic of Germany	14	Panama	2	Yugoslavia	2
Finland	2	Paraguay	1		

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



ADMISSION REQUIREMENTS

The Degree Program

Applicants for admission to the Bachelor of Music Degree Program are expected to have had a minimum of two years of formal musical study and/or significant experience in some phase of musical performance.

Graduation from an accredited high school or preparatory school is the normal academic prerequisite for admission to the Degree Program.

Applicants must submit an up-to-date, official transcript of all secondary work completed. Other requirements normally include:

- Two letters of reference: one serving as a character reference, the other as a music reference. The music reference should come from an individual familiar with the applicant's current abilities and studies.
- Official scores of the College Entrance Examination (S.A.T. or A.C.T.).
- Applicants who are currently in attendance or who have previously attended another college should forward an official college transcript of all courses completed to date, for each college attended.

International students applying

for the Degree Program must submit each of the required items described above with the exception of scores from the College Entrance Examination (S.A.T. or A.C.T.). All documents must be submitted along with English translation.

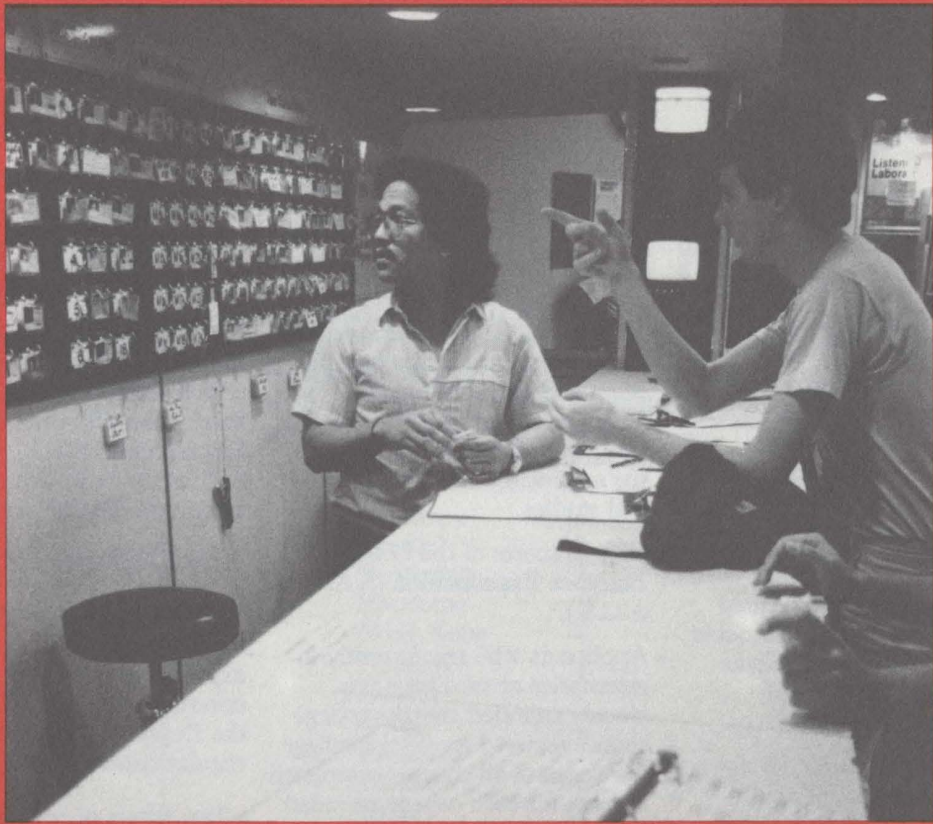
The Diploma Program

Applicants for admission to the Professional Diploma Program are expected to meet the same musical criteria as those described under the Degree Program. Other requirements normally include:

- Two letters of reference: one serving as a character reference, the



President Lee Eliot Berk (second from left) at a reception at the Berklee Performance Center for the student winners in the Berklee Songwriters Competition.



ADMISSION AND REGISTRATION

other as a music reference. The music reference should come from an individual familiar with the applicant's current abilities and studies.

- Graduation from an approved secondary school, a high school Equivalency Certificate (G.E.D.), or the completion of at least twelve units in an approved secondary school.

Applicants for the Diploma Program must submit an up-to-date official transcript of all secondary work completed.

Official scores and percentiles of the G.E.D. examination must be submitted when applicable.

International students applying for admission to the Diploma Program must submit each of the required items described above. All documents must be submitted along with English translation.

School documents and credentials submitted should be copies of the original since they become the property of the college and cannot be returned.

Berklee Certificate

Students interested in the two-year certificate must follow the admission procedures and meet the admission criteria outlined for the Diploma Program.

High School Equivalency Certificates

Applicants who are not high school graduates will be considered for the Degree Program upon submission of a State High School Equivalency Test Certificate. 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. Residents of states in which such an arrangement is not in effect may consult their State Board of Education for information.

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 general education 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 general education subjects may also be made during the registration period through the Office of the Registrar.

Transfer Process/Transfer Credit/Advanced Placement

The college annually accepts a significant number of applicants transferring from other universities and colleges. The transfer applicant should follow the regular application procedures as outlined in the catalog and on the application form, being sure to send the college official transcripts of all college work completed to date.

Transfer credits may be accepted from an accredited institution of higher education. General education courses successfully completed at such institutions with at least a "C" average or better can normally be transferred against any general education courses which might be required in the student's program

of study at Berklee. The required Berklee general education courses are specific courses which the student must complete.

Because course content in music subjects may differ greatly between schools, music schools do not ordinarily accept music courses as transfer credits from other institutions. Placement examinations in written theory areas are offered to all students during the registration period of each semester, and the extent of any advanced standing and consequent transfer credit for the required First Year Curriculum and the second-year extensions of those courses would be determined at that time. Aural theory examinations are given during the first few weeks of classes. Students who feel that they have the expertise required for a more advanced course offered at Berklee may contact that respective Department Chairman to discuss the possibility of receiving "Credit by Exam."

In all cases, at least four semesters of full-time study must normally be spent at Berklee to qualify for the Bachelor of Music Degree.

International Students

Citizens of countries other than the United States may apply for admission by following the procedures outlined in the Admissions sections. However, all international applicants must consult their local United States embassy or consulate for information regarding immigration regulations. The proper documents must be presented in order to qualify for a student visa. Applicants must present evidence of financial support, evidence of English proficiency, and a valid I-20 form will be sent after the student is notified of acceptance to Berklee and has submitted the

payment required of all entering students.

United States immigration regulations do not permit international students to work in the United States. Therefore, it is necessary that all students enter the United States with sufficient funds to cover tuition and living expenses.

Returning Students

Some students during the course of their education may find it

necessary to take an extended leave of absence from the college. The college recognizes that students may have professional opportunities in the music field, or personal situations that may interfere with their studies. The college believes that students should get the maximum benefit from their educational experience. Therefore, students who require a semester's leave or more are allowed to resume their studies and maintain the same academic status that they had pre-

viously accrued. Students are not required to reapply to the college in order to return.

When a student requires a semester or more leave (not including the summer semester), they should contact the Counseling Center as soon as possible. The Returning Student Coordinator will then be notified and shall assist those students in the procedures for re-enrolling.



ADMISSION AND REGISTRATION PROCEDURE

The Office of Admissions, Berklee College of Music, 1140 Boylston Street, 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.

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. It is therefore not creditable against the entering student's expenses for the semester. The deposit is refunded upon graduation, or should the student choose not to continue his/her studies, upon receipt of timely notification by the college in accordance with published deadlines.

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

an 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/she is not officially registered.

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 (including resident hall fees, if applicable) for the current semester have been paid. Checks should be drawn to the order of Berklee College of Music.

Housing Information

Berklee maintains two residence

halls accommodating 750 students. Housing 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.

Detailed housing information and application materials are sent to all accepted students. Mailings for the summer and fall semesters begin in February while information for the spring semester is sent in October. Room reservations and assignments are made on a first-come, first-served basis.

Further information or requests concerning Berklee's residence halls or off-campus housing in the Boston area may be directed to the Housing Office, Berklee College of Music.



Country music singer/guitarist Ricky Skaggs (left) chats with a student after conducting a performance clinic at the Berklee Recital Hall.

FINANCIAL AID

Berklee College of Music provides a financial aid program which is designed to assist those deserving and qualified students who otherwise would not be able to attend the college. Funds are available from many different sources including programs of the college and federal programs administered directly by Berklee. From these resources the college endeavors to provide a financial aid package of scholarships and grants, loans and/or student employment which will assist the student to meet his/her educational expenses at Berklee.

In awarding financial aid to a student, the college does so with the expectation that an appropriate amount of financial aid will be continued from year to year. Of course, this is dependent upon availability of federal funds, satisfactory academic standing and progress, and the calculated financial need of the student. An application for financial aid in no way affects the decision for admission to Berklee.

The Berklee College of Music Financial Aid Program includes the three campus-based federal programs: Supplemental Educational Opportunity Grants (SEOG), National Direct Student Loans (NDSL) and the College Work-Study Program (CWSP). To apply for consideration for funds from these programs, it is necessary to submit the Financial Aid Form (FAF) to the appropriate office of the College Scholarship Service each year, preferably by March 31. Financial Aid Forms (FAFs) are available from high school guidance offices and from colleges.

The funds in the three campus-based federal programs administered by Berklee are limited and awards are based on financial need as determined by the College Scholarship Service and federal regulations. The 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.

Funds are also available from the PELL Grant Program, the Guaranteed Student Loan Program, Parent Loans for Undergraduate Students (PLUS), State Scholarship and Grant Programs and community scholarship, grant and loan programs.

Students who are in need of aid and do not already hold a Bachelor's Degree should apply for a PELL Grant. The Financial Aid Form (FAF) may also be used as an application for this grant, or a separate federal application available from colleges may be utilized.

The Guaranteed Student Loan Program (GSL) is made available to students and Parent Loans for Undergraduate Students (PLUS) to parents by participating banks and lending institutions. Information and applications may be obtained from your local bank or lending institution.

Many states conduct a scholarship or grant program for legal residents in need of financial assistance. The Financial Aid Form (FAF) may be used to apply for a state scholarship or grant in many states. Contact the State Scholarship Office in your state for specific information and filing instructions.

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

Berklee's professional financial aid counselors are available to assist you in any way possible. To obtain a financial aid packet or further information, please visit, write or call:

Office of Financial Aid
Berklee College of Music
1140 Boylston Street
Boston, Massachusetts 02215
617-266-1400, extension 274
800-538-3844
(Toll-free outside Massachusetts)

FINANCIAL AID PROGRAMS

PELL Grants (PELL)

- Up to \$1,900 per academic year depending on financial need.
- FAF required.

Supplemental Educational Opportunity Grants (SEOG)

- \$200 to \$2,000 per academic year depending on financial need and availability of federal funds.
- FAF required.

National Direct Student Loans (NDSL)

- \$200 to \$1,500 per academic year depending on financial need and availability of federal funds.
 - FAF required.
-

College Work-Study Program (CWSP)

- Based on financial need.
- Up to 15 hours of work per week during the academic year and 40 hours per week during school vacations and summer.
- Minimum wage, paid weekly and based on the number of hours worked.
- FAF required.

Guaranteed Student Loans (GSL)

- \$2,500 per academic year not to exceed a cumulative total of \$12,500 on the undergraduate level.
- Based on financial need test if the adjusted gross income is more than \$30,000.
- Available from banks and lending institutions.
- Repayment commences 9 months after the last date of attendance.

Parent Loans for Undergraduate Students (PLUS)

- \$3,000 per academic year to parents of students up to a maximum of \$15,000.
- Repayment commences 60 days after loan is awarded.
- Available from banks and lending institutions.

State Scholarship and Grant Programs

- Awarded and funded by the states.
- Available to students who are legal residents of MA, VT, ME, NH, RI, CT, NJ, PA, DE, DC.
- FAF usually required.
- Contact Scholarship Office in your state of legal residence for filing instructions.

BERKLEE SCHOLARSHIPS AND AWARDS

Berklee Professional Music Scholarship Fund

The general scholarship fund maintained by the college for students with outstanding musical ability and who may be in need of financial assistance. To apply for this program and other merit-based scholarship programs, submit a ten- to twenty-minute cassette recording of your playing or writing in which you are prominently featured and consisting of at least three different selections. Submit the cassette with a brief statement describing the contents and other pertinent information to the Berklee Scholarship Committee.



Noted trombonist/arranger Phil Wilson

The Jazz Masters Scholarship Funds

Scholarship funds established in conjunction with the appearance at the Berklee Performance Center of the artists named below. Varying amounts are awarded annually to musically outstanding applicants.

Duke Ellington Scholarship Fund (for pianists/composers/arrangers)

Buddy Rich Scholarship Fund (for drummers)

Woody Herman Scholarship Fund (for woodwind players)

Maynard Ferguson Scholarship Fund (for trumpet players)

Gary Burton Scholarship Fund (for vibists/percussionists)

Jim Hall Scholarship Fund (for guitarists)

Art Farmer Scholarship Fund (for trumpet players)

Urbie Green Scholarship Fund (for trombonists)

Phil Woods Scholarships Fund (for woodwind players)

Stephane Grappelli Scholarship Fund (for string players)

Cleo Laine/John Dankworth Scholarship Fund (for vocalists)

Quincy Jones Scholarship Fund (for composers/arrangers)

Tony Bennett Scholarship Fund (for vocalists)

Count Basie Scholarship Fund (for pianists)

Oscar Peterson Scholarship Fund (for pianists)

Sarah Vaughan Scholarship Fund (for vocalists)

Lawrence and Alma Berk Fund for the Superior Musician

The scholarship fund established to provide tuition scholarships for individuals demonstrating the very highest levels of musical achievement.

Jesse Stone Scholarship Fund

A permanent trust established by Atlantic Records, the proceeds from which are awarded to needy and deserving pianists.

The Robert Share Memorial Scholarship Fund

A permanent trust, the proceeds from which are awarded to international students, based on financial need and outstanding musicianship.



Celebrated British vocalist Cleo Laine (left) talks with students after giving a demonstration of vocal techniques at the Berklee Performance Center.

The Joe Venuti Memorial Scholarship Fund

An annual award to encourage and assist outstanding student violinists.

Jazz Festival Scholarship Funds

A series of scholarship awards which are presented to musically outstanding applicants through school and professional jazz festivals nationally and internationally.

Jazz Beat Radio Scholarship Funds

A series of scholarship awards which are presented to musically outstanding applicants as a public service by radio stations airing "The Jazz Beat from Berklee" concert series.

Berklee Annual Fund

Proceeds from annual contributions by alumni, parents, corporations and friends which are

allocated in part to the Berklee Professional Music Scholarship Fund.

The Smirnoff Scholarship Fund

Provides full tuition, room and board for one year to an entering, outstanding young musician between the age of seventeen and twenty-four who is a New Jersey resident.

The Robert J. McHugh Scholarship Fund

A permanent trust established in 1979, the proceeds of which are awarded to a needy and deserving student.

The Boston Public High School Scholarship Fund

Awarded to needy and deserving students who are graduates of a Boston public high school.

The Alumni Incentive Awards

Scholarship funds established in recognition of the unique contribu-

tions of Berklee alumni to today's professional music. Varying amounts are awarded annually to musically outstanding applicants in the names of such artists as John Abercrombie ('73, for guitarists), Al DiMeola ('68, for guitarists), Abe Laboriel ('72, for bassists), Steve Smith ('76, for drummers), Joe Zawinul ('57, for keyboardists/synthesists).

The Leonard Feather Scholarship Fund

An annual award to an outstanding jazz musician with established financial need.

Summer Study Scholarship Fund

Scholarship funds established to assist deserving applicants attending the college's Seven Week Summer Career Exploration and Skills Development Programs.

The scholarships and awards indicated below are presented by the Faculty Scholarship Committee to upper-year students in recognition of superior academic achievement, outstanding musicianship and concert participation.

Berklee Faculty Association Awards

A series of awards presented annually by the faculty in recognition of outstanding musicianship.

The Richard Levy Scholarship Fund

A permanent trust established in 1967, the proceeds from which are awarded to majors in composition according to financial need and proven ability.



The late famed bandleader Count Basie (center) is congratulated by vocalist Tony Bennett (left) after being presented with the Honorary Degree of Doctor of Music by President Lee Eliot Berk.

**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



Trumpeter/bandleader Maynard Ferguson (right) congratulates Maynard Ferguson Jazz Masters Scholarship Award recipient Richard Price.

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.

**The Avedis Zildjian Memorial
Scholarship Fund**

A permanent trust established in 1982, the proceeds of which are awarded to an outstanding percussionist or drummer.



ADMINISTRATION AND FACULTY

This section contains the biographies of the leading administrators and the teaching faculty of Berklee College of Music. Included are both academic preparation and professional music experience that represents a wide diversity of previous study and on-going professional development of our faculty. The experiences include, but are not limited to, extensive training with composers or performers (teachers who are the apogee in their field); academic training at major colleges and universities throughout the world; and professional work experiences which include performances with major contemporary music artists; compositions recorded and performed by major contemporary artists; music, text, articles and monographs published by important music publishers; and involvement with film scores, record production and engineering for major studios and record labels. Our faculty, therefore, represents an assemblage of some of the world's best prepared teacher/artists in contemporary music.

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 theater orchestras; staff arranger, NBC and CBS; composer/arranger, theatrical productions and films (NY); 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 and Austria.

WARRICK L. CARTER

Dean of Faculty

B.S. Tennessee State University; M. Mus., Ph.D. Michigan State University. Former Professor of Music, College of Arts and Sciences and Chairman, Division of Fine and Performing Arts, Governors State University (Illinois). Professional percussionist and recording artist for Capitol Records and Mark Records; performances at national and international jazz festivals; conductor on Peabo Bryson's *Reaching for the Sky* and vibes on Natalie Cole's *Natalie*;

former President, National Association of Jazz Educators; numerous lectures and panel appearances at state, national and international music conferences and Black Music workshops; consultant in jazz studies for numerous institutions; named as one of ten "Outstanding Music Educators" by *School Musician* (1983); Chairman, Jazz Advisory Panel, National Endowment for the Arts; member, Phi Mu Alpha Sinfonia, Phi Kappa Lambda, Foundation for the Advancement of Music, Black Music Caucus and ASCAP.

RONALD BENTLEY

Assistant Dean of Faculty

Alumnus, Berklee College of Music; Ed. M. Antioch University; special theory studies with Frank Ward and Les Hurwitz. Clinician for National Association of Jazz Educators and Massachusetts Music Educators Association; professional performing artist.

LAWRENCE E. BETHUNE

Dean of Students

B.M. Berklee College of Music. Former principal percussionist for the Garden State Philharmonic (New Jersey); staff percussionist for the Lou Richart radio show; professional composer and arranger; educational and documentary film scores including National Public Television; adjudicator at various New England jazz festivals and competitions; articles published in the *Music Educators Journal*; Music Director, Marketing Division, New England Patriots; lecturer, Boston public schools; works commissioned by the Arlington Philharmonic Orchestra, the Melrose Symphony Orchestra and the Belmont Choral

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Dean of Faculty

B.S. Tennessee State University; M. Mus., Ph.D. Michigan State University. Former Professor of Music, College of Arts and Sciences and Chairman, Division of Fine and Performing Arts, Governors State University (Illinois). Professional percussionist and recording artist for Capitol Records and Mark Records; performances at national and international jazz festivals; conductor on Peabo Bryson's *Reaching for the Sky* and vibes on Natalie Cole's *Natalie*;

former President, National Association of Jazz Educators; numerous lectures and panel appearances at state, national and international music conferences and Black Music workshops; consultant in jazz studies for numerous institutions; named as one of ten "Outstanding Music Educators" by *School Musician* (1983); Chairman, Jazz Advisory Panel, National Endowment for the Arts; member, Phi Mu Alpha Sinfonia, Phi Kappa Lambda, Foundation for the Advancement of Music, Black Music Caucus and ASCAP.

RONALD BENTLEY

Assistant Dean of Faculty

Alumnus, Berklee College of Music; Ed. M. Antioch University; special theory studies with Frank Ward and Les Hurwitz. Clinician for National Association of Jazz Educators and Massachusetts Music Educators Association; professional performing artist.

LAWRENCE E. BETHUNE

Dean of Students

B.M. Berklee College of Music. Former principal percussionist for the Garden State Philharmonic (New Jersey); staff percussionist for the Lou Richart radio show; professional composer and arranger; educational and documentary film scores including National Public Television; adjudicator at various New England jazz festivals and competitions; articles published in the *Music Educators Journal*; Music Director, Marketing Division, New England Patriots; lecturer, Boston public schools; works commissioned by the Arlington Philharmonic Orchestra, the Melrose Symphony Orchestra and the Belmont Choral

Society; member, Weston Arts Council, National Association of Jazz Educators, National Association of Foreign Student Advisors, Board of Advisors, Harvard School of the Arts.

DAVID R. HORNFISCHER

Dean of Administration

B.S. Trinity College; M.B.A. University of Massachusetts. Former Director of Administrative Services, The Connecticut Junior Republic; former Assistant Treasurer and Administrative Computer Systems Coordinator, Amherst College; Lead Financial Systems Analyst at Three College Computer Consortium including Amherst, Mount Holyoke and Hampshire colleges; presentations: College and University Machine Records Conferences, College and University Systems Exchange.

GARY BURTON

Dean of Curriculum

Alumnus, Berklee College of Music. Winner of numerous polls including International Jazz Federation, *down beat*, *Melody Maker* and *Jazz & Pop*; *down beat* Jazzman of the Year; pioneer of the four-mallet vibraphone technique; Grammy Award winner with over thirty albums for major labels; ECM recording artist; tours with own quartet and Chick Corea; author, *Musician's Guide to the Road*; international clinician and educator.

ROBERT K. MYERS

Associate Dean of Curriculum

B.M., M.M., Eastman School of Music; Ph.D., Northwestern University. Former Chairman, Music Department, Saginaw Valley State College (Michigan), and Music Program Head, Grant MacEwan Community College (Canada);

Fulbright and Ford Foundation grant recipient; professional percussionist with Ornette Coleman, Chuck Mangione; compositions published by Alexander Broude, Hal Leonard, Seesaw Music.

JON ALDRICH

Composition

B.M. Berklee College of Music; special studies, State University of New York. Veteran composer, arranger and performer of numerous television and radio jingles aired throughout the world; recording with Capitol and United Artists records; extensive studio and live performance experience.



President Lee Eliot Berk (right) is congratulated by Stanley Adams, President of the American Society of Composers, Authors and Publishers, after being presented with the ASCAP-Deems Taylor Award for his book *Legal Protection for the Creative Musician*.

JOHN AMARAL

Guitar, Ensemble

B.S. University of Southern California; alumnus, Berklee College of Music and Pasadena City College; graduate studies, Massachusetts Institute of Technology, University of Toronto and University of Southern California. Author of over twenty published texts on music, guitar playing and music electronics; monthly contributor to *Musician Magazine*; numerous jazz, pop and studio

engagements; consultant in all phases of music electronics; experience in musical product development and marketing.

DEAN ANDERSON

Chairman, Percussion Department

B.M. University of Miami, M.M. New England Conservatory of Music; percussion studies with Fred Wickstrom, Stanley Leonard, Al Payson and Everett Firth. Former instructor in percussion at University of Miami and Atlantic Union College; clinician for Ludwig International Percussion Symposium; performances with American Wind Symphony, Greater Miami Philharmonic, Boston Opera Company and Boston Ballet; endorser for Avedis Zildjian Company; solo percussionist with Boston Musica Viva; recording with RCA, Delos, CRI, Northeastern Records, Deutsche Grammophon, associate member of The Boston Pops and Boston Symphony; guest percussionist and marimba soloist with The Boston Pops and Boston Symphony.

RICH APPLEMAN

Chairman, Bass Department

B.M. Berklee College of Music; special studies, the U.S. Navy School of Music. Numerous professional festival appearances; appearances with Lionel Hampton, Gregory Hines, Al Grey, Jimmy Forrest, Bobby Rydell, Sergio Franchi, The Boston Pops and The Fringe; recording activities include albums with The Fringe, The Boston Pops, Children at Play, Jade and Sarsaparilla, Marcia Taylor, the New England Patriots jingle, "Evening at Pops" theme and various commercials; extensive theater and television work; consultant for the Boston public schools and clinician with Joe Morelli,

John Scofield and The Fringe; publications include *Workbook for Bass Lab*, *Contemporary Rhythms for Electric Bass*; co-author, *Chord Studies for Electric Bass*.

RICHARD APPLIN

Composition, Theory, Ensemble

B.M. Berklee College of Music; graduate studies, Boston University. Teaching experience in theory and composition; advanced studies with Hugo Norden and David Del Tredici; member of Underground Composers.

JOHN ARCARO

Department Assistant, Piano, Ear Training, Ensemble

B.M. Berklee College of Music; undergraduate studies with Max Roach and Fred Tillis at the University of Massachusetts. Performances with Paquito d'Rivera, Nick Brignola, Greg Hopkins, Larry Monroe, Jimmy Mosher, and The Hal McIntyre, Jr., Orchestra; leader/pianist/arranger of own popular group; studio musician at Sound Track and Air Sound recording studios; professional player with numerous solo and group appearances.

BRUCE ARNOLD

Guitar

B.M. Berklee College of Music; special studies with Jerry Bergonzi and Charly Banacos. Experienced private instructor; album credits include Tony Noterfonzo, the Ed Saindon Group and the Victor Mendoza Group; appearances with Joe Pass, Larry Coryell, Mike Gibbs, Angela Bofill, The Boston Pops and the Portland Symphony Orchestra.

JOHN BABOIAN

Guitar

B.M. Berklee College of Music; M.M. New England Conservatory of Music; guitar studies with William Leavitt and composition studies with Jimmy Giuffre and William Thomas McKinley. Professional performing artist in concerts, clubs, television and radio; Musical Director of Armenian Performing Artists of Greater Boston; albums include *New Journey*, *First Time Out* and others with the Pro-Bow Trio.



Renowned vocalist/composer Betty Carter receives the Berklee Award for Outstanding Musical Achievement from President Lee Eliot Berk before giving a demonstration of vocal techniques for students at the Berklee Performance Center.

GREGORY BADOLATO

Woodwinds, Theory, Ensemble

B.S. Catholic University of America; alumnus, Temple University; woodwind studies with Adolph Sandole and Ronald Rubin of the Philadelphia Orchestra. International performing artist, including engagements with the Belgium Philharmonic Orchestra, Royal Opera Company of Liege and international jazz festivals; sax-

ophonist with the U.S. Army Band, Washington, D.C.; appearances with Sammy Davis, Jr., Chet Baker and Kai Winding; radio and TV performances; tour with the Tommy Dorsey Orchestra and the national touring companies of the Broadway shows *Promises, Promises* and *Grease*; former instructor in instrumental music, Westboro, Massachusetts, public schools.

LAURENCE BAIONE

Assistant Chairman, Guitar Department

B.M. Berklee College of Music; graduate studies in guitar with William Harris, Howard University. Principal guitar, U.S. Army Band, Washington D.C.; professional performing artist with numerous jazz, concert and recording ensembles; recipient, *down beat* Hall of Fame Scholarship Award.

JAMES BARTO

Film Scoring

Diploma, Berklee College of Music; alumnus, Temple University. Professional performer/arranger and film composer; experienced film editor and record producer.

STEVE BAUER

Theory, Ensemble, Faculty Advisor

B.M. Berklee College of Music. Member of ASCAP; extensive arranging and composing experience for a variety of groups; recordings with Hold Records; professional performing artist.

JOHN BAVICCHI

Composition, History

B.M. New England Conservatory of Music; graduate studies in Composition at Harvard with

Walter Piston. Conductor, Arlington-Belmont Chorale of the Arlington Philharmonic Society; 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, BJK Publications, Neil Kjos and Ensemble Publications; compositions recorded on CRI, Coronet, A.S.O.L., M.I.T. and Media Records; recipient of National Institute of Arts and Letters Award in recognition of creative work in music; featured composer at Cardiff Festival in Wales.

DAVID BAZINET

Theory, Piano

B.A. University of Connecticut; B.M. Berklee College of Music. Experienced private instructor and professional performing artist.

JACKIE BEARD

Ensemble

Diploma, Berklee College of Music. Professional recording artist and saxophonist; experienced private instructor; national and international tours with a variety of groups; clinics for International Youth Activities Program.

EDWARD C. BEDNER

Piano, Theory

B.M., M.M. and doctoral candidate, Boston University; private piano study at the 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.

BRAD BERGER

Recording, Sound Reinforcement

B.S. State University of New York. Experienced monitor mix



engineer, lighting designer and audio supervisor; engineer for Boston Pops Summer Series, Boston Symphony Orchestra's One Hundredth Anniversary Concert, Esplanade Series, Pousette Dart Band, B.B. King tour of U.S.S.R., Bette Midler and Band club tour, and George Benson's *Breezin'* tour; other supervisory mixdown assignments include Los Angeles Philharmonic and San Francisco Youth Symphony.

LILIA BERMEJO

Voice, Ear Training, Ensemble

Diploma, School of Music, National University of Mexico; Diploma, Berklee College of Music;

classical voice studies, Boston Conservatory of Music. Leader of own band; extensive experience in Latin American music and jazz; experience in studio recording, radio, TV and theater; featured performing and recording artist.

HAROLD (BUD) BILLINGS

Arranging, Ensemble, Music Production

Alumnus, California State University and Los Angeles City College. Trumpet with Stan Kenton, Harry James, Terry Gibbs and Louis Bellson; staff musician for CBS-TV "Carol Burnett Show"; composer, arranger and producer of music for commercials

and industrial films; former recording engineer for Wally Heider Recording (San Francisco), Music City Recorders (Nashville) and chief recording engineer of Nashville's Superior Sound Studios.

WILLIAM BRESNAHAN

Guitar

Alumnus, Berklee College of Music. Professional performing artist; experienced private instructor; former staff guitarist for CBS radio.

FRANK L. BRIDGES

Music Law

B.A. Trinity College; J.D. Uni-



Perennial poll-winning saxophonist and alumnus Richie Cole ('66) (left) is congratulated by faculty member Phil Wilson (right) after being presented with the Berklee Award for Outstanding Musical Achievement by Professional Performance Division Chairman Larry Monroe.

versity of Pennsylvania. Member of the American Bar Association; member of the Patent, Trademark and Copyright Committee of the ABA Entertainment and Sports Industry Study Group; former member of Lawyers for the Arts in Massachusetts; member of the Massachusetts Bar Association.

WILLIAM BRINKLEY

Theory, Arranging, Ensemble

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.

GORDON BRISKER

Theory, Arranging, Ensemble

Alumnus, Cincinnati Conservatory of Music and Berklee College of Music; studies with Felix Labunski and Joseph Allard. Saxophonist with Woody Herman, Lionel Hampton and Louis Bellson; performances with the Los Angeles Philharmonic, Peter Nero,

Henry Mancini, Diana Ross and in many TV-film productions; recordings for Columbia, Phillips, Concord and King Records; film scoring/orchestration credits include the *French Atlantic Affair* (Paramount Studios), *Fantasy* (Disney Studios), "Canon," "F.B.I.," and "Palmerstown, U.S.A."; former instructor in woodwinds at the Cincinnati Conservatory of Music, Rhode Island University, Mana College of New Zealand and San Diego City College.

DONALD R. BROWN

Keyboards, Theory, Ensemble

Alumnus, Memphis State University. Extensive professional performances including Art Blakey and the Jazz Messengers, Johnny Griffin, Eddie Lockjaw Davis, Toots Thielemans, Lenny White, Al Green, Rufus Thomas, Jessie Winchester, B.B. King and Z.Z. Hill; clinician for summer jazz clinics, and studio musician for Hi Records; recordings with Art Blakey, Jessie Winchester, Al Green, Willie Mitchell and Al McKay; videos with Art Blakey

and numerous international performances.

WHIT BROWNE

Bass

Alumnus, New England Conservatory of Music; University of Lowell. Extensive performances with concert and jazz groups; appearances with Buddy DeFranco, Oscar Peterson, Zoot Sims, Al Cohn, Sonny Stitt, Joe Williams, Scott Hamilton, Milt Jackson, Ruby Braff, Alan Dawson, and The Boston Pops; recordings with Gunther Schuller, Phil Wilson, Ray Santisi, along with various studio sessions; television and radio appearances.

DAVID CALLAHAN

Conducting, Composition

B.M. Boston Conservatory of Music; M.M. University of Massachusetts; piano studies at the New England Conservatory of Music; conducting studies at Tanglewood seminars with Leonard Bernstein and Sir Colin Davis, and in Boston with Attilio Poto; composition studies with Phillip Bezanson and Robert Stern. Former assistant conductor of the Wellesley Symphony Orchestra; conducted the Five College Orchestra and the Group for New Music in Amherst, Massachusetts; established professional conductor.

TOMMY CAMPBELL

Percussion

Alumnus, Berklee College of Music. Recordings and world tours with Dizzy Gillespie, John McLaughlin and Kevin Eubanks; performances with Sonny Rollins, Jimmy Smith, George Benson, Wynton Marsalis, Bill Cosby, Milt



Woodwind Department Chairman Joseph Viola (right) leads a student in private instruction.

Jackson, Ella Fitzgerald, Jaco Pastorius and James Moody; endorser for Pearl Drums, Vic Firth Products and Avedis Zildjian Company.

IRVING CANCEL

Ear Training, Ensemble

B.M. Inter American University of Puerto Rico; B.M. New England Conservatory of Music; M.M. candidate, New England Conservatory of Music. Professional performing and recording artist with a variety of Latin artists and groups includ-

ing Luigi Teixidor, Celia Cruz, Orquesta Tropica, and Rice and Beans.

STEPHEN CARTER

Guitar, English

B.A. University of Massachusetts. Guitarist/bassist with numerous groups including Blues Children, Xbalba and the Arlington Philharmonic Orchestra; professional engagements for television; recording for Eastern Sound Studios and Shrine Records; poems published in *Artzone*, *Hanging-*

Loose and numerous literary magazines; publications include feature articles for *Guitar Player* and other music magazines.

CHARLES CASSARA

Music Education, Theory, Ensemble, Faculty Advisor

B.M. Berklee College of Music; M.A.T. Connecticut College; alumnus, University of Connecticut. Former Connecticut public schools teacher and former Director of Music, Plainfield, Connecticut; performances on WGBH-TV, Con-



Grammy Award-winning keyboardist/composer Chick Corea (seated) talks with Dean of Curriculum and fellow Grammy recipient Gary Burton (standing, second from left) during a clinic conducted by Corea in the Berklee Music Synthesis Lab. Standing second from right is Music Synthesis Department Chairman David Mash.

necticut Public Television, WNLC and WICH radio in Connecticut and with Herb Pomeroy and Charlie Mariano; arranger/director of musicals for Eugene O'Neill Theater; professional arranger/performer.

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; established music director.

DENNIS CECERE

Keyboard, Theory, Ensemble

Alumnus, Berklee College of Music. Independent professional producer in the pop/rock recording market; business manager for local and national acts; performer and arranger for numerous record labels; writer of radio jingles for local and national clients Chevrolet and Toyota; extensive recording studio experience.

KEN CERVENKA

Theory, Ensemble

Diploma, Berklee College of Music; studies with Paul Petit, Joseph Scanella, Claudio Roditi and John Coffey. Experienced private instructor; extensive club and concert performances with numerous jazz groups; performances with Carol Channing, Ann Coreo, and The Stylistics; former member of the Tommy Dorsey Orchestra and presently a member of the George Russell Big Band.

CHARLES CHAPMAN

Guitar, Ensemble

Diploma, Berklee College of Music; alumnus, Mercer Community College. Experienced private instructor; professional performances with Kay Ballard, Frank Fontaine, The Platters, Tommy James and the Shondels, Ray Block and His Orchestra, Herschel Bernardi, Theodore Bikel, Victor Borge and for numerous clubs and shows.

ALLAN S. CHASE

Theory, Arranging, Ensemble

B.M. Arizona State University; alumnus, New England Conservatory of Music. Professional composer, performing and recording artist; works commissioned by the World Saxophone Congress; recordings with Composers in Red Sneakers, Victor Mendoza, Your Neighborhood Saxophone Quartet, Birdsongs of the Masozoic, Alpha-Bettys, and Men and Volts.

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.

GEORGE CORDEIRO

Composition

B.M. Berklee College of Music; M.A. Boston Conservatory of Music. Instructor, Extension Division, Boston Conservatory and Boston University; instructor, Brookline School of Music; profes-

sional 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 theater musician for numerous Broadway productions.

ROBIN COXE-YELDMAN

Music Production

Alumnus, Parsons School of Design, Pasadena (CA) City College. Professional recording engineer; location film recording experience and live sound mixer for a variety of musical groups; engineer on albums for RCA, Polygram, Portrait/CBS, multimedia soundtracks for Polaroid, Gillette, Converse and Digital corporations.

WILLIAM H. CURTIS

Bass

B.M. Boston University; graduate studies, Harvard University; special studies, Berkshire Music Center and with Georges Moleux, principal bass, Boston Symphony Orchestra. National Educational Television videotape recordings with Aaron Copland, Lotte Lenya and Joan Sutherland; concerts under internationally known conductors Leonard Bernstein and Gunther Schuller, and with artists Dave Brubeck, Bobby Hackett, Billie Holiday and Charlie Parker; author of *Modern Method for String Bass* and *First Steps to Ear Training*; former principal bassist, the Boston Philharmonic Society.

JON DAMIAN

Guitar, Ensemble

A.A.S. New York City Community College; B.M. Berklee College of Music, Magna Cum Laude and recipient of Harris Stanton Award. Active concert and theater performances include The Boston Pops, the American Repertory Theater, Collage, Sheila Jordan, Bill Frisell, Howard McGee, Frank Sinatra, Bob Hope, *42nd St.*, *Cats* and *La Cage aux Folles*; recording with Collage on the C.R.I. label; for NOVA, the National Public Television series, and the Berklee *Jazz in the Classroom* series; compositions included in the M.I.T. publication *The Boston Composers Project*.

WILLIAM DAVIES

Piano

B.S. Temple University; A.M., Harvard University; studies with Josef Wissow and Dennis Sandole. Extensive professional performances, recording and television appearances; pianist for Herb Pomeroy Orchestra; appearances with Bob Crosby, Al Cohn, Nick Brignola, Sal Nistico, Ella Fitzgerald, Dick Johnson, Sergio Franchi, Myron Floran and others; teaching experience includes Boston University and Weston (MA) High School; President, Gamelin and Davies Piano Co., and CSCS, Inc., educational publishers.

GLEN R. DAVIS

Arranging, Harmony, Ear Training, Ensemble

B.M. Berklee College of Music; M.M., doctoral studies, Ohio State University; special music studies, College of Charleston, South Carolina. Former Director, Contemporary Music Ensemble; Assistant to

the Director, Electronic Music Studies and graduate teaching assistant at Ohio State University; recipient of Youth Concerts at Symphony Hall Award; film scoring for *A Star for Jeremy*; arranger for Sally Fingerette's album, *INSF*; extensive touring.

ALAN DEFINO

Guitar, Ensemble

A.A. Orange County Community College; B.M. Berklee College of Music. Professional performing artist with Dick Haymes, Empire Brass Quintet and The Fifth Dimension; performances with Tony Rizzi, Lenny Breau, Jerry Fuller and Leon Merian; numerous dinner and legitimate theater engagements.

SCOTT DEOGBURN

Theory, Ensemble

B.M. Berklee College of Music; alumnus, Florida State University and Pittsburgh State University. Professional performing artist with numerous jazz, theater and club groups including The Temptations and the Shubert Theater Orchestra.

ROBERT DIMIT

Music Production

B.A. Macalester College. Former free-lance production and recording engineer; studio experience with Avco-Embassy Pictures, EMI-Screengems, Warner Brothers Records, Livingston Taylor and the Pousette-Dart Band.

ROBERT DOEZEMA

Theory, Composition

B.M. Berklee College of Music; studies at University of Michigan; guitar studies with Pat Metheny. Guitarist and composer, WGBH Emmy Awards Show and guitarist

for nationally televised theme music; guitarist and principal composer for the Ted Casher Quintet.

ANASTASIA DOLAN

Voice

Speech therapy studies with Salvatore Pace; private studies with Robert Gartside. Member of BMI; extensive experience as private instructor of voice; lyricist in collaboration with Richard Wright; theater and recording experience; specialist in voice production for popular and jazz singing; various professional performances as soloist and singer/guitarist.

DEAN EARL

Piano

Alumnus, Berklee College of Music. Extensive professional experience including engagements with Sonny Stitt, Charlie Parker, Ben Webster and Bobby Hackett; jazz clinician and featured performer at many music festivals; leader of the Dean Earl Orchestra; judge of the Yamaha Regional and National Electone Festivals.

ANDREW EDELSTEIN

Music Production

Alumnus, Berklee College of Music, Columbia University, Northeastern University and Massachusetts Institute of Technology; professional degree in electrical engineering as well as extensive training in acoustics, music and sound recording. Diverse background in music, technology and allied fields; curriculum designer and recording engineer/producer for record, radio and television production.

ALEX ELIN

Piano, Theory

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

BEN ELKINS

Theory, Ensemble

B.M. Berklee College of Music. Former instructor in brass and Director of stage bands with Norwood, Needham and Stoughton public schools; professional recording artist; appearances with Stan Kenton, Roland Tapley, Michael Sasson and Chester Schmidt.

PAUL ELMEN

Woodwinds

A.A. American College in Paris; B.M. Berklee College of Music; B.S. Point Park College; additional studies, Michigan State University. Performances with numerous groups including Gladys Knight and the Pips, The Ice Capades, Philharmonic Choir of Paris, Hal McIntyre Orchestra, Arnie Lawrence and Urbie Green.

RANDOLPH FELTS

Arranging, Theory, Woodwinds

B.A. University of Richmond; alumnus, Berklee College of Music. Performing artist with symphonic and jazz groups; former instructor, Brookline Music School and public schools of North Reading and Dover, Massachusetts.

SCOTT FESSLER

Composition, Trumpet

B.F.A. California Institute of the Arts; M.M. New England Con-

servatory of Music; composition studies with Donald Martino; trumpet studies with Roger Voisin and Mario Guarneri. Compositions in acoustic and electric media; winner of BMI award for Composition; *Mixed Doubles for 4 Trumpets*, published by E.C. Schirmer.

GARRISON FEWELL

Guitar, Ear Training, Ensemble

B.M. Berklee College of Music. Extensive performance as a solo jazz guitarist with international appearances; numerous live radio and TV appearances; leader of own jazz group Upstream; experienced private instructor specializing in improvisation; author of *Jazz Improvisation* and original compositions in mainstream jazz, blues and Latin styles.

PAUL FONTAINE

Theory, Arranging, Ensemble

Alumnus, Berklee College of Music. Professional performing and recording artist; former trumpet with Woody Herman; member, Herb Pomeroy Orchestra, and co-leader of Mosher/Fontaine/Jimmy Derba Sextet; leader of own quartet; extensive experience as improvisation/arranging instructor.

SCOTT FORREY

English

B.A. College of William and Mary; alumnus, Berklee College of Music; additional studies with Wes Hensel, Miroslav Vitous, and George Garzone. Experienced jazz composer and performer; author of poetry and short stories.

THOMAS FRAZEE

Arranging, Theory, Ensemble

Alumnus, Berklee College of Music, University of Arizona and Hartt School of Music. Professional trombonist, keyboardist and commercial arranger; composer/producer for Up With People, Music Designers Studio and Caesar's Productions of Las Vegas.

C. SCOTT FREE

Theory, Ensemble, Faculty Advisor

B.M. Berklee College of Music; undergraduate studies at the University of Southern Mississippi; M.M. New England Conservatory of Music. Member Pi Kappa Lambda; theoretical studies with Robert Cogan and George Russell; composition studies with William Thomas McKinley; counterpoint studies with Hugo Norden; private studies with Mick Goodrick. Performance and writing experiences include recordings for documentary films and commercials, compositions and arrangements for audiovisual programs, jazz concerts and choral groups.

ROBERT FREEDMAN

Chairman, Commercial Arranging Department

Multi-nominee and Grammy Award recipient for Best Instrumental Arrangement (1978); arranged and conducted all music for Wynton Marsalis' album, *Hot House Flowers* (1984); Musical Director for Lena Horne and Harry Belafonte; arranged and/or conducted music for *The Wiz*, *China Syndrome*, *One Trick Pony* and *For Love of Ivy*; arranged music for numerous network TV

specials, ABC News and ABC Sports; commissioned to compose *Concerto for Trumpet and Orchestra*; co-arranger and associate conductor for Broadway musical, *Raisin*; arranged for Billy Joel, Maynard Ferguson, Paul Simon, Joe Williams, Sarah Vaughan, Carly Simon and many others.

MARK FRENCH

Guitar, Ensemble

Diploma, Berklee College of Music. Established private instructor, performer and arranger for various professional groups; recording experience.

ED FRIEDLAND

Bass, Ensemble

Graduate, High School of Music and Art, New York City; alumnus, Berklee College of Music. Performances with Larry Coryell, Michal Urbaniak, Ursula Dudziak, Junior Cook, Sal Nistico, Albert Dailey, The Ink Spots, The Marvellettes and The Drifters; experienced studio musician.

GREGORY FRITZE

Composition, Theory, Brass, Ensemble

B.M. Boston Conservatory of Music; M.M. Indiana University; doctoral studies, Indiana University; composition studies with Thomas Beversdorf; tuba studies with Harvey Phillips. Professional performing artist with the Boston Ballet, Robert Brink and other orchestras; former associate instructor at Indiana University; compositions published with Minuteman Music, Seesaw Music and Musica Nova; recipient of a Walt Disney Fellowship and a Meet the Composer Grant; coordinator of Annual

New England Tuba Festival; active composer, clinician and recitalist.

GEORGE GARZONE

Ensemble, Saxophone

Alumnus, Berklee College of Music. Professional performing artist with Tom Jones, Buddy Rich, Engelbert Humperdink; extensive private teaching experience.

NORMAN A. GAUDET

French

A.B. Boston College; M.A. Harvard University; special studies, Sorbonne University, Paris. Former French instructor, Massachusetts Bay Community College and Newton High School; Department Chair, Dracut public schools; instructor, Newton Junior College.

TONY GERMAIN

Arranging, Ear Training, Ensemble

B.M. Berklee College of Music. Professional performing and recording artist; television appearances on the "Nick Cluney Show" and the "Bob Braun Show," Cincinnati; recordings for Acuff-Rose Publishing Co., Nashville and with Jerry Tachoir on album, *Forces*; appearances on the "Grand Old Opry," Nashville; extensive club and show work; keyboardist with area jazz and commercial groups.

BRUCE GERTZ

Bass, Ensemble

Diploma, Berklee College of Music; special studies, New England College; jazz improvisation studies with Charles Banacos. Performing artist in jazz and other idioms with extensive radio and television performances; theater and recording experience; performances with Dave Brubeck,

George Coleman, Gil Evans, Frank Foster, the Fifth Dimension, Sonny Fortune and Alan Dawson.

MATT GLASER

Chairman, String Department

Alumnus, Eastman School of Music; studied jazz violin with Joe Venuti and Stephane Grappelli; theory and improvisation studies with Adolph Sandole; composition studies with Hugo Norden. International string clinician; extensive private teaching experience; performances with the New York All Stars, Fiddle Fever, Lee Konitz, and the Jazz Violin All Stars; recording artist for Rounder, Kaleidoscope, Flying Fish and Soundtrack; film performance in Dino De Laurentis' *King of the Gypsies*; author, *Jazz Violin*, *Jazz Chord Studies for Violin*, two books on fiddle music and numerous magazine articles; winner of Meet the Composer Grant, 1984, and profiled in *Improvising Violin* by J. Lieberman.

YOLANDA GOLDMAN

Spanish

Alumnus, Boston University, Harvard University, Universidad de San Carlos de Guatemala, University of Madrid, Spain. Chairperson of the Foreign Language Department at Lasell Junior College; Board Member and Director of the Language Program of the Pan American Society; member, American Association of Teachers of Spanish and Portuguese.

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 and Fred Buda. Experienced private instructor; appearances with Larry Coryell, Roland Kirk, Wild Bill Davidson and Zoot Simms; author of several periodical articles on percussion; leader of own group.

KENNETH GREENHOUSE

Chairman, Voice Department

B.M.E. and M.M. Indiana University. Former Chairman/Choral Director, Willowbrook High School Music Department, Villa Park, IL; accompanist and arranger for USO tours; Winner (1981), Second Composers' Competition for Vocal Jazz; experienced vocal coach and conductor; faculty member, the Indiana University Summer Music Clinic.

HAROLD GROSSMAN

Instrumentation, Theory, Ensemble

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. Arranger/performer, Reprise Records; guest trumpet solo appearances including Polymnia Choral Society; co-author of *Country Blues Song Book* (Oak Publications).

SKIP HADDEN

Percussion

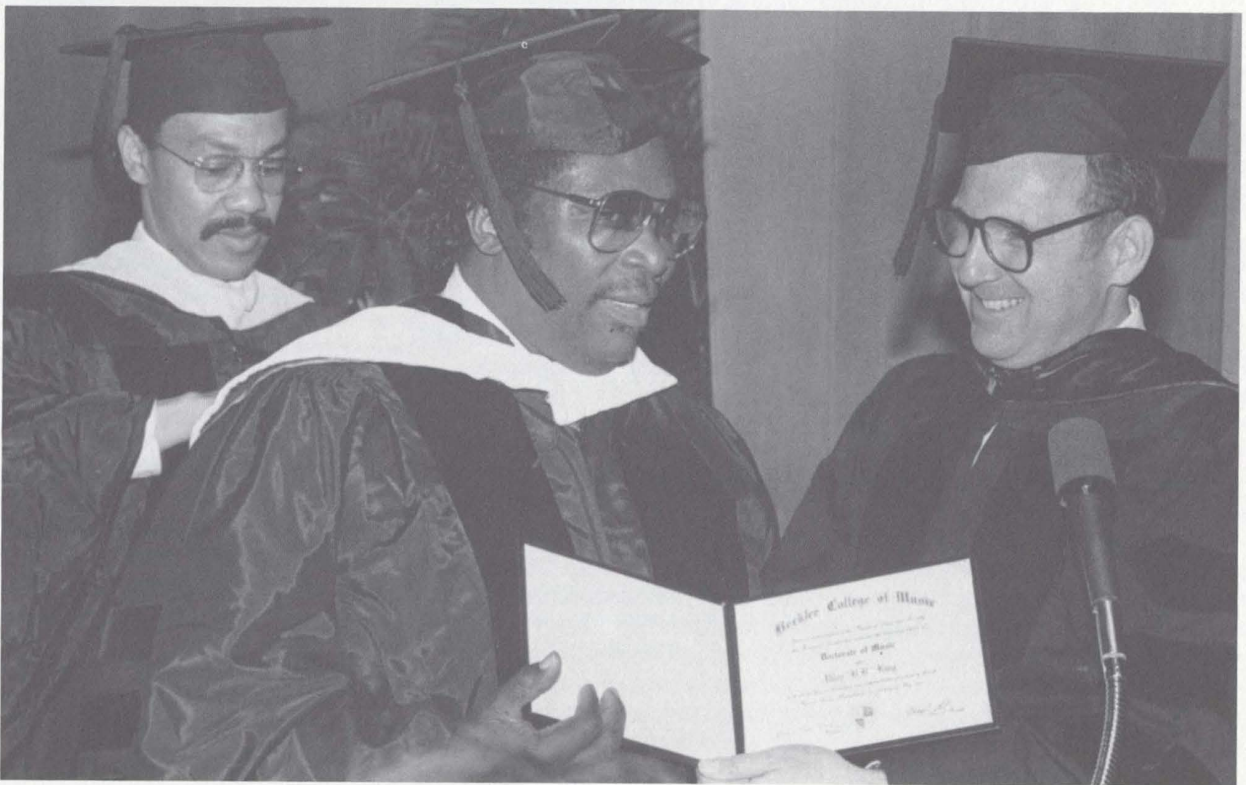
Experienced professional performer, clinician and recording

artist; appearances with Sonny Stitt, Lou Donaldson, Groove Holmes, Jimmy Smith, Bill DeArango, Ira Sullivan and Johnny Hartman; recordings with Eddie Gomez and Jack DeJohnette; appeared on Weather Report's Album of the Year, *Mysterious Traveler*; nationally active clinician and lecturer.

TIM HAGANS

Theory, Ear Training, Ensemble

Alumnus, Bowling Green State University. Trumpet soloist and recording artist with Stan Kenton, Thad Jones, Ernie Wilkins and numerous European bands; composer and record producer; former assistant professor of jazz studies at the University of Cincinnati.



President Lee Eliot Berk (right) presents the Honorary Degree of Doctor of Music to bluesman B.B. King (center) while Dean of Faculty Dr. Warrick L. Carter adjusts King's academic hood.

JOHN HAGON

Chairman, Music Education Department

B.M. University of Wisconsin; M.M. Boston University; studied symphonic and operatic conducting with Attilio Poto; opera workshop with Boris Goldovsky, Southeastern Massachusetts University; and 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 (MA); and instructor, Dean Junior College (MA); extensive conducting and performing experience.

JUDITH EVANS HANHISALO

History of Art

A.B., A.M. Boston University. Lecturer, Museum of Fine Arts, Boston; docent and researcher, Isabella Stewart Gardner Museum; former instructor in art history at Boston University, Boston College, Framingham State College, School of the Worcester Art Museum, Harvard University Center for Lifelong Learning and Newton Junior College; member of the Archaeological Institute of America; author of reviews for the *New Boston Review*; editorial consultant for Harcourt, Brace, & Jovanovich books *The Grand Tour* and *The Great Empires*; author of articles in *Fenway Court* and *Art in Bloom*; author of *Enjoying Art* and co-author of script *Romans and Barbarians*, the Museum of Fine Arts (Boston, MA).

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

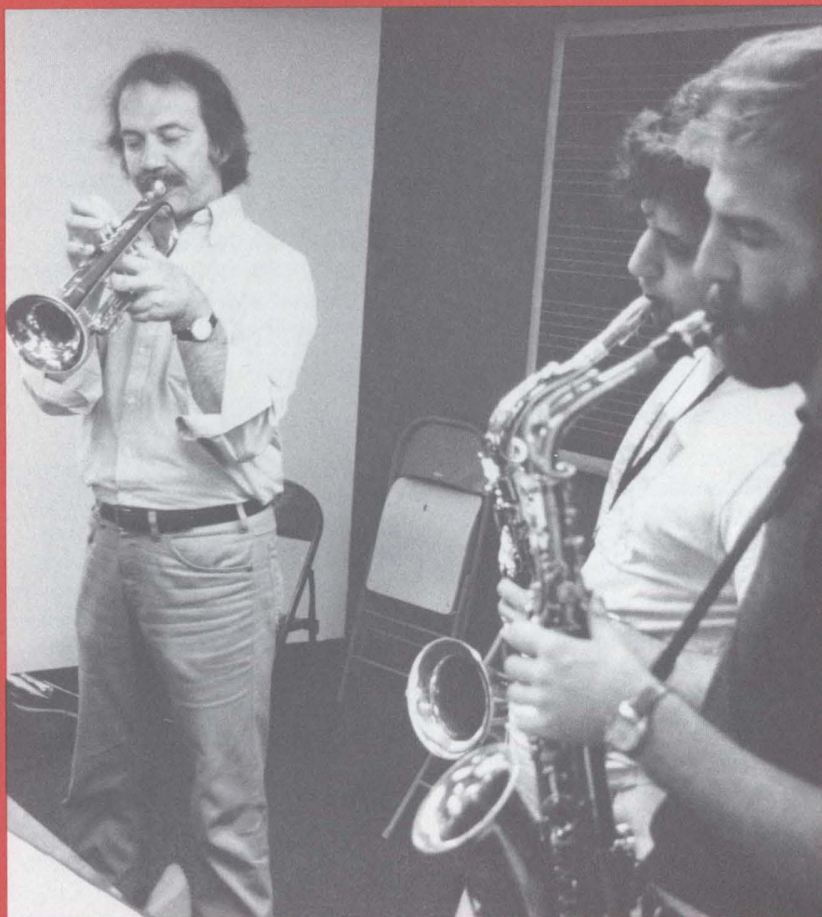
A.B. Harvard University; M.A. University of New York. Former

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, General Education Department

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.



ROBERT HARRIGAN

Guitar

Alumnus, Berklee College of Music; undergraduate studies, Boston College. Professional performing artist; extensive private teaching experience.

DANNY HARRINGTON

Theory, Arranging, Ensemble

B.M. Berklee College of Music; B.S. Bryant College of Business Administration; M.M. University of Rhode Island. Tour with the Tommy Dorsey Orchestra and performances with Diana Ross, Gladys Knight and the Pips, The Temptations, Ben Vereen and Tavares.

LES HARRIS

Director of Tutorial Services

Alumnus, Berklee College of Music; graduate, U.S. Naval School of Music; private studies with George L. Stone. Performances with Toshiko Akiyoshi, Bobby Hackett and Herb Pomeroy; staff musician at Storyville with performers such as Chris Connor, Lee Konitz and Zoot Simms.

KENT HEWITT

Piano, Vocal Workshop, Ensemble

B.M. University of Connecticut; B.S. Boston University. Former instructor at Jackie McLean's Jazz Workshops, Hartt School, the Artist's Collective and the Hartford Conservatory; extensive professional experience as performer with Don Elliott Quartet; appearances with Phil Woods, Clark Terry, Clifford Jordan, Pepper Adams, Kenny Burrell, Bill Watrous and others; accompanist to vocalists Steve Rossi, Ann Marie Moss,

Jackie Paris, Carmen Lundy; recording experience with Don Elliott Productions (TV jingles), Canadian Public Television and Chrome Dome Productions (live concert digital masters).

WILLIAM HILL

English, Guitar

B.A., M.A. University of Maine. Former instructor, University of Maine. Professional performing artist; extensive private teaching experience.

CHERYL HODGE

Voice

B.M. Berklee College of Music. Professional jazz vocalist with numerous groups including Solaris; professional recording artist; experienced private instructor.

RUSSELL A. HOFFMANN

Harmony, Arranging, Ensemble

B.M. University of Texas; alumnus, Berklee College of Music. Professional performing artist with numerous groups; extensive experience in jazz and commercial music; experienced private instructor.

GREGORY HOPKINS

Theory, Arranging, Ensemble

B.M. Michigan State University. Former instructor, Detroit public schools; professional performing artist with Motown; arranger and jazz trumpet with Billy Maxted and Buddy Rich orchestras; performer and arranger on RCA; arrangements and compositions published by Kendor and Studio P.R.; member, ASCAP; leads own big band and quintet; theater work at the Wang, Shubert and Colonial theaters; performances with Frank Sinatra, Joe Williams, Lena Horne, Dizzy Gillespie and Gladys Knight.

DAVID M. HOROWITZ

Music Production

B.A. Kalamazoo College; M.S. Massachusetts Institute of Technology; graduate studies at New England Conservatory of Music; recipient of the Sprach Diploma for studies in music and philosophy, University of Erlanger, Germany. Extensive performance experience in piano and clarinet; research activities include the modeling of the auditory system for signal processing in digital audio; noise removal in music and speech recordings and the modeling of tempo rubato for use in music synthesis and music editing systems.

JOE HOSTETTER

Studio Manager, Music Production and Engineering

B.S. Kansas State University; Diploma, U.S. Navy School of Music; studies in studio technology at the Institute of Audio Research, N.Y.C. Professional instrumentalist with numerous bands; extensive professional location recording experience; member of the Audio Engineering Society and former Chairman of the Boston chapter; recording engineer, *Jazz Beat* from Berklee series; sound reinforcement engineer for over one hundred nationally known performing groups.

JOE HUNT

Percussion, Jazz History, Ensemble

Undergraduate studies, Indiana University and Mannes College. Extensive professional experience including engagements, recording and tours with George Russell, Bill Evans, Stan Getz, Jim Hall, Gary Burton, the National Jazz Ensemble and the New York Jazz Sextet.

MIKE IHDE

*Lab Coordinator,
Guitar Department*

B.M. Berklee College of Music. Author of *Rock Guitar Styles* and *Country Guitar Styles*; film composer for *The Sun Dagger* with Robert Redford; professional engagements as vocalist/guitarist with Top 40 bands; specialist in pedal steel, guitar synthesizer and electronic effects; songwriter with numerous awards from the American Song Festival and other contests; staff arranger for the Belmont Armenian Chorus and Orchestra.

CHAN JOHNSON

Ear Training, Theory, Ensemble

Diploma, Berklee College of Music; alumnus, Florissant Valley College. Professional performing artist with Della Reese and Red Buttons; guitarist for many theatrical productions; extensive performance experience in jazz and pop.

DAVID JOHNSON

Theory, Ensemble

B. Mus. Ed. Hartt School of Music; alumnus, Boston Conservatory of Music. Extensive private teaching experience in brass and electronic media; various jazz clinics and workshops; performances with Stevie Wonder, Jerry Lewis, Sandler and Young, the Mills Brothers, Tommy James and the Shondells and various groups; recorded with Columbia and Dawn artists.

HERMAN JOHNSON

Theory, Ensemble, Faculty Advisor

Alumnus, Berklee College of Music. Professional recording and performing artist with numerous groups; leader of own group.

JERONIMAS KACINSKAS

Conducting

Graduate, Klaipeda Conservatory; Music Education, State Conservatory of Music, Prague (Praha); composition studies with Jaroslav Kricka; conducting studies with Pavel-Dedecek; quarter-tone composition studies with Alois Haba.

ED KASPIK

Percussion

B.M. DePaul University. Professional performing artist with theater and studio experience; concert and club appearances with numerous jazz/rock artists; duet performances with Gary Chaffee; guest lecturer and performer at numerous colleges and educational conferences.

JAMES KELLY

Guitar, Ensemble

Alumnus, Berklee College of Music. Former guitar instructor at Roger Williams College; appearances with numerous groups and professional performing artist with a variety of jazz/rock bands.

DEANNA KIDD

Music Education

B.S. Lowell State College; M.M. Boston Conservatory of Music; voice studies and coaching with Gladys Miller, Allan Rogers and Terry Decima. Professional appearances with Boris Goldovsky and the Boston Opera Company; former Chairman of Elementary Music Department and instructor in music, Lexington (MA) 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; Juvenile Court chaplain and counselor; lecturer in psychology and philosophy, Emerson College and Newbury Junior College.

JAROMIR KOCANDRLE

Theory, Arranging, Ensemble

B.M. Berklee College of Music; alumnus, Conservatory of Pilsen, Czechoslovakia. Professional performing artist; national tours and concerts with RMC Concert and Stage Band of Camberra, Australia; trumpet with numerous European groups; appearances on radio and TV; performances with The Drifters, The Platters, The Coasters, Living Image and on "Steptoe and Son" (British TV).

RAYMOND S. KOTWICA

Chairman, Trumpet Department

B.M. Boston University; private study with Georges Mager, Roger Voisin, Armando Ghitalla. Author, *Chord Scales for Trumpet*; over two decades of playing Broadway theater musicals including *A Chorus Line*, *Zorba*, *Cats*, and *42nd St.*; extensive repertoire of theatrical musical excerpts including piccolo trumpet parts; currently performs musical shows at the Shubert Theater, Boston; recognized authority on breath control and embouchure problems.

TONY LADA

Trombone, Performance Studies

B.M. Berklee College of Music. Featured trombonist with numerous jazz groups; former member of the Glenn Miller Orchestra, Buddy Rich Big Band, and Woody Herman and his Thundering Herd; leader of own jazz group; most recent recording: *Remember* by the Tony Lada Sextet, on Incandescence Recordings.

PAUL LANDSBERG

Theory, Arranging, Ensemble

Diploma, Berklee College of Music; alumnus, Western Washington State College. Extensive private guitar teaching; professional performing artist with appearances and tours including David Lockwood concerts, Jimmy Clanton Show and Lady Elvis tour; leader of the jazz trio, *Blinded by Be-Bop*, guitarist with the Winniker Swing Orchestra and other jazz groups.

JOHN LAPORTA

Improvisation

B.M. Manhattan School of Music; private studies with William Dietrich, Joseph Gigliotti, Leon Russianoff, Robert Morris, Ernst Toch and Alexis Haieff. Performances under the batons of Igor Stravinsky, David Broekman, Gunther Schuller and Leonard Bernstein; saxophonist with Woody Herman; instructor, Stan Kenton Stage Band Clinics; author of *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; elected to the Who's Who in International Musi-

cians and Who's Who in American Music; member, Berklee Faculty Saxophone Quartet.

WILLIAM G. LEAVITT

Chairman, Guitar Department

Former Music Director, staff guitarist and arranger for CBS radio, Boston; radio, TV 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*, *The Guitar — Phase 1, 2* and other publications; member of ASCAP since 1953.

DENNIS LECLAIRE

French Horn, Theory, Ensemble

B.M. Boston University; M.A. New York University; Ph.D. can-

didate, New York University; studies with Osbourne McConathy, Nedo Pandolf, Eugene Roy and Murray Lefkowitz. Professional performer and conductor; former instructor in brass, Norwood (MA) public schools; consultant for Sarah Caldwell at the Opera Company of Boston; co-founder, Corey Hill Chamber Players.

VICTOR LECOMER

Music Production

B.M., M.M. New England Conservatory of Music; alumnus, Massachusetts Institute of Technology. Tours with George Russell, Webster Lewis, and the Dance Theater of Harlem; appearances at Carnegie Recital Hall, Symphony Hall and the Omni Center of



Chairman Donald Puluse, Music Production and Engineering Department

Atlanta; production credits for Epic, RCA, Chrysalis and Virgin Records; professional staff producer, audio engineer and video consultant.

JEFFREY LINK

Theory, Arranging, Ensemble, Faculty Advisor

B.M. Berklee College of Music; alumnus, St. Petersburg College. Professional performing artist; bassist for many groups including Pure Version, Waterfall and a variety of theater orchestras.

FRED LIPSIUS

Theory, Composition, Ensemble

Alumnus, Berklee College of Music. Saxophonist/arranger with Blood, Sweat and Tears; recipient of Grammy Award for arrangement of "Spinning Wheel"; instrumental finalist, *down beat* and *Playboy* jazz polls; tours with Simon and Garfunkel; composer, *Distant Lovers* on ITA Records; author, *Creative Improvisation* (Warner Brothers).

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 the Boston Symphony Orchestra and Boston Philharmonia; international solo appearances; former instructor in clarinet, Mount St. Charles Academy; member of the New England Wind Sinfonia; principal clarinet, Opera Company of Boston.

RICHARD LOWELL

Theory, Arranging, Ensemble

Diploma, Berklee College of Music; special studies, Navy School of Music. Trumpet with Donald Rheinart, first trumpet with Tony Bennett and Dionne Warwick; performances with Lou Rawls, Jack Jones, Pointer Sisters, Fifth Dimension, Maureen McGovern and Jerry Lewis; composed and arranged for numerous big bands and small groups.



JOYCE LUCIA

Voice

B.M. Lowell University; M.M. New England Conservatory of Music; vocal study with Phyllis Curtin, Berkshire Music Center, Tanglewood. Performances with the Boston Symphony Orchestra and The Boston Pops; studio recording and radio experience; classical solo recital and oratorio work as well as club performance in jazz.

CLIFF MADDIX

Core Music, Ensemble

B.M. Berklee College of Music. Professional performing artist for numerous groups including Clayton Cummings, Louise Cash and Friends, Jerry Cecco Band and Toot; recording activities include the albums *Toot*, Vinnie Mitchell's *Guitar Madness*, and Rocking Ronzo Rockefeller's *Two Sides of Semantics*.

WILLIAM J. MALOOF

Chairman, Composition Department

B.M. and 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 Annual Music Festival; works widely played including performances by the Boston Symphony Orchestra (Youth Concerts) and the Indianapolis Symphony.

JOHN T. MARASCO

Guitar

A.A. Niagara Community College; B.M. Berklee College of Music. Professional performing artist with The Lettermen, Peter Allen, Louis St. Louis/Alexis Smith and John Valenti; television appearances and recording experience; experienced private teacher.

MICHAEL MARRA

Piano, Theory, Ensemble

B.M. Berklee College of Music. Professional performances with Bobby Hackett, Jimmy Mosher and the Paul Fontaine Quintet; extensive professional performances; experienced private instructor in jazz and classical piano.

MATTHEW MARVUGLIO

Theory, Composition, Flute

B.M. Berklee College of Music; graduate study, Boston Conservatory of Music; counterpoint and composition studies with Hugo

Norden. Composer, recitalist, professional performances with various theater orchestras; compositions include works for wind ensembles, *Chorus and Modal Etudes for Woodwinds*; co-author of *Workbook for Traditional Harmony*.

DAVID MASH

Chairman, Music Synthesis Department

B.M. Berklee College of Music; alumnus, Oakland University, Rochester, MI. Composer/synthesist with Airborn recording artists ICTUS; former synthesist with Donald Byrd; clinician for numerous colleges; recipient of Jazz Composition Fellowship from the Massachusetts Council on the Arts and Humanities; recipient of Arts/Partnership Grant from the Massachusetts Cultural Educational Collaborative; synthesist with the Boston Shakespeare Theater; professional consultant for developers of music software and hardware.

DONALD MCDONNELL

Theory, Arranging, Ensemble

B.M. Berklee College of Music; M.M. Boston University; Ph.D. candidate, Brandeis University; special woodwind studies at Peabody Conservatory of Music; recipient of the Irving Fine Fellowship, Brandeis University; saxophone studies with Joseph Viola; master classes with James Stoltie; composition with Andrew Imbrie, Martin Boykan and Arthur Berger; orchestration with David Del Tredici; Principal Woodwind Chair with U.S. Army Band, Forte Meade, MD.

THOMAS J. MCGAH

Theory, Composition, History

B.S. University of Lowell; M.M. Boston University; private study in

theory and composition with Hugo Norden; trombone studies with Kauko Kahilla. Former instructor in Somerset and Milton (MA) public schools; professional performing artist and composer; specialist in film study programs; compositions premiered by Pro Arte Chamber Orchestra of Boston, Arlington Symphony Orchestra, Boylston Trio and the Chamber Ensemble of Rhodes, Greece; commissions from Harvard Musical Association, Chamber Ensemble of Rhodes and various artists; grant recipient from Meet the Composer.

ANDY MCGHEE

Woodwinds, Ensemble

Graduate, New England Conservatory of Music. Saxophonist and arranger with Lionel Hampton and Woody Herman; featured soloist on the albums, *The Best of Hampton, My Kind of Broadway* and *Woody Goody*; performances with Sammy Davis, Jr., Louis Armstrong, Tony Bennett, Sonny Stitt, Slide Hampton and a series of youth concerts with The Boston Pops; author of *Improvisation for Saxophone and Flute — The Scale/Mode Approach* and *Modal Strategies for Saxophone*.

MARK MCGRAIN

Theory, Arranging

Alumnus, Berklee College of Music and California State University; private trombone studies with Phil Wilson and Emery Remington; private arranging and composition studies with Chuck Mangione and Mike Gibbs. Experienced music copyist for numerous artists, arrangers and producers including Helen Reddy, Quincy Jones, Chick Corea, Al Jarreau, Tom Scott and Melissa Manchester; trombonist and arranger for various commercial bands.

RONALD MCWHORTER

Ensemble

B.M. Berklee College of Music. Professional performing bassist; appearances with Chet Baker, Mae Arnette and Roy Haynes.

RICHARD MENDELSON

Music Production

Alumnus, Harper College; musical studies with Larry Masterleo and Ellen Lapidis. Professional recording engineer and performing artist; former chief engineer/president of Creative Recordings and chief engineer of Aengus Recording Studios; engineer and co-producer: *Year of the Ear* for Longview Farm Recording and first Brian Culmans album for Sound Ideas Recording; engineer and performer on Andy Pratt's album *Resolution* and on the album *Maybe the Good Guy's Gonna Win*, produced by Harry Maslin at Los Angeles Cherokee Studios for Arista Records.

VICTOR MENDOZA

Vibraphone, Ensemble

B.M. Northern Arizona University; alumnus, Berklee College of Music; special studies in Latin percussion with Ramon Lopez of Stan Kenton Orchestra, "classical" marimba with Marj Holmgren, vibes with Ed Saindon, Dave Samuels and Gary Burton. Professional performing artist with own groups as well as Brazilian Symphony in Rio de Janeiro; featured artist for PBS television productions; featured on album *Victor Mendoza*; experienced private instructor and clinician in Latin music; author of "Latin Comping for Mallets" in the *Percussive Arts Society Magazine*.

ERIC JAY MILLER

Guitar Repair

Diploma, Berklee College of Music; studies with Ed Corey and John Damian. Extensive private teaching experience in guitar and luthiery; free-lance performing and recording experience including Rain, Lester Lanin and Peter Duchin Orchestras; founder of Hands on Guitars, a professional guitar repair service.

WILLIAM MOBLEY

Theory, Ensemble

B.S. Southwestern University at Memphis; alumnus, North Texas State University and Memphis State University; special studies with Carmine Caruso. Professional performing/recording artist and clinician; appearances with The Spinners, Wynton Marsalis, The Temptations, Lenny White, Branford Marsalis, James Williams, Frank Strozier, and Gil Evans; leader of own group.

LARRY MONROE

Chairman, Professional Performance Division

B.M. Berklee College of Music. Internationally active composer/arranger/saxophonist; appearances with Buddy Rich, Dizzy Gillespie, Tony Bennett, Pointer Sisters, Lou Rawls, The Boston Pops and others; leader of own jazz quartet; recognized festival clinician/adjudicator; published composer of stage band materials and author of text books on ear training; producer of jazz concerts live and for radio and television.

GEORGE MONSEUR

Conducting, Solfege

B.M. Arizona State University; M.M. New England Conservatory

of Music; conducting studies 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

B.M. Berklee College of Music; alumnus, Cincinnati College Conservatory of Music and Ohio State University. Numerous concert and club performances; extensive private teaching experience on bass and in music theory; recording artist and leader of own groups.

JAMES MOSHER

Assistant Chairman, Ensemble Department

Alumnus, Berklee College of Music. Saxophonist with Woody Herman and Maynard Ferguson; lead and jazz altoist with Buddy Rich and performances with Mongo Santamaria; international recording artist; *down beat* Critics Choice for special rendition of "Chelsea Bridge"; leader of own quintet; Massachusetts Council of the Arts Fellowship winner, Composition Award; recent albums include *Chick from Chelsea* and *Satyric Horn*.

LOU MUCCI

Trumpet, Ensemble

Professional performing artist with Red Norvo, Glenn Miller, Benny Goodman and 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 radio show; recipient of American Pop Song Festival Honorable Mention in both Top 40 and Pop Song categories.

WAYNE NAUS

Theory, Ensemble

B.M., Berklee College of Music. U.S. Navy Band, special services; professional performing artist with Lionel Hampton, Buddy Rich and Maynard Ferguson; performances with Ella Fitzgerald, Gil Evans, Mel Torme and Louis Bellson; RCA recording artist and numerous television and concert performances internationally.

BARRIE NETTLES

Chairman, Harmony Department

Alumnus, Berklee College of Music; special studies, Naval School of Music. Staff Arranger, Army Band of the Pacific; former Administrative Assistant, Frank Music Corporation and music therapist for the state of Pennsylvania; extensive performance and recording experience; professional arranger and composer.

JOHN NEVES

Bass, Ensemble

Professional bassist with Stan Getz, Marion McPartland, Maynard Ferguson, Herb Pomeroy and U.S. Army Special Services Band; staff musician, Playboy Club;

extensive private teaching experience.

BRUCE NIFONG

Theory, Ensemble, Woodwinds

Alumnus, Indiana University and Berklee College of Music. Professional performing artist with Elgart Brothers, Buddy Morrow, Lee Castle; recordings for CBS and Polydor Records; international concert tours; experienced private instructor.

DONALD NOLAN

Theory, Arranging, Ensemble

B.A. University of Miami; alumnus, Eastman School of Music, Dick Grove School of Music and Berklee College of Music. Experienced professional arranger in variety of media including Las Vegas productions, Los Angeles revival production of *Oliver* with Dick Shawn, and internationally performed Las Vegas review for Barry Ashton productions; former Musical Director, Ilikai Hotel in Honolulu; film commercials for Coca-Cola and Quinn Martin Productions; scored music for documentary film *Unicorn*, that won a Cine Golden Eagle Award for excellence and *The Four Seasons*; composed and scored commercial jingles for New Orleans Saints franchise promotions.

BRIAN O'CONNELL

Voice

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.

JAMES ODGREN

Ensemble

Alumnus, Berklee College of Music. Nationally active saxophonist with variety of bands, orchestras and small jazz groups; tours with Wayne Cochran and Gary Burton Quartet; extensive radio, TV and recording experience, including dates with Jan Akkerman, Carla Bley/Mike Mantler and Head East rock group; former instructor, Clark University; experienced clinician.



ROY OKUTANI

Theory, Arranging, Ensemble

B.M. Berklee College of Music; M.M. New England Conservatory of Music. Jazz clinician and former trumpet instructor for Lincoln/Sudbury Regional Schools; professional festival appearances; perfor-

mances with the George Russell Living Time Orchestra, Bobby Brookmeyer, and The Boston Pops; recordings with George Russell and Frank Quintero.

R. NEIL OLMSTEAD

Piano, Solfege

Alumnus, Boston Conservatory of Music; B.M. Berklee College of Music; M.M. New England Conservatory of Music; Diploma, Ecole d'Art Americaines; composition studies with Nadia Boulanger, Hugo Norden and William Thomas McKinley. Performance with The Jimmy Guiffre Quartet; TV appearance in "Sound in Art" lecture/performance series; extensive solo and small band jazz performances.

JACQUES PAOLI

Piano

B.A. Sorbonne University, Paris, France; alumnus, Berklee College of Music. Professional performing artist with numerous groups.

LAUREN PASSARELLI

Guitar, Songwriting

B.M. Berklee College of Music. Professional performing and recording artist; extensive solo engagements (guitar and vocals); experienced private instructor.

PAT PATTISON

English, Poetry

B.A. University of Minnesota; M.A. Kenyon School of Letters; Ph.D. (candidate), Indiana University. Former instructor at Indiana University and the University of Notre Dame; winner of over twenty awards in American Song Festival Lyric Competitions; category winner in Music City Song

Festival; regional and category winner in Original Song Festival; concert appearances with Gordon Lightfoot, The James Gang and Buddy Miles.

FREDERICK T. PEASE

Chairman, Professional Writing Division

B.A. Cornell University; B.M. Berklee College of Music. Professional composer/arranger with extensive experience in the jazz and commercial idioms; arrangements for the Buddy Rich Orchestra; numerous published compositions for high school jazz ensemble; co-leader, composer/arranger and drummer with Berklee Faculty Concert Jazz Orchestra; lecturer on modern arranging pedagogy; professional engagements with Herb Pomeroy, Lee Konitz, Charlie Mariano, Toshiko Akiyoshi, Budd Johnson and John LaPorta; member, ASCAP; recipient of grant for jazz composition from National Endowment for the Arts; adjudicator at numerous jazz festivals.

ANTHONY PETERSON

Theory, Arranging, Ensemble

B.M. Berklee College of Music. Recipient of classical guitar scholarship to St. Louis Conservatory of Music; second place winner in NAACP ACT-SO Competition, Louisville, Kentucky; recipient of Jim Hall Jazz Masters Award, Berklee College of Music; experienced private guitar instructor.

LENNIE PETERSON

Arranging, Ensemble

B.M. Berklee College of Music. Professional performing and recording artist; leader of Lennie Peterson's Toot with album released under own record label; member BMI; professional arranger with experience in the jazz and rock idiom; member of Jerry Cecco Band, and Phil Wilson Big Band; conductor of Worcester City Band; extensive public school teaching experience as clinician and private instructor.

BILL PIERCE

Woodwinds, Improvisation, Ensemble

B.M. Berklee College of Music; alumnus, University of Miami and Tennessee State University. Professional performing artist with Art Farmer, Jon Faddis, Freddie Hubbard, James Williams and Max Roach; member, Art Blakey's Jazz Messengers; numerous international tours; Motown Records artist album credits include *Keystone 3*, *Straight Ahead*, *Album of the Year*, *Live at Montreux*, *Oh! By the Way* and *Live in Sweden* with Art Blakey, *Alter Ego*, *Flying Colors*, *Everything I Love* and *Images* with James Williams, *Moving Up* and *Who is King Wellington* with King Wellington, *It's Easy to Remember* with Art Mattheus and additional albums with Richard Hollyday, Stanton Davis and Milton Ward.

JOHN PIERCE

Ensemble

Alumnus, Berklee College of Music. Professional performing artist; former trombonist and arranger for Anthony Tillman and the East Coast Brass; leader of own group; extensive private teaching experience.

ROBERT PILKINGTON

Theory, Ensemble

B.M. Berklee College of Music; alumnus, University of Louisville, Kentucky. Professional performing and recording artist; trombone with many traditional and jazz groups, including Excursions, Antigravity, Fly by Night, and the Louisville Symphony Orchestra; recordings with Baird Hersey, the Brecker Brothers, Paul Horn and Stanton Davis.



Noted pedal-steel guitarist Buddy Emmons (seated) is shown with faculty member Michael Ihde after donating the pedal-steel guitar pictured to the Berklee Guitar Department.

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 experience.

THOMAS PLSEK

Chairman, Trombone/Low Brass Department

B.M. Texas Christian University; M.M. University of Houston; trombone studies with Al Lube. Performances with the Houston Symphony, Merce Cunningham Dance Company, Phil Wilson Trombone Ensemble, Sound/Image Events, New Music America 1983 and others; noted for performances of new music; President of New England Computer Music Association (NEWCOMP).

STEPHEN F. PLUMMER

Chairman, Ear Training Department

B.M., M.M. Boston University; professional diploma in piano, School of Contemporary Music, Boston; piano studies with Leon Tumarkin. Former Director of the choir and instructor in piano, Kimball-Union Academy; instructor in theory, piano and organ, Music Guild Studios; awarded Hersey Memorial Scholarship in theory at Boston University; member Phi Mu Alpha, Sinfonia and Pi Kappa Lambda; compositions for a variety of chamber groups, brass choir and woodwind quintet.

HERB POMEROY

Arranging Theory, Ensemble, Jazz Workshop

Alumnus, Berklee College of Music and Harvard University. Featured jazz trumpet and arranger with Charlie Parker, Stan Kenton, Lionel Hampton and 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 the United States Information Agency as Cultural and Education Exchange Specialist.

STEVE PROSSER

Performance Studies

B.M. Berklee College of Music; special studies, Pennsylvania State University. Professional studio singer and commercial arranger.



KENNETH PULLIG

Chairman, Jazz Composition Department

B.S. University of Connecticut; B.M. Berklee College of Music. Composer; winner of Massachusetts Council of the Arts Fellowship in Composition; founder, leader and composer/arranger for Decahedron, a performing ten-piece jazz ensemble; professional performing artist (trumpet) with several groups including the Cambridge Symphonic Brass Ensemble.

DONALD A. PULUSE

*Chairman, Music Technology Division
Chairman, Music Production and Engineering Department*

B.M. Eastman School of Music; M.M. Manhattan School of Music; alumnus, Newark College of Engineering. Professional recording engineer and producer, formerly

with CBS Records; engineered Gold and Platinum records including *Chicago II/III/IV/IX* and *Chicago at Carnegie Hall*, Bob Dylan's *New Morning* and *Self Portrait*, Sly Stone's *Stand and Everyday People*; albums engineered for other feature artists include: Mahavishnu, Miles Davis, Woody Shaw, Freddie Hubbard, Cecil Taylor, Art Blakey, Tony Williams, La Belle, Billy Joel, Laura Nyro, Blood, Sweat and Tears, Julio Iglesias, Crack the Sky, and Leonard Bernstein's *Mass* (Grammy nominee, best engineered classical recording); member of AES, NARAS Board of Trustees and SPARS Education Committee.

ROBERTA RADLEY

Theory, Arranging, Keyboard

B.M. Berklee College of Music; special studies, Philadelphia College of Art and Boston Museum School. Experienced private instructor.

JOHN RAMSAY

Percussion

Alumnus, University of Massachusetts; studied with Max Roach, Alan Dawson and Ed Soph. Performances with Wynton Marsalis, Art Blakey, Zoot Sims, David Liebman, Kenny Clark, James Williams, Chico Hamilton, Dick Johnson, Wallace Roney and Frank Strozier; recordings for Nippon and Columbia Records; producer for Timeless International and Concord Jazz records; assistant producer for the Smithsonian Institute video production "Ten Years of Jazz," and the Chevron Corporation music education film *Rhythm*.

MICHAEL RENDISH

*Assistant Chairman,
Film Scoring*

B.M. Berklee College of Music; special studies, Boston Conservatory; special studies in Electronic Music, Catholic University of America; recipient, *down beat* Hall of Fame Scholarship Award. Composer of film scores for numerous award-winning films for television including *Faces of Freedom*, *A Place of Dreams*, *The Klan: A Legacy of Hate* (Academy Award nominee) and *Yorktown*; professional pianist/keyboardist, arranger and recording artist; leader of own performing group; MENC and NASM clinician in electronic music and jazz improvisation.

JOHN REPUCCI

*Assistant Chairman,
Bass Department*

B. Mus. Ed., Lowell State College; bass studies with William Curtis and Leslie Martin. Professional concert engagements with the Worcester Symphony, the Concord Choral Society, and Elmer Bernstein; music engagements with Milt Jackson, Urbie Green, Lionel Hampton, Helen Humes, Anita O'Day, Chris Connors, Morgana King, Ray Bryant, Norman Simmons, Lee Konitz, Arnett Cobb, Eddie "Cleanhead" Vincent and Bucky Pizzarelli.

STEPHEN ROCHINKSI

Theory, Arranging, Ensemble

Diploma, Berklee College of Music; master classes with Howard Roberts. Extensive private teaching experience; appearances with Pete and Conti Candoli, Pat Harbison and Eddie Sears; arranger and featured soloist with the Michiana Jazz Ensemble under the direction

of Brent McKesson; guitarist, arranger and musical director for the Anthony Tillman Show; extensive free-lance studio experience.

JOSEPH ROGERS

Guitar, Ensemble

B.M. Berklee College of Music; guitar with Robert Paul Sullivan. Performances in all aspects of the contemporary guitar as soloist and accompanist and performance in both plectrum and classic guitar styles.

ROBERT ROSE

*Chairman, Performance Studies
Department*

Diploma, Berklee College of Music. Professional performing artist and teacher; appearances with Diana Ross; arranger for Sounds Unlimited and numerous radio/TV commercials.

ED SAINDON

Vibraphone, Ensemble

International clinician/adjudicator/concert artist; guest soloist in Louis Bellson's *Concerto for Percussion and Orchestra* with Louis Bellson, Vic Firth and Peter Erskine; author and vibe editor for *Percussive Art Society Magazine*; column contributor and Board Director member for *Percussioner International Magazine*; recordings, radio and television appearances as a solo artist and leader of group, Spectrum; composer of vibraphone compositions published and distributed worldwide; National Endowment for the Arts sponsored touring artist.

JOSEPH SANTERRE

Bass

B.M. Berklee College of Music; studies with Jeff Berlin and Nick Brignola. Professional recording artist in a wide variety of idioms including performances with First Take and Nate Nelson.

RAY SANTISI

Piano

Alumnus, Berklee College of Music; Boston Conservatory of Music. Featured jazz pianist on Capitol, Prestige, Sonnet, Roulette and United Artists Records; performances with Buddy DeFranco, Stan Getz, Joe Williams, Gabor Szabo, Milt Jackson, Zoot Sims and Al Cohn, Carole Sloane, Clark Terry and Bobby Brookmyer, Mel Torme and others; clinician-lecturer with the Stan Kenton summer clinics; recipient of grants from the National Endowment for the Arts in composition and performance; author *Jazz Originals for Piano*; recipient, National Endowment for the Arts Composition Award.

STEFAN SCHINDLER

Philosophy

B.A. Dickinson College; Ph.D. Boston College. Former instructor, Dickinson College, Boston College, Boston Center for Adult Education and Bentley College of Business; author of several psychological and philosophical publications; recipient of Woodrow Wilson Fellowship; former Administrative Liaison for the Office of Regional Centers, Massachusetts Department of Education.

PAUL SCHMELING

Chairman, Piano Department

Alumnus, Berklee College of Music; B.M. Boston Conservatory of Music; M.M. (candidate), Boston University; theory with Artin Arslanian; piano with Katja Andy, Leon Tumarkin and Bela Nagy. Featured jazz pianist on Concord Records with Dick Johnson's *Swingshift*; pianist with Herb Pomeroy Orchestra; performances with George Coleman, Art Farmer, Frank Foster, Eddie Jefferson, Slide Hampton, Pepper Adams, Clark Terry and Jackie McLean; extensive festival, theater and television experience.

FRED D. SCHMIDT

Chairman, General Music Department

B.M. Boston University; graduate studies at Lowell State, Framingham State, Boston State and Boston University. Former Director of Instrumental Music, Uxbridge (MA) public schools; professional trombonist with Boston 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 in guitar, theory and arranging; freelance work for Kanyon & 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; special studies with Carmine Caruso. Principal arranger for U.S. Army Band, Fort Monmouth, New Jersey; performances with the New Jersey State Orchestra and numerous theater orchestras; professional performing artist.

MAGGI SCOTT

Voice

Alumnus, Juilliard School of Music; special studies with John Mehegan and Leo Litwin. Experienced professional artist and established private instructor; performances with numerous groups, solo appearances in top jazz clubs and lounges, and with The Boston Pops; leader of own trio; staff pianist for Channel 5-TV; recording artist, including her albums *How About Me* and *You and I*.

MICHAEL SCOTT

Theory, Ear Training, Ensemble, Faculty Advisor

B.M. Berklee College of Music; alumnus, University of Missouri. Engagements with Les Elgart, The Four Freshmen and with own group in radio and television appearances; tours with the U.S. Army Band; winner of the Mid-Western Collegiate Jazz Festival Composer/Arranger Award; private saxophone instructor in Concord and Bedford (MA) public schools.

LARRY SENIBALDI

Guitar

Principal guitarist for theater productions; professional recording experience; soloist with a variety of jazz groups.

CURTIS SHUMATE

Guitar

B.M. Berklee College of Music; undergraduate studies, Fairleigh Dickinson University. Professional performing artist.

MARK L. SMITH

Synthesizer, Acoustics

B.M. University of Rhode Island. Former engineering staff member at ARP Instruments and Fender Musical Instruments; joint patent holder for Fender Chroma keyboard action; professional performing synthesist and keyboard artist.

PAUL J. SMITH

History and Political Science

A.B. Wheaton College (Illinois); A.M., Ph.D. Boston University. Former lecturer in history, College of Liberal Arts and instructor, Metropolitan College, Boston University.

DON STERLING

Director, Listening Laboratory, Theory, Ensemble

Undergraduate studies, Boston University. Professional performing artist with Bob Hope Show and Donald O'Connor Show on European tours; extensive experience with numerous club and radio groups; founder and Director of Arlington Youth Stage Band programs; publications include *Jazz/Rock Etudes Books I & II*, and *Rhythm Section Studies for Bass, Guitar, Piano, and Drums*.

JOHN STEVENS

Theory, Arranging, Voice, Composition

B.M. University of Mississippi; M.M. Florida State University.

Former Music Director of WFSU-FM Radio, Florida State University. Extensive vocal and guitar performances and recordings; experienced in radio and theater; private rock guitar instruction and former theory assistant at Mississippi College; published in *Boston Globe*, *International Musician* and *Recording World*.

BOB STOLOFF

Voice

B.M. Berklee College of Music. Jazz vocalist and multi-instrumentalist with performances at many major jazz festivals; appearances with Jon Hendricks, Bobby McFerrin, Urszula Dudziak, Jay Clayton and Jeanne Lee; winner of "Best Musical Score," World Animation Festival; international TV and radio appearances.

JEFFREY STOUT

Trumpet, Ensemble

B.S. Westchester State University; M.M. New England Conservatory of Music; special studies, Berklee College of Music. Featured soloist with the Buddy Rich Orchestra; recordings with Buddy Rich and Gary Burton; appearances with Budd Johnson, Al Cohn, Buddy Tate, Mel Torme and Lionel Hampton.

LAWRENCE SUVAK

Music Education, Woodwinds, Conducting

B. Mus. E. Baldwin-Wallace College; M.M. New England Conservatory of Music; clarinet studies with Felix Viscuglia. Former member of Music Education Department of New England Conservatory and instructor in Concord public schools; professional performing artist with numerous theater and symphonic groups.

MICHAEL T. SZYMCAK

Guitar

B.M. Berklee College of Music; graduate studies at Alfred University. Author of *Recording Contemporary Guitar Rhythms*; co-author of *Guitar Workbook*; professional engagements with Marvin Hamlisch, The Mills Brothers, Juliet Prowse, Sergio Franchi, Patti LaBelle, Pearl Bailey, Clive Baldwin, Gladys Knight, Joan Rivers, Jim Nabors and others; guitarist for *Fiddler on the Roof*, *Annie*, *Grease*, *Pippin*, *Hello Dolly* and other shows.



KEN TAFT

Guitar, Ensemble

Professional guitarist for jazz festivals, clubs and theater productions; recording activities include *Living Dreams* and *Cross Breeze*; member BMI.

ROBERT TAMAGNI

Drums, Ensemble

B.M. Berklee College of Music; studies with Alan Dawson and Fred Buda. Former music instructor and band director in Milford (MA) public schools; member of the Mike Metheny Quartet, the Emil Haddad — Dick Ogdren Quartet and Out at Home.

BRUCE THOMAS

Theory, Arranging, Piano

B. Mus. Ed. University of North Carolina. Composer/arranger/pianist for Chet Baker, Ornette Coleman and for New York Studios; national and international tours; professional performing artist with Stevie Wonder, Jerry Butler and Gladys Knight and the Pips; compositions for Eastman Jazz Ensemble, Art Garfunkel and for Major Records; composer of production music and video scores for American Express.

WILLIAM C. THOMPSON

Theory, Arranging, Ensemble

B.M. Berklee College of Music. Professional performing artist including U.S. Air Force, Arlington Philharmonic and TV appearances; former instructor, Elma Lewis School and Massachusetts Correctional Institutions Program.

EDWARD TOMASSI

Arranging, Theory, Harmony, Ensemble

Diploma, Berklee College of Music; private study with George Coleman; additional studies, Rhode Island School of Music. Professional performer and arranger for various jazz groups; private teaching experience in saxophone and improvisation.

ALEXANDER ULANOWSKY

Theory, Harmony

B.A. Dartmouth College; alumnus, New York College of Music and Berklee College of Music. Former instructor, Stamford, Con-

necicut public schools and Boston "Summerthing" program; private teaching experience in piano and theory, Bedford Music Center; professional jazz and studio work; toured with the Buddy Rich Band.

EDUARDO URIBE

Percussion, Ensemble

A.A. City College of San Francisco; B.M. Berklee College of Music. Professional performing artist with numerous traditional and jazz groups including Latin-jazz group Este Momento, and jazz group Isotope; recordings with Brazilian ensemble Mandinga, and for jingles, radio and TV demo packages at many studios including Continental, Century 777, Soundtrac and Newbury Sound.

DAVID VAN SLYKE

Music Production

Alumnus, Suffolk County Community College; B.M. Berklee College of Music. Professional recording engineer and producer; staff engineer at Newbury Sound Recording Studio and Splice of Life Recording Studio; engineered works for WGBH, PBS-TV, WCBS and for Off the Wall Cinema; USA tour as instrumentalist with showband Mystique; experienced rehearsal pianist, vocal coach and composer.

JOSEPH E. VIOLA

Chairman, Woodwind Department

Solo instrumentalist on clarinet, saxophone, oboe and English horn; extensive professional performances in radio, television and musical theater orchestras. Author of the *Technique of the Saxophone* series; Director of the Berklee Saxophone Quartet.

DAVID VOSE

Theory, Arranging, Faculty Advisor

B.M. Berklee College of Music; percussion studies with Alan Dawson, Gary Burton and Fred Buda; counterpoint and composition studies with Hugo Norden. Professional performing artist in a variety of styles with television, recording, club and theater experience; clinics throughout the United States and England including the Ludwig International Percussion Symposium; formerly a percussion instructor at the University of Lowell; member of the Percussive Arts Society; compositions published by Kendor, C.L. Barnhouse and Columbia Pictures.

WAYNE WADHAMS

Music Production

B.S. Dartmouth College. Record/motion picture producer and sound engineer; former owner, Studio-B, Boston; producer of records for U.S. and international labels; documentary, promotional films and commercials by Film Associates; location sound recording and mixing of film features including *Return of the Secaucus Seven* and *Liana* by director John Sayles; acoustical and recording studio designer; designer of studios and curriculum for Berklee's MP&E Department; guest lecturer in motion picture and record production at Harvard, Dartmouth, Columbia, Brown and the American Film Institute; contributor to *down beat*, *American Cinematographer* and other periodicals.

PAUL WAGNER

Woodwinds, Arranging, Theory

B.S. University of Bridgeport; alumnus, Berklee College of Music. Former instructor in the public schools of Trumbull and Stamford (CT) and Wakefield (MA); former tutor at Empire College, State University of New York; composer and producer of radio commercials; writer and reviewer for *The Saxophone Journal*; compositions published by Dorn Publications include "Bassoon Concerto," "Sonata for Soprano Saxophone," "Piece for Solo Flute and Woodwind Trio"; private teaching experience and professional performing and recording artist; arranger for numerous vocal/instrumental groups; member Kappa Delta Pi Honor Society in Education.

WAYNE WARD

Music Education, Conducting, Faculty Advisor

B.A. Tufts University; M.M. Eastman School of Music; graduate studies in educational administration, Harvard University. Former instructor of vocal music and theory, Dansville (NY) public schools; experienced choral/choir director; professional accompanist and coach; music director for numerous productions including Newport Music Festival, Turtle Lane Playhouse and Arlington Friends of the Drama; compositions in a variety of media.

DAVE WEIGERT

Theory, Arranging, Ensemble

B.M. Berklee College of Music; alumnus, University of Rhode Island. Experienced private instructor; artist-in-residence for Rhode

Island State Council on the Arts; performances with Clifford Jordan and Donald Byrd; recording for Ictus and the Hal Crook Animal Band; former instructor, Rhode Island School of Music.

DONALD WILKINS

Chairman, Film Scoring Department

B.M. Berklee College of Music; undergraduate studies, American River College; graduate studies, California State University. Film scoring and orchestration studies with Albert Harris and Earle Hagen. Film music editor on many NBC, CBS and ABC-TV specials including the Tom Jones' *London Bridge Special* and many National Geographics; contributing arranger for ABC-TV movies *River of Gold* and *Maybe I'll Come Home in the Spring*; composing credits for feature and documentary films include *Crow on a June Bug*, *A Little Death*, *Kaniapiskau*, *Eugene Debs and the American Movement*, *Mission Hill* and Oscar nominee *Urge to Build*; music supervision on over fifty student film productions including award winners *I Remember Barbara*, *Since 45*, Oscar nominee *Kudzu* and Oscar winner *Karl Hess — Toward Liberty*; music supervision on the PBS special *Bishop George Berkeley: The Dean of Thin Air*.

JOHN WILKINS

Guitar, Ensemble

B.M. Berklee College of Music. Instructor in guitar, Needham public schools (MA) and in private studios; performances with Phillip Black Quintet and the Narya Jazz Trio.

BRET WILLMOTT

Guitar

Undergraduate studies at California State University and Berklee College of Music; private studies with Gary Burton, Pat Metheny and Mick Goodrick. Performances with the Ted Pease and Larry Monroe Big Band, and Pat Metheny; national radio performance; author of many arrangements and compositions for Berklee guitar ensembles; experienced private instructor.

PHIL WILSON

Trombone, Ensemble, Arranging

Professional performing artist with Woody Herman, Louis Bellson, Clark Terry, Buddy Rich, Herbie Hancock, and the Dorsey Brothers Orchestra; former Director of clinics at Mellon Arts Center, Harvard University, Yale University, Kansas State, University of California; recordings for Famous Door, The Boston Pops, Polydor, Freeform, Columbia, SESAC and RCA; former Chairman of Jazz Division, New England Conservatory of Music; Board of Directors, International Trombone Association.

ROBERT WINTER

Piano

B. Mus. Boston University; alumnus, Berklee College of Music. Professional experience in many styles on television, radio, recording, club and show engagements; former accompanist for Hildegard; toured with Ray McKinley/Glenn Miller Orchestra and with Henry Mancini and The Boston Pops;

former Musical Director, Playboy of Boston and Lecturer in History of Jazz and American Music, Northeastern University; pianist for Boston Pops Esplanade Orchestra under John Williams; numerous international clinics and concerts; solo recording for Shiah Records.

CLIFFORD WITTSTRUCK

Ensemble, Guitar

B.M. Berklee College of Music. Professional arranger and guitar soloist for Inside Straight, which appeared with James Brown, Roy Buchanan, Sun Ra, and Junior Walker and the All Stars; featured soloist with Wolverines Classic Jazz Orchestra, Minnesota Vikings Big Band and numerous Top 40 bands; recordings of jingles, video spots and demos with numerous artists; instructor and clinician for Minneapolis public schools, Trestman Music Centers and West Bank School of Music (MN).

ORVILLE WRIGHT

Chairman, Ensemble Department

Diploma, Berklee College of Music. Professional performing artist; accompanist with Harry Belafonte; appearances at International Exposition in Montreal, Caesar's Palace, Las Vegas and the Hollywood Amphitheater; specialist in steeldrum band performance.

STEVE YOUNG

Bassoon

Undergraduate studies, Eastern New Mexico University; alumnus, Berklee College of Music. Bassoonist with John Miller of the Minnesota Symphony, Stephen

Maxym of the Metropolitan Opera and Phillip Kolker of the Baltimore Symphony; former bassoonist with National University Symphony of Mexico and Santa Fe Opera; Boston engagements include Boston Ballet, Boston Opera Company, Cantata Singers and orchestras of the Shubert and Colonial theaters; experienced private instructor.

EMANUEL ZAMBELLI

Piano

Diploma, Boston University; piano with Alfredo Fondacaro, Jesus Maria San Roma and Robert Casadesus; organ with Dowell McNeill, New England Conservatory of Music. Solo concert appearances with Arthur Fiedler and at the Isabella Stewart Gardner Museum; awarded Koussevitsky Memorial Fund Scholarship in chamber music; former instructor in piano at Boston University; author, *Scale Patterns for Keyboard*.

KENNETH ZAMBELLO

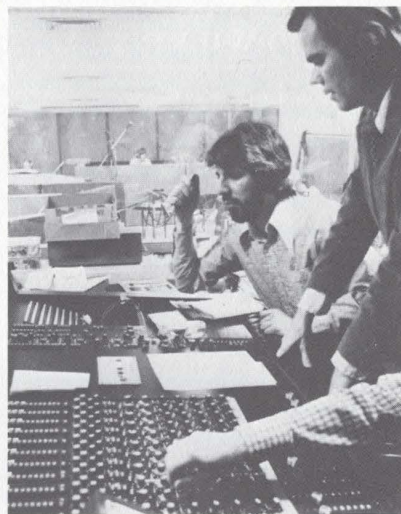
Ensemble

B.M. Berklee College of Music; alumnus, Hartt School of Music. Professional composer/arranger and performing artist on tuba/bass; former instructor, Hartt School; radio/TV commercials for Continental Recordings; arrangements for jazz groups, pop albums, marching band and for Indonesian producer Januar Ishak.

GEORGE ZONCE

Theory, Ensemble

B.M. Berklee College of Music; special studies, Navy School of Music; trumpet studies with Armando Ghitalla. Performances with Petula Clark, Mel Torme and Burt Bacharach; toured and recorded with Buddy Rich; soloist on Berklee *Jazz in the Classroom* albums.



SUMMER STUDY AT BERKLEE

Career Exploration Program

The Berklee *Career Exploration Program* is of particular interest to high school students. A career in today's professional music can be challenging, exciting and both personally and financially rewarding. Talent, training and hard work must all be combined in an appropriate educational setting for professional musical skills to be most fully developed. But the decision to embark on a time-consuming and costly program of instruction cannot be taken lightly. It is vital that perceptions concerning a professional musical training and lifestyle be realistic ones, or a significant investment of time and money together with an accompanying sense of personal frustration may result.

The goal of the Career Exploration Program is to assist in the identification of individual musical and educational strengths, the formulation of appropriate career goals, and the development of an intelligent approach to obtaining a professional education designed to realize career objectives. The program includes career exploration lectures, seminars and individual counseling sessions directed by professionally experienced faculty; practical playing or singing experience in private lessons and multi-level ensembles which focus on individual practice and group rehearsal techniques, and which are supplemented by performance demonstrations from the faculty and visiting artists; classes which provide training in aural recognition of the melodic, harmonic and rhythmic elements of today's music, and techniques of how to write music.

Concentrated teaching demonstrations will also be offered in Berklee's professionally equipped recording, film scoring and electronic music studios. The Career Exploration Program is seven weeks in duration, and one is eligible to enter the program at sixteen years of age with some musical background.

Skills Development Program

The Berklee *Skills Development Program* is open to students, teachers and experienced musicians who wish to concentrate in an area of specialized musical studies. The program facilitates the development of a particular musical strength or interest while deepening one's knowledge of the broadly based musical and educational background necessary to function as a successful professional.

The curriculum emphasizes a Skills Development Concentrate, an individualized program of multi-level instruction designed to develop the musical skills of the applicant in one of the following subject areas: Performance, Music Synthesis, or Composing/Arranging. Within the Skills Development Concentrate, master classes and/or directed study training are offered, as appropriate. Additional components of the program include private instrumental or vocal instruction, participation in multi-level ensembles performing a variety of musical styles, ear training techniques applicable to the challenge of today's professional music, and career advising sessions which respond to individual interests.

The Skills Development Program is seven weeks in duration and presupposes a suitable level of musical background.

Full Credit Accelerated Program

Berklee's Full Credit Accelerated Program is open to all music students, teachers and professional musicians. This is a concentrated, full-time music program available to entering first-year students wishing to start in the summer, as well as to other musicians desiring a full semester's credit and exposure to Berklee's practical approach to today's professional music.

Individual strengths and interests are assessed and matched with students of similar musical background, thus maximizing the learning experience. The program offers multi-level instruction in theory, harmony, ear training, guided listening and analysis, as well as private instrumental or vocal instruction and participation in multi-level ensembles playing a variety of musical styles. For those with extensive background and musical experience, the flexible Accelerated Program draws on the entire breadth of over 500 specialized music courses offered by the college.



Honorary Doctorate recipient Duke Ellington congratulates a Berklee graduate.

BERKLEE ALUMNI

For over forty years, Berklee College of Music has been the premier training ground for professional musicians from around the world. Berklee is where many of the music world's most influential artists first learned how to transform their musical ideas into musical reality. The brief "bios" here present a small sampling of the activities of Berklee alumni — truly a "Who's Who" of today's professional music.

Toshiko Akiyoshi

Perennial *down beat*, *Swing Journal* and *Jazz Forum* poll-winning composer and arranger. Toshiko Akiyoshi and her husband Lew Tabackin co-lead the acclaimed Akiyoshi-Tabackin Big Band, whose LPs include the critically applauded *Kogun* and *Top of the Gate*.

Gary Anderson

Highly acclaimed saxophonist Gary Anderson has toured and recorded with Woody Herman's Thundering Herd and arranged for Chick Corea and Steely Dan as well as a wide variety of TV productions including ABC's "Wide World of Sports," "Issues and Answers" and "Monday Night Football."

Jane Ira Bloom

One of the most engaging composer-players on the improvisational music scene today, Jane Ira Bloom is a four-time winner in the *down beat* International Critics Poll. Her soprano saxophone can be heard on several of her albums including *Second Wind* and *We Are*.

Nick Brignola

down beat poll-winning saxophonist Nick Brignola, whose LPs include *Baritone Madness* and *L.A. Bound*, has performed with Woody Herman, Ted Curson, Buddy Rich, Miles Davis and Wes Montgomery.

Gary Burton

Internationally acclaimed vibist and Berklee Dean of Curriculum Gary Burton, pioneer of the four-mallet vibraphone technique, ranks among the most consistent of Grammy Award, *down beat*, *Melody Maker* and international poll winners. Burton has recorded more than thirty albums for major labels and has performed with such renowned artists as Chick Corea, Stan Getz and George Shearing.

Alf Clausen

Famed film and TV musical director Alf Clausen's numerous credits include the Emmy Award winning "Mary Tyler Moore Show" and the popular "Donny and Marie Show." He also orchestrated the feature film *Into the Night*.

Richie Cole

Saxophonist and Muse recording artist Richie Cole, leader of the popular jazz group Alto Madness, has been featured as a soloist with the Buddy Rich Orchestra.

Al DiMeola

Consistent *Guitar Player* reader's poll-winning guitarist Al DiMeola, who is also a Grammy Award recipient, enjoys prominence as both an acoustic and electric performer. He has performed as a member of the celebrated fusion band Return to Forever and with such artists as Paco DeLucia, John McLaughlin and Paul Simon.

Elliot Easton

Elliot Easton is the lead guitarist for the platinum-selling rock group The Cars. He recently issued his first solo LP, the acclaimed *Change No Change*.



Alumnus Jeff Lorber ('71) (left) accepts the Berklee Award for Outstanding Musical Achievement from Dean of Students Lawrence Bethune.

Bob Freedman

Noted composer/arranger and Berklee faculty member, Bob Freedman's numerous feature film and TV credits include *The Wiz* and *The China Syndrome*, "Monday Night Football" (ABC-TV), the "CBS-TV 50th Anniversary Special Week," "Harry and Lena" (Belafonte and Horne, ABC-TV) and John Denver's "Rocky Mountain Reunion" (ABC-TV). He served as arranger and conductor for the Wynton Marsalis Grammy Award winning album *Hot House Flowers*. Freedman's arrangement of "Star Dust" for the *Hot House Flowers* LP earned him a Grammy Award nomination.

Michael Gibbs

Celebrated pianist, composer and arranger Michael Gibbs has written and orchestrated music for such artists as Gary Burton, Joni Mitchell, John McLaughlin and Jan Akkerman. His own *Only Chrome Waterfall Orchestra* LP earned him the coveted Bronze Recording Award.

Jan Hammer

Renowned synthesist and Epic recording artist Jan Hammer has performed with Sarah Vaughan, John McLaughlin, Jeff Beck, Elvin Jones, Billy Cobham and Stanley Clarke.



Greg Hawkes

Keyboardist for the platinum-selling band The Cars, Greg Hawkes achieved additional recognition as an outstanding solo artist with the release of his own LP, the critically applauded *Niagra Falls*.

Bob James

Pianist/composer/arranger Bob James, whose acclaimed *One on One* album reached number one on the *Billboard* magazine's jazz LP chart, wrote the themes for the hit TV series "Taxi" and the critically hailed feature film *The King of Comedy*.

Keith Jarrett

Perennial *down beat* and *Rolling Stone* readers's poll-winning pianist and composer, Keith Jarrett has had numerous best-selling LPs including the highly lauded *Solo Concerts*, *Koln Concert* and *Sun Bear*.

Quincy Jones

The multi-Grammy Award and *down beat* poll-winning Quincy Jones, who was the first recipient of the coveted ASCAP Golden Note Award for musical achievement, has served as composer, arranger and producer for feature films, network TV shows and recording artists including *The Pawnbroker*, *The Wiz*, *In Cold Blood*, *Roots*, Frank Sinatra, Count Basie, Duke Ellington, B.B. King, Sarah Vaughan and Michael Jackson. His own LPs, on A&M Records include the best-selling *The Dude*. He is founder of Qwest Records whose roster has included George Benson and Ernie Watts.

Randy Klein

Noted keyboardist/composer/arranger Randy Klein composed Millie Jackson's gold-selling single, "Feelin' Like a Woman," and Candi Staton's hit, "Lookin' for Love." He also composed, arranged and orchestrated the music for the off-Broadway show *It's Wilde!*

The LaBarbera Brothers

Drummer Joe LaBarbera has appeared with such top artists as Woody Herman, Tony Bennett and Chuck Mangione. John LaBarbera has been a producer, arranger, composer and trumpeter with Buddy Rich, Count Basie and Doc Severinsen, and

is an RCA and Fantasy recording artist. Renowned woodwinds player Pat LaBarbera has performed with Buddy Rich and Elvin Jones.

Arif Mardin

Vice President of Atlantic Records and Grammy Award winning producer/arranger Arif Mardin's credits span more than one hundred best-selling albums for such artists as Aretha Franklin, Wilson Pickett, Les McCann, Eddie Harris, the Bee Gees, Gary Burton, Journey, Chaka Khan, Laura Nyro, Melissa Manchester, Bette Midler, Stephen Stills, Roberta Flack and Judy Collins.

Branford Marsalis

His performance with Miles Davis, Art Blakey and brother Wynton Marsalis have earned saxophonist Branford Marsalis the applause of critics everywhere.

Makoto Ozone

Acclaimed pianist/composer/arranger Makoto Ozone has performed with Dizzy Gillespie, Bobby Shew and Art Blakey and the Jazz Messengers. He is a featured member of the Gary Burton Quartet and a CBS recording artist with his album *Makoto Ozone*.

Bill Pierce

Berklee faculty member Bill Pierce has established himself as one of jazz's preeminent saxophonists through his work with such celebrated artists as Max Roach, Freddie Hubbard, Art Farmer, Stevie Wonder and Art Blakey and the Jazz Messengers.

Herb Pomeroy

Famed trumpeter and Berklee College of Music faculty member Herb Pomeroy, leader of the renowned Herb Pomeroy Orchestra, has performed with and arranged for Stan Kenton, Charlie Parker and Lionel Hampton, and has recorded for the Capitol, Roulette and United Artists labels.

Emily Remler

Celebrated guitarist Emily Remler has appeared frequently with other guitar greats such as Herb Ellis, Tal Farlow, Barney Kessel and vocalist Astrid Gilberto. Her own albums include *Cat Walk*, *Transitions*, *Take Two* and *Firefly*. She has recorded with the Clayton Brothers and with Ray Brown.

John Scofield

One of jazz's most innovative guitarists, John Scofield has appeared on record or in concert with Charles Mingus, Gary Burton, Billy Cobham, Gerry Mulligan, Miles Davis, Jay McShann and Chet Baker while also enjoying widespread acclaim as a solo artist on *Electric Outlet* and other recordings.

Steve Smith

Best known as the drummer for the platinum-selling rock band Journey, Steve Smith has also performed with Jeff Beck, Stanley Clarke and Jean Luc Ponty, and leads his own popular jazz group Vital Information.

Ernie Watts

A Grammy Award winner for his jazz instrumental recording of the theme from the Oscar-winning film *Chariots of Fire*, Ernie Watts has served as saxophonist with Buddy Rich, Quincy Jones, Herbie Hancock, Toshiko Akiyoshi, Doc Severinsen and the Rolling Stones.

Tony Williams

Leader of the renowned Tony Williams Lifetime and top solo artist for the Columbia and Polydor labels, percussionist Tony Williams has performed with Miles Davis, Stanley Clarke, John McLaughlin and Gil Evans.



Noted bandleader/composer/arranger and alumna Toshiko Akiyoshi ('57) (second from left), the first Asian woman to lead a big band, visits with Japanese students after conducting a clinic at the Berklee Recital Hall.

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.

Attendance

Prompt and regular attendance is required in each course. The only acceptable excuse for absence from either a class or a private lesson is illness, accident, or some other comparable emergency of a serious nature. Whenever a student is absent, it is the student's responsibility to meet with each instructor to discuss making up the work missed. The provision of make-up work is at the discretion of the instructor. The instructor will decide if such make-up work is necessary and the guidelines for completing the work. A student who is consistently absent from classes may be withdrawn from the course by the instructor.

Leave of Absence

If, because of professional, personal or health reasons, students are required to be absent for a period of time, but expect to return, they should petition the college for a leave of absence. Such a leave may not extend beyond two weeks. After notifying the college of intended absence, the leave will be granted only if instructors are notified in advance and they agree to honor the request. Each instructor will determine the student's responsibility for finding appropriate substitutes for ensemble and performing activities and making-up missed class work.

Withdrawal and Refund

All students who withdraw from Berklee must submit written notification to the Office of the Registrar before any refunds will be determined. During the fall and spring semester, refunds are made on the basis of assessing 20 percent 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.

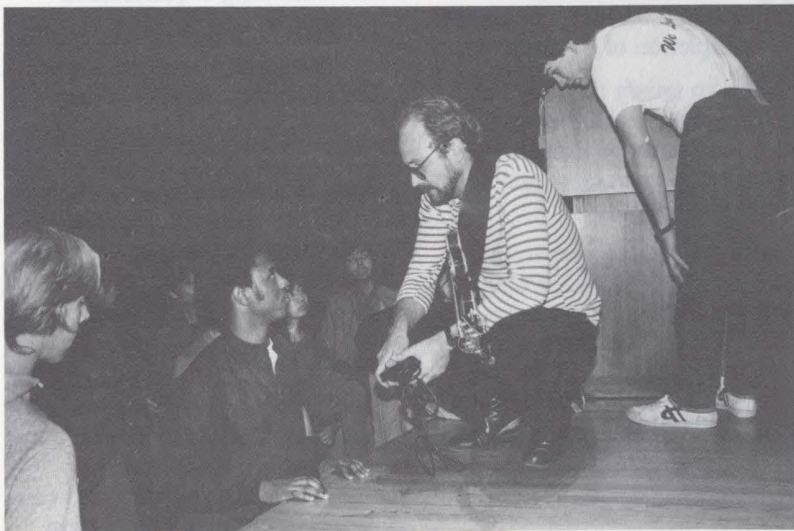
During a twelve-week summer semester, refunds are made on the basis of assessing 25 percent of the semester's tuition per week, or portion thereof, of attendance. Therefore, no refunds are made after the third week of school.

Housing residents with an official withdrawal receive only a meal allowance refund for the remaining weeks in the contract term.

If a student is forced to withdraw for medical reasons, the student may be eligible to receive a pro-rated adjustment of tuition for the semester in which he is registered and, if applicable, a pro-rated adjustment of the housing fee from the remaining weeks of the contract term. To be eligible, the student must submit to the college a letter from a doctor verifying that his disability prohibits him from completing his studies for the semester. No adjustment is made for temporary absence, nor is any refund made if the student is suspended, dismissed or leaves school without officially withdrawing.

Examinations

A student cannot receive credit for a course if he has not taken, where required, the midterm and final exam or has not submitted the final project. In the event of absence from an examination, a make-up exam must be taken at the convenience and discretion of the instructor. A grade of "Incomplete/Failure" will be recorded in



Guitarist and alumnus John Scofield ('71), a solo artist and member of the Miles Quintet, talks with students after a demonstration of his guitar techniques at the Berklee Performance Center.

all classroom courses (and of "No Credit" for instrumental studies) where incomplete examinations or projects 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 twenty (20) dollars must be paid for each final examination that is made-up, and for the late submission of each final project. The fee for a midterm examination that is made-up is ten (10) dollars. A receipt of payment must be presented to the instructor in charge of the make-up session.

In all cases, students unable to be present for an examination must so notify the instructor in charge 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

Completed courses are evaluated according to the following system:

LETTER GRADE	PERCENTILE EQUIVALENT	NUMERICAL EQUIVALENT
A (excellent)	93-100	4.00
A-	90-92	3.70
B+	87-89	3.30
B (good)	83-86	3.00
B-	80-82	2.70
C+	77-79	2.30
C (satisfactory)	73-76	2.00
C-	70-72	1.70
D (poor)	60-69	1.00
F (failure)	0-59	0.00

- W Withdrew
- P Passed
- I Course requirements not completed
- IF Incomplete/Failure
- *NA Not Averaged
- NC No Credit
- NG No grade submitted as of indicated date

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

*An interim symbol to denote the absence of a grade because the work on which the final grade is to be based extends beyond the time limits of the semester.

Scholastic Probation

Students with a cumulative grade point average below 2.00 at the completion of a term will be placed on probation for the following term. In order to be removed from probation, a minimum cumulative grade point average of 2.00 must be earned by the end of the probation term. All probationary levels will require a mandatory meeting with an advisor to discuss the student's scholastic standing.

Students who fail to progress satisfactorily after being placed on probation may be suspended for one term (not including the summer term). Following scholastic suspension, the student will remain on probation until the requisite Cum GPA of 2.00 has been earned at the completion of the term.

Failure to satisfy the terms of probation, after re-admission following scholastic suspension, may result in permanent dismissal from the college.

Further, it is necessary to maintain a Cumulative Grade Point Average in the major concentrate courses. If the concentrate Cum GPA remains below 2.70 for two consecutive semesters the student will be required to select an alternative major.

Dean's List

Students averaging honor grades for any given semester are placed on the Dean's List. An overall Grade Point Average of 3.70 and above entitles one to First Honors; 3.40-3.69 to Second Honors.

Graduation Requirements

Candidates for the Bachelor of Music degree must complete a minimum of 120 credits (123 for Music Education majors). Candidates for the five-year Dual Major must complete a minimum of 153 credits.

Candidates for the Professional Diploma must complete a minimum of 96 credits.

All candidates must complete proficiency requirements for their principal instrument and major.

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 observations and student teaching requirements.

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

Residency Requirements

A minimum of four semesters of full-time study at Berklee is necessary to meet the residency requirements for the Bachelor of Music degree.

Student Handbook

The Student Handbook is distributed to all students during registration. It is a comprehensive statement of college policy and contains more complete information regarding college regulations. All students are expected to be knowledgeable regarding these policies.

STAFF DIRECTORY

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President

Lee Eliot Berk

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Director of Personnel

Lisa C. Price

Director of Institutional Research

David S. Matayabas

Administrative Assistant

Christine A. McCarthy

Personnel Assistant

Beth A. Grundy

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Dean of Curriculum

Gary Burton

Associate Dean of Curriculum

Robert Myers

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Dean of Faculty

Warrick L. Carter

Assistant Dean of Faculty

Ronald C. Bentley

Assistant to the Dean for Faculty Scheduling

Jim A. Sugarman

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Eileen McKenna

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Sharon Bernanke

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Dean of Students

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Assistant to the Dean

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Administrative Assistant

Janet M. Galligani

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Assistant Director

Lynne A. Birdsall

Priority Admissions Counselor

Karen R. Kuentz

Alumni Affairs Coordinator

David J. Semanco

Administrative Assistant

Joseph M. Gaken

Admissions Counselors

Pamela M. Carciero

Scott G. Willis

Admissions Secretaries

Cheryl B. Grant

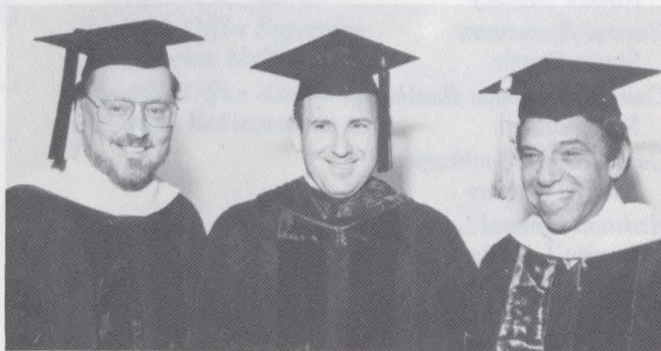
Suzanne Albrecht

Emily Woolf

Trinza L. Jordan

Application Processing Supervisor

Sarah Hanselman



President Lee Eliot Berk (center) with conductor/composer John Williams (left) and drummer Buddy Rich after the two were awarded the Honorary Degree of Doctor of Music.

BUSINESS OFFICE

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Purchasing Coordinator
William P. Corcoran

Purchasing Assistant
Paulette K. Dionne

Bookstore Manager
Joseph P. Konzem

Office Clerk
Diann L. Peters

Switchboard Operator
Rosemary T. Russell

Student Mailroom Supervisor
Andrew J. Sikora

Administrative Switchboard/Receptionist
Elissa B. Skop

Outgoing Mail Clerk
Francis A. Molina

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Rena E. Wade

Copy Machine Operator
Deborah Stern

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Bursar
Audrey J. Benoit

Senior Bursar's Assistant
Kathleen Hill

Bursar's Assistant
Maura Toomey

General Accountant
Sheila Popsie

Cash Disbursement Bookkeeper
Sara Presson

Cash Receipts Bookkeeper
Ann A. Mayers

Assistant General Ledger Bookkeeper
Louise J. Wilhelm

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Peter Parcek

Student Development Counselor
Laurie Fox

International Student Advisor
Dyann DelVecchio

Information Counselors
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Christopher M. Daniels

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Charles Cassara
Charles Free
Herman Johnson
Jeffrey Link
Michael Scott
David Vose
Wayne Ward

Administrative Assistant
Randy E. Patterson

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Bruce J. MacDonald

Assistant to the Director of Development
Cynthia Kananovich

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Coordinator of Enrollment Planning
Jeffrey A. Callahan

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Financial Aid Supervisor

Sharon A. Bridges

Work-Study Counselor

Nancy A. Amaral

Financial Aid Counselor

June A. Clooney

Guaranteed Student Loan Coordinator

Winston L. Taylor

NDSL Loan Coordinator

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Rekha G. Butaney

Receptionist/Staff Assistant

Patricia A. Hebert

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Director of Information Systems

Fredrick Miller

Office Systems Coordinator

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Programmer/Analyst

Paul Yong

Computer Operator

Mark A. Miceli

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Librarian

John F. Voigt

Assistant Librarian

Gary W. Haggerty

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Director

Don Sterling

MUSIC PRODUCTION AND ENGINEERING

Chairman

Donald Puluse

Director of Technical Services

William C. Gitt

Office Manager

Gerald E. Gold

Administrative Assistant

Michelle M. Morris

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Theater Manager

Frank Turziano

Box Office Manager

Jill K. Davidson

Sound Engineer

Bradley S. Berger

Stage Manager

Ronald T. Cameron

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Larry Monroe

Supervisor

Sharon E. Glennon

Secretary

Florence M. Nakamura

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Richard C. Ehrman

Concert Technical Coordinator

Reginald D. Lofton

Ensemble Office Supervisor

Katherine McVicker

Ensemble Office Assistant

Daniel E. Greenspan

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George F. O'Meara

Maintenance Coordinator

Dana S. Greene

Housekeeping Supervisor

Paul R. Torres

Security Officer

George T. McGinnis

PIANO MAINTENANCE

Co-Directors

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Peter H. Bondy

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Director of Public Information

Alma Berk

Chief Writer

John E. Wisniewski

Writer/Photographer

Paul Robicheau

Office Support Supervisor

Joseph Fedorczyk

Administrative Assistant

Adrienne Alger

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Director of Publications

Judith F. Lucas

Graphic Designer/Production Coordinator

Gwen R. Litz

Administrative Assistant

Raelene B. Hourany

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Registrar

Russ Lombardi

Assistant Registrar for Student Records

Phil G. Morimoto

Assistant Registrar for Student Scheduling

Michael R. Hagerty

Graduation Coordinator

Duane C. Chin

Information Coordinator

Paul M. Miller

Records Clerk

Gerald M. Kita

Administrative Assistant

Mary Cushman

Student Scheduling Assistant

Andrew Perfetto

Returning Student Coordinator

Kenneth P. Abert

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Director of Student Housing

William M. MacKay

Assistant Director

Karen E. Pinette

Front Desk Supervisors

Catherine F. Christy

Michael Coppin

Douglas E. King

Secretary/Receptionist

Tara J. Gillen

TUTORIAL SERVICES

Director

Les Harris

Assistant to the Director

John H. Stein

TUITION AND FEES

TUITION: 1986-87 SCHOOL YEAR

Degree Program, including all class, private and ensemble instruction (per semester)	\$2495
Professional Diploma Program, including all class, private and ensemble instruction (per semester)	2395

TUITION: 1986 SUMMER SESSIONS

Degree Program (12 Week Semester)	1995
Diploma Program (12 Week Semester)	1915
Skills Development Program (7 Weeks)	1420
Career Exploration Program (7 Weeks)	1225

INDIVIDUAL COURSE FEES

Class Instruction (per credit hour)	200
Ensemble (per credit hour)	200
Private Instruction (per semester)	400

DORMITORY FEES*

Fall or Spring Semester	1995
12 Week Semester	1565
7 Week Summer Program	945

POLICY CONCERNING TUITION AND HOUSING DEPOSITS

Upon acceptance to the college, a student must submit a \$100.00 tuition deposit. This rolling deposit will remain on account with the college throughout the student's attendance and will be used to reserve a schedule for the student during each subsequent semester. This tuition deposit is nonrefundable in the event of cancellation, and may not be transferred to another semester.

The tuition deposit will be returned to enrolled students who have notified the college of their plan not to return for the next term by the preregistration deadline for that term. After this date the college must assume that the student who has not notified the college of his/her plans

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 (nonrefundable)	
Regular School Year	50
Summer Session	25
Registration Fee (per semester)	20
Late Preregistration	35
Lab Fees (selected technical courses only)	80/260
Make-up Examinations (each)	10/20
Grade Transcripts — No charge	0

*Dormitory fees include nineteen meals weekly and linen service.

will be continuing and thus the preregistration materials will be submitted late. In the event of nonattendance or late notification of plans not to return, the deposit will be forfeited.

When submitting a completed housing contract, the student must also submit a \$75.00 deposit in order to reserve space in the residence hall. This deposit will remain on account with the college as security against damages while the student is living in the residence hall. The deposit is refundable, less any damage fees, upon permanently vacating the residence hall. Deposits are nonrefundable in the event of student cancellation.

ACADEMIC CALENDAR

FALL SESSION	1985-86	1986-87
Registration	Sept. 3-6	Sept. 2-5
Instruction Begins	Sept. 9	Sept. 8
*Columbus Day	Oct. 14	Oct. 13
*Veterans Day	Nov. 11	Nov. 11
Thanksgiving Recess	Nov. 28-Dec. 1	Nov. 27-30
Examinations	Dec. 16-20	Dec. 15-19
Christmas Recess	Dec. 21-Jan. 14	Dec. 20-Jan. 13

SPRING SESSION		
Registration	Jan. 15-17	Jan. 14-16
Instruction Begins	Jan. 20	Jan. 19
*Washington's Birthday	Feb. 17	Feb. 16
Spring Recess Begins	Mar. 15	Mar. 14
Instruction Resumes	Mar. 24	Mar. 23
*Patriot's Day	Apr. 21	Apr. 20
Examinations:		
Seniors —	May 2-8	May 1-7
Other —	May 12-16	May 11-15
Graduation	May 17	May 16

SUMMER SESSION	SUMMER '86	SUMMER '87
Registration	May 29-30	May 28-29
Instruction Begins	June 2	June 1
*Independence Day	July 4	July 3
Examinations	Aug. 18-22	Aug. 17-21

SPECIAL 7-WEEK SUMMER SESSION	SUMMER '86	SUMMER '87
Registration	June 26	June 25
Instruction Begins	June 30	June 29
*Independence Day	July 4	July 3
Instruction Ends	Aug. 15	Aug. 14
*College Closed		

OFFICE OF PUBLICATIONS

Director of Publications

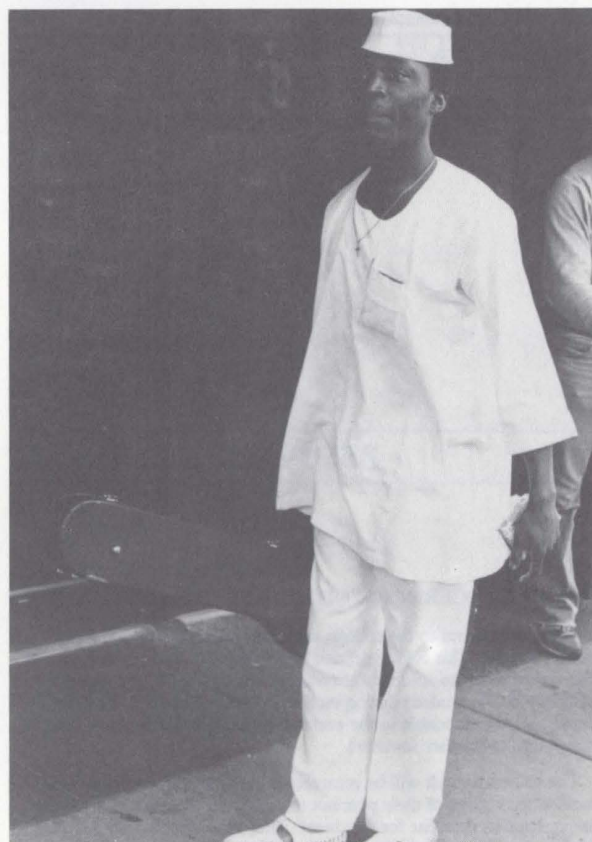
Joseph E. Lucas

Graphic Designer/Production Coordinator

Gregory R. Lutz

Administrative Assistant

Barbara B. Hunsley





1986-1987 APPLICATION FOR ADMISSION

Berklee COLLEGE OF MUSIC

1140 Boylston Street, Boston, Massachusetts 02215
In Massachusetts call: (617) 266-1400
Outside Massachusetts call: 800-421-0084

DATE _____/_____/_____

PERSONAL INFORMATION (please print or type)

Name _____ (_____)
 family first middle initial maiden name

Preferred first name _____

Your permanent or home address

_____ street address, p.o. box, etc.
_____ / _____ / _____
city state or province zip or postal code
_____ (_____)
country telephone

Current mailing address (if different)

_____ street address, p.o. box, etc.
_____ / _____ / _____
city state or province zip or postal code
_____ (_____)
country telephone

Valid until: _____/_____/_____

Parent's or guardian's name/address

_____ name
_____ street address, p.o. box, etc.
_____ / _____ / _____
city state or province zip or postal code
_____ (_____)
country telephone

Country of Citizenship _____ Country of Birth _____

Are you a permanent resident of the United States? yes no

Date of Birth: _____ / _____ / _____
month day year

Sex Male Female

U.S. Social Security Number _____ / _____ / _____

Have you ever filed an application to Berklee? yes no

If yes, for what semester? _____ / _____
semester year

Have you ever attended Berklee? yes no

If yes, when? From: _____ / _____ To: _____ / _____
month year month year

Do you wish to receive information regarding:

- Financial Aid Programs
(for U.S. citizens and permanent residents only, based on established financial need)
- Scholarship Programs
(for all students, based on musical accomplishment)

SEMESTER YOU PROPOSE TO ENTER:

Fall 19____ Spring 19____ Summer (Full-time) 19____

PROGRAM APPLYING FOR:

Bachelor of Music Degree Professional Diploma Two Year Certificate

What major field of study do you currently plan to pursue? (Choose one only)

- Jazz Composition Performance Music Education (Degree only)
- Composition Music Production and Engineering Professional Music
- Commercial Arranging Film Scoring Unknown
- Songwriting Music Synthesis

What are your educational and professional objectives?

EDUCATIONAL BACKGROUND

Please list all high schools (secondary schools) and colleges attended:

Name of School	City, State	Attended		Date of Graduation (mo./yr.)	Major course or Degree (if any)
		From (mo./yr.)	To (mo./yr.)		
1.					
2.					
3.					
4.					
5.					

Instrumental/Vocal Training and Experience

1. What will be your principal instrument at Berklee? (Choose one only)

- | | | | |
|--|---|---------------------------------|---|
| <input type="checkbox"/> Trumpet | <input type="checkbox"/> Alto Saxophone | <input type="checkbox"/> Voice | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Trombone | <input type="checkbox"/> Tenor Saxophone | <input type="checkbox"/> Violin | <input type="checkbox"/> Piano (acoustic) |
| <input type="checkbox"/> French Horn | <input type="checkbox"/> Baritone Saxophone | <input type="checkbox"/> Viola | <input type="checkbox"/> Bass (acoustic) |
| <input type="checkbox"/> Tuba | <input type="checkbox"/> Flute | <input type="checkbox"/> Cello | <input type="checkbox"/> Electric Bass |
| <input type="checkbox"/> Baritone Horn | <input type="checkbox"/> Clarinet | | <input type="checkbox"/> Drums (set) |
| | <input type="checkbox"/> Oboe | | <input type="checkbox"/> Mallets |
| | <input type="checkbox"/> Bassoon | | |

2. How long have you studied your principal instrument and with whom? (List most recent teacher first.)

Name of teacher	Address	Studied		Private or Group Instruction (please specify)
		From (mo./yr.)	To (mo./yr.)	
1.				
2.				
3.				
4.				

3. Describe material covered, and list method books used in the study of your principal instrument.

4. Describe your ability to read notation on your principal instrument. (check one)

- Good Minimal
 Fair Not at all

Please explain. _____

5. Describe in detail any group playing experience you may have had on your principal instrument.

6. Describe your ability to improvise on your principal instrument. (check one)

- Good Minimal
 Fair Not at all

Please explain. _____

7. Do you play any other instruments? If so, please list them, and describe level of ability, training, and/or experience.

Music Theory Background

1. Indicate your knowledge and written ability with the following: (check appropriate column for each item)

	Good	Fair	Minimal	Not at all
Rhythmic note values				
Notation in treble clef				
Notation in bass clef				
Key signatures				
Major scales				
Minor scales				
Modes				
Intervals				
Triads				
Seventh chords				

2. Please describe any formal instruction or self-study in the above areas, and list any theory books or materials used.

3. Describe any additional instruction and/or practical experience you may have had in arranging/orchestration, composition, harmonic analysis, or songwriting.

4. If you have had any training and/or experience with any facet of music technology (synthesizers, audio recording, computer-based instruction in music, etc.), please describe briefly.

APPLICATION PROCEDURES

Please have all materials mailed to:

Office of Admissions

Berklee

COLLEGE OF MUSIC

1140 Boylston Street
Boston, Massachusetts 02215
encl: Application Materials

All applicants to the college must submit the following:

1. Fully completed and signed application form with nonrefundable application fee of \$50.
2. Official copy of high school (secondary school) transcript or school records. High school seniors should provide first quarter or midterm grades as soon as available.
3. SAT or ACT scores for applicants to the Degree Program (Not required of international students).
4. Official transcripts from all postsecondary institutions (college, university) attended.
5. Detailed reference letter regarding your training and experience in music from an instructor and/or musician who is most familiar with your musicianship.
6. Letter of character reference.

International students whose principal language is other than English must also submit:

7. Scores from the TOEFL examination (Test of English as a Foreign Language) or a letter describing your ability to understand and speak the English language.
8. English translation of all submitted documents and credentials.



1988-1989

APPLICATION FOR ADMISSION

SUPPLEMENTAL INFORMATION (optional)

The following information is not part of your evaluation for admission to the college. It is helpful to the Admissions Office in determining the effectiveness of our efforts to inform potential students about the college. Thank you for your assistance.

1. What source initially prompted your interest in Berklee? (choose one)

Personal Recommendation

- School music teacher
- Private music instructor
- High school guidance counselor
- Berklee Alumni Representative
- Berklee alumnus
- Other _____
(specify)

Publications, Fairs, etc.

- College guidebooks, handbooks _____
(name)
- Berklee mailing _____
(specify)
- Magazine ad _____
(publication)
- College fair _____
(city, state)
- Other _____
(specify)

2. What most influenced you in your decision to apply to Berklee?

3. Have you had the opportunity to view any videos presenting specific colleges? If so, were they helpful? (Please list and describe.)

4. Please list other schools or colleges to which you have applied or intend to apply. (optional)

5. What is your principal reason for considering these other choices?

Photography by:

Laurie Geltman
Catherine Goldwyn
Malcolm Hewett
John Nordell
Joji Sawa
J.D. Sloan
Bill Wasserman

Berklee students on cover photo:

David DeGagne, Methuen, MA — drums;
William Kuttenkuler, Elmira, NY — keyboard;
Seán Lyons, Brantrock, MA — tenor saxophone;
Winston Maccow, St. Maartin, Netherlands Antilles — bass;
Angela Piva, New Bedford, MA — engineer;
Alexandra Scott, Norwalk, CT — vocal;
Nunzio Signore, Ambler, PA — guitar.

Berklee
COLLEGE OF MUSIC

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