

B u l l e t i n

1996  
1997

Berklee  
COLLEGE OF MUSIC

The Bulletin of

**Berklee College of Music**

1996-1997

First Edition



**Berklee**  
COLLEGE OF MUSIC

1140 Boylston Street, Boston, Massachusetts 02215-3693, U.S.A.

The Bulletin of  
Berklee College of Music  
1996-1997

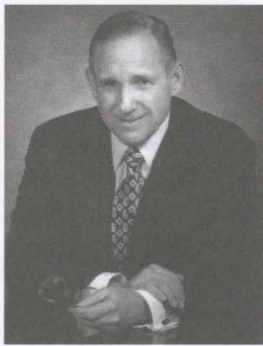
Edited by



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Berklee  
COLLEGE OF MUSIC  
1140 Boylston Street, Boston, MA 02215-3693  
(617) 266-1400



Dear Student Musician,

There are so many reasons why a Berklee education is the best choice for students interested in the study of contemporary music, music technology, music education, music therapy, and music business. Here are some of the ingredients that combine to create the Berklee difference.

**Quality of Instruction:** At Berklee, teaching is taken seriously. Berklee does not use teaching assistants (usually graduate students with little teaching experience). All of your teachers will be faculty of the college, with most of the total instruction provided by full-time faculty.

**Class Size:** Although we are large for a college of music, we maintain small class sizes to maximize opportunities for personal attention. In fact, 95 percent of our classes consist of fewer than 15 students.

**International Student Body:** Berklee is proud of its multicultural makeup and boasts the highest percentage of international students of any undergraduate college in the country. A vital part of our 2,700 member student body is the 900 international students from more than 70 countries around the world. Nowhere else is the reality of music as an international language so effectively realized as here at Berklee.

**Berklee Alumni Network:** Music is a networking profession, where the more people you know who play and work in the business, the better. Berklee alumni comprise the largest family in the music world. Becoming a member of this network is one of the most valuable benefits of obtaining a Berklee education.

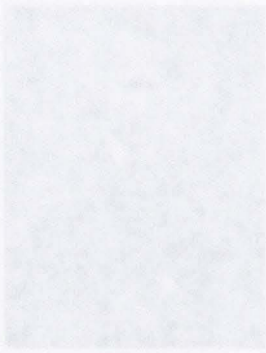
All of these points are worth considering when you evaluate Berklee College of Music. If this letter raised new questions or if you could use some guidance, please contact our Office of Admissions. Feel free to visit the college, go on a campus tour, or meet one-on-one with a counselor.

I wish you every success, and joy, with your music.

Sincerely,

*Lee Eliot Berk*

Lee Eliot Berk, President  
Berklee College of Music



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All of these points are worth considering when you evaluate Berklee College of Music. It is a better raised new question: if you could use some guidance, please contact our Office of Admissions. Feel free to visit the college, go on a campus tour, or meet our staff.

Berklee College of Music is a nonprofit, coeducational institution of higher learning incorporated under the General Laws of the Commonwealth of Massachusetts. The college is accredited by the New England Association of Schools and Colleges and authorized under federal law to enroll nonimmigrant alien students and to train veterans under the G.I. Bill of Rights.

Information in this bulletin is accurate as of date of issuance. The right is reserved to make changes in detail as circumstances require.

Berklee College of Music does not discriminate on the basis of race, color, creed, religion, gender, national or ethnic origin, age, handicap, status as a disabled or Vietnam-era veteran, or sexual orientation in employment or in admission to and participation in any of its programs and activities. Any inquiries or grievances may be directed to the Dean of Students, Berklee College of Music, 1140 Boylston Street, Boston, Massachusetts 02215-3693, (617) 266-1400, or to the Regional Director, Office of Civil Rights, U.S. Department of Education, Boston, Massachusetts.

Berklee College of Music

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# Berklee College of Music

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# Introduction

## History

Founded in 1945, Berklee College of Music is the world's largest independent music college and the premier institution for the study of contemporary music. The college's 2,700 students and 300 faculty members function in an environment designed to provide the most complete learning experience possible, including all of the opportunities and challenges presented by a career in the contemporary music industry. Using Berklee's extensive facilities, located in Boston's Back Bay neighborhood, students develop musical competencies in every area of composition, performance, and production, and also learn to make the informed business decisions necessary to career success.

Since the college's inception, one of its primary goals has been to foster international understanding through the medium of music, both by taking the Berklee program of study overseas and by encouraging a broad cross section of the world's musicians to study in Boston. As a result, Berklee is a uniquely international college. Of all U.S. private four-year colleges, Berklee has the largest percentage of students from outside the U.S.—almost 40 percent—representing more than 70 countries.

Berklee offers student musicians courses of study toward a diploma or a fully accredited four-year Bachelor of Music (B.M.) degree. The broad-based curriculum includes majors in such fields as Music Production and Engineering, Film Scoring, Music Business/Management, Composition, Music Synthesis, Music Education, Music Therapy, Performance, Contemporary Writing and Production, Jazz Composition, Songwriting, and Professional Music. Every style of contemporary music is explored including jazz, rock, popular, contemporary classical, as well as music from many parts of the world.

Alumni include jazz vibist and Berklee Executive Vice President Gary Burton; rock singer/guitarist Melissa Etheridge; Steely Dan leader Donald Fagen; pop singer/keyboardist Bruce Hornsby; producer/arranger Quincy Jones; Living Colour drummer Will Calhoun; and jazz saxophonist/composer and bandleader Branford Marsalis.

### Founder Lawrence Berk and Mrs. Alma Berk

Founder Lawrence Berk was a pianist, arranger, and composer, who began his professional life before entering high school in his native Boston. With his music, he worked his way through M.I.T., graduating in 1932 with



*Mrs. Alma Berk and founder Lawrence Berk.*

a degree in architectural engineering. He moved to New York shortly thereafter and worked as staff arranger for the NBC and CBS studio orchestras, where he also studied with famed Russian mathematician and composer Joseph Schillinger.

He returned to Boston in 1939 to work for Raytheon as a design engineer. As the war ended, he sought to return to music. With the love and support of his wife Alma, he left the security of Raytheon to open a small private teaching studio. Alma eventually joined her husband professionally, establishing the school's Office of Public Information and retiring as chief public affairs officer. Their shared dedication and commitment was instrumental in producing many achievements for the school as it grew to become one of the world's premier institutions for the study of music.

## Mission

The mission of Berklee College of Music is to provide excellence in academic and professional career preparation for the challenges facing today's musician.

The college mission is fulfilled by achieving the following objectives:

To provide learning experiences that integrate performance, composition, musical literacy, and music technology with individual creativity to prepare student musicians for careers as performers, writers, teachers, producers, engineers, and businessmen and women capable of making sustained original contributions to music and society.



To provide a supportive environment for the study of the content and structure of the principal musical movements of our time, so that continued growth and development of faculty excellence in teaching and scholarship will ensure that music education at Berklee effectively represents the contexts and challenges encountered by contemporary music professionals.

To offer a coherent general education curriculum providing knowledge and understanding of the arts, sciences, and humanities fundamental to society, and enabling one to have a more informed world view of his or her place and time in the evolution of society.

To provide a supportive program of student services and activities which contribute to the students' personal well-being and social development, and which enable students to integrate their professional growth and intellectual development with their interpersonal skills.

To recognize and present music as an expression of an international multicultural community which fosters a mutual respect for diversity in people, their beliefs, and expressions.

To value ethical behavior in all aspects of personal and professional life so as to establish understanding, respect, and a welcoming attitude toward human diversity.

To develop in musicians an awareness of the power of music to encourage self-realization and mastery, social understanding and enrichment, and an appreciation of the value of musical service to our community and culture.

## **Philosophy**

A contemporary music education must relate the traditional to the new, and also develop essential relationships between the crafts of performing, writing, and technology and the student's own creative motivations. Most of all, education must be a catalyst for continued learning and the ability to relate self to society and to a profession filled with change and new challenges.

In order to be an educated musician today, therefore, considerably more is required than narrowly focused trade skills. To meet the needs of an industry which requires both a breadth of knowledge and specialized skills, a college music education is more valuable now than it ever has been. These developments have confirmed the need for Berklee's approach to music education.

## **Diversity Statement**

The mission of Berklee College of Music is to provide excellence in academic and professional career preparation for the challenges facing today's musician.

The college is dedicated to the study and practice of contemporary music, an expression of the creative human spirit reflecting diverse cultural environments. The goal is to be a community that acknowledges and respects differences of race, color, religion, gender, national or ethnic origin, age, disability, status as a disabled or Vietnam-era veteran, and sexual orientation. The creation of such a community is crucial to the college's ability to learn, succeed, and develop resources which will lead to rich professional and personal lives.

Accordingly, Berklee is committed to:

- creating an institutional culture that is open and receptive, honest and safe, disciplined and caring, which fosters creative freedom and intellectual openness.
- undertaking a supportive program of workshops, activities, and forums that will enable the college to have a more informed, open, and respectful attitude toward the variety of personal and cultural viewpoints which comprise the Berklee community and come together so eloquently in music.

Each student, faculty, and staff member deserves the full respect and courteous treatment of other members of the college community. Accordingly, the college's established procedures will ensure that the Berklee community provides a hospitable work and educational environment based on mutual respect and appropriate review and redress of individual concerns.

## Ethics Guidelines

The faculty and staff of Berklee College of Music recognize that the privileges accorded members of the college community are accompanied by certain responsibilities. In accordance with these principles, faculty and staff:

- Encourage, support, and protect the free pursuit of knowledge with intellectual integrity.
- Respect the rights and opinions of students and colleagues, and make every effort to provide objective and educational evaluations.
- Acknowledge his/her role as an intellectual guide and counselor and observe policies prohibiting harassment and discrimination; avoid personal gain which is incompatible with benefits to students and colleagues.
- Adhere to established policies regarding the use of college services, facilities, and equipment, avoiding conflict of interest between external activities and institutional responsibilities.
- As a member of the community at large, enjoy the rights and obligations of any citizen, measured in light of responsibilities to the student, institution, and profession. When speaking as a private citizen, avoid giving the impression of representing the college.
- Respect the right to privacy of students and colleagues. Share confidential information only in accordance with institutional policies.

## Location

The college is located in Boston, Massachusetts, in the heart of the city's historic Back Bay. An international hub of intellectual and creative exploration, our neighborhood includes many of the world's other great colleges and universities, treasure-filled museums and galleries, and world-class performing arts centers like Symphony Hall, the Wang Center, the Hatch Memorial Shell on the Esplanade, and our own Berklee Performance Center.

Students participate in intramural sports and fitness programs at Berklee and at other Pro Arts Consortium member institutions; enjoy professional sporting events like baseball with the Red Sox at Fenway Park, hockey with the Boston Bruins, and football with the New England Patriots; attend theater, club, and concert hall events year-round throughout the city; and walk and bike through the city's many parks and public gardens.

## Seal and Motto

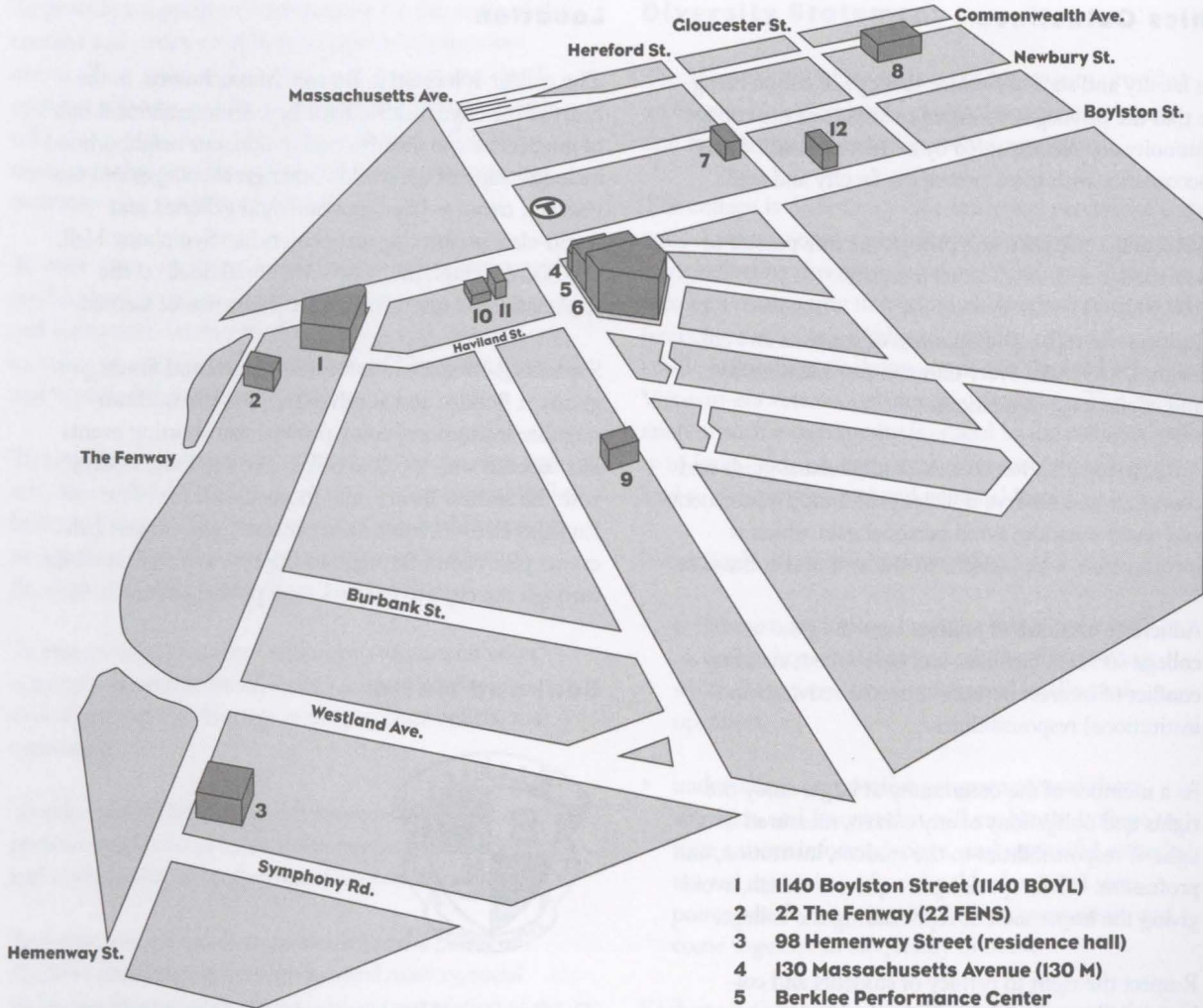


The Berklee seal has been a symbol of the college since its earliest years. The seal uses the traditional "shield" as its basic design. The upper left quadrant is adorned by the classic "B" for Berklee. The lower right quadrant is inscribed with the college's motto. The surrounding ribbon is inscribed with the name of the college. Berklee's motto is *Esse quam videre*. The translation of this Latin phrase is "to be, rather than to seem" or "to be, rather than to appear to be."

## Official Colors

The official colors of Berklee College of Music are red and gray.

# Campus Map



- 1 1140 Boylston Street (1140 BOYL)
- 2 22 The Fenway (22 FENS)
- 3 98 Hemenway Street (residence hall)
- 4 130 Massachusetts Avenue (130 M)
- 5 Berklee Performance Center
- 6 150 Massachusetts Avenue (150 M)
- 7 Boston Architectural Center
- 8 270 Commonwealth Avenue (residence hall)
- 9 171 Massachusetts Avenue (171 M)
- 10 Berklee Bookstore
- 11 1080A Boylston Street
- 12 921-925 Boylston Street

# Academic Calendar

<b>Fall Semester</b>	<b>1996</b>	<b>1997</b>
New Student Orientation Begins	September 2	September 1
Registration	September 3-6	September 2-5
Instruction Begins	September 9	September 8
* Columbus Day	October 14	October 13
* Veterans Day	November 11	November 11
* Thanksgiving Recess	November 28-December 1	November 27-30
Preregistration	December 2-9	December 1-8
Examinations	December 13-19	December 12-18
* Winter Recess	December 20-January 14	December 19-January 13

<b>Spring Semester</b>	<b>1997</b>	<b>1998</b>
New Student Orientation Begins	January 14	January 13
Registration	January 15-17	January 14-16
* Martin Luther King Day	January 20	January 19
Instruction Begins	January 21	January 20
* Presidents' Day	February 17	February 16
* Spring Recess	March 15-23	March 14-22
Preregistration	April 7-15	April 6-15
* Patriots' Day	April 21	April 20
Examinations	May 5-9	May 4-8
Graduation	May 11	May 3

<b>Summer Semester (12 week)</b>	<b>1997</b>	<b>1998</b>
New Student Orientation Begins	May 21	May 20
Registration	May 22-23	May 21-22
* Memorial Day	May 26	May 25
Instruction Begins	May 27	May 26
* Independence Day	July 4	July 3
Examinations	August 11-15	August 10-14

<b>Summer Program (5 week)</b>	<b>1997</b>	<b>1998</b>
Registration	July 6	July 12
Instruction Begins	July 7	July 13
Instruction Ends	August 8	August 14

\* College closed

# Admissions Policies and Procedures

## Admissions Requirements

### All Students

Berklee wants its students to do well. To make sure they are prepared for an exciting and challenging educational experience, the college asks that they have the following:

- A minimum of two years of recent formal musical study on a principal instrument covering standard methods and materials in preparation for college-level music study and/or significant practical experience in musical performance.
- Knowledge of written-music fundamentals, including rhythmic notation, melodic notation in treble and bass clefs, key signatures, major and minor scales, intervals, and construction of triads and seventh chords.
- Proven academic skills demonstrating a student's ability to handle college-level work. Graduation from an accredited secondary school with satisfactory marks in college preparatory course work is normally required of all applicants.

### Timeline

Students intending to begin studies in September are encouraged to submit their applications by March 1. This preferred filing date allows applicants to take full advantage of housing, financial aid, and scholarship opportunities at the college. Applications are permitted after March 1. However, Admissions, and other Student Affairs offices, can provide best service to those who apply earliest. Applications are considered in the order in which they are completed.

Applicants considering the January or May semester should apply a few months in advance. All international students should apply at least six months in advance.

### Procedures

To apply to Berklee College of Music, please mail the following materials to the Office of Admissions:

- Completed and signed application form
- Nonrefundable application fee of \$50 (check or money order)
- Official high school/secondary school transcript or school records (High school students should provide first-quarter senior or midterm grades as soon as they are available.)
- SAT or ACT scores, if applying for the degree program (not required of international students or diploma program students)

- Official transcripts from all colleges/universities attended
- Music reference form completed by an instructor and/or musician that details applicant's training and experience in music
- Completed character reference form (by someone other than music teacher)
- Supplemental page

The address is:

Berklee College of Music

Office of Admissions

1140 Boylston Street

Boston, Massachusetts

02215-3693, U.S.A.

Telephone: (617) 266-1400 or

(800) 421-0084

Fax: (617) 536-2632

E-Mail: [admissions@berklee.edu](mailto:admissions@berklee.edu)

WWW site: <http://www.berklee.edu/>

To enroll at the college, all accepted entering students must submit a \$250 tuition deposit (nonrefundable), complete immunization records, and evidence of secondary school completion. Details on these topics are provided in the sections on financial information and registration procedures, found elsewhere in this bulletin.

## Students with Prior College Experience (Transfer Students)

### Requirements

Transfer students are expected to have had the same level of musical training and experience as all other entering students.

### Procedures

Transfer students should follow the regular application procedures and also submit official transcripts of all completed college work.

### Transfer Credit

Transfer credit for general education, history of music, and some business-related courses may be accepted from an accredited institution of higher education. The transfer credit may be accepted only if the average grade of the courses transferred is a "C" (73 percent, or 2.00 on a scale of 0.00 to 4.00) or better and if the courses conform to the requirements of Berklee courses.

Except for schools and colleges with which it has a formalized Curriculum Articulation Agreement, Berklee does not accept transfer credit for most music courses taken at other institutions. However, if a student has received credit for a music course at another post-secondary institution which is similar to a course offered at Berklee, or if a student feels he/she has the expertise required to receive credit for a course offered at Berklee, then the student may contact the course chair and discuss the possibility of Credit by Exam.

Evaluation of transfer credit is made after acceptance to the college or, by request, at any time thereafter. An official transcript is required before credit can be awarded.

## International Students

### Requirements

International students are expected to have had the same level of musical training and experience as all other entering students. In addition to the admissions requirements described previously, international students must demonstrate an ability to read, write, and understand English if it is not their primary language.

International students also must demonstrate that they have adequate financial resources to be able to enroll in their desired program. Diploma and degree students must demonstrate nine months (two semesters) of financing in order for Berklee College of Music to issue a Certificate of Eligibility (I-20). Please refer to the sections on international application procedures and financial information for more information on finances.

### Procedures

International applicants should send the application and accompanying materials no less than six months in advance of enrollment to allow time for postal correspondence and to apply for and receive student visas. Applicants who are not U.S. citizens or permanent residents should follow the general application procedures described above and also include the following materials:

- Official English translations of all academic records, letters of recommendation, and health documents
- Either TOEFL (Test of English as a Foreign Language) scores or an English language reference form written by a source familiar with the applicant's ability to speak and understand English (such as a teacher or an academic counselor). International applicants are not required to submit SAT or ACT test scores

### Student Visas

U. S. immigration laws require that students have a student (not a tourist) visa to study in this country. Students are sent an I-20 Certificate of Eligibility which allows them to apply for a student visa once they have been accepted to the college and the Office of Admissions has received the following materials:

- Documentation that proves adequate financial support to attend Berklee
- A completed Berklee Statement of Financial Responsibility
- A \$250 nonrefundable tuition deposit (check or money order payable in U.S. dollars) Do not mail cash.

Financial documentation should be prepared as soon as the student begins applying to the college. Please refer to the financial section on page 8 for more information on payment.

### International Student Resources

- Full-time international student coordinator (see page 17)
- International student clubs (see page 18)
- International Musicians' English Language Institute (see page 50)

## Returning Students

Berklee recognizes that students may have professional opportunities in the music field or personal situations that may interrupt their studies. Therefore, students who require a semester's leave or more are allowed to resume their studies and maintain the same academic credits that they have already accrued. Students are not required to reapply to the college in order to return. The returning student coordinator in the Office of the Registrar will assist any student in the procedures for reenrolling. A nonrefundable tuition deposit is required to preregister for courses.

## Official Documents

### Immunization Records

Massachusetts state law requires that entering students submit completed immunization records before registration. Students who do not submit this information will be unable to register for classes.

Every full-time undergraduate born after 1956 and registered at a college or university in Massachusetts must present a physician's certificate proving that the student has received the following immunizations:

- At least one dose of mumps and rubella vaccines given at or after 12 months of age
- Two doses of live measles vaccine given at least one month apart and after 12 months of age
- A booster of tetanus/diphtheria within the last 10 years

### Exemptions

The above requirements shall not apply where (1) the student meets the standards for medical or religious exemption set forth in M.G.L. c. 76, s15c, (2) the student provides a copy of a complete immunization record from a school indicating receipt of required immunization, or (3) in the case of measles, mumps, or rubella, the student presents laboratory evidence of immunity. Please submit supporting evidence if any of these exemptions applies. For more information, please call the Office of Admissions at (800) 421-0084 or (617) 266-1400, extension 222.

### Secondary School Diploma

Government regulations require evidence of graduation from high school for all students. Berklee will be unable to release a student's schedule at registration unless the application is complete and contains a final high school transcript that includes the graduation date and an official school seal or school signature. Students should have their high school send this information to the Office of Admissions as soon as it is available. Transfer students must also submit evidence of graduation from high school.

## Registration

Registration takes place each semester during the week prior to the first day of classes. During registration all new students are given placement exams and instrumental auditions. The results of the exams and auditions are used to determine the appropriate level and assignment of new students' first-semester courses. At the end of registration week, entering students receive a schedule of courses based on the results of their exams and auditions. For more information on the first-semester curriculum, see page 49.

### Tuition Deposit

Upon notification of acceptance, applicants are required to submit a \$250 tuition deposit. The deposit confirms the applicant's intention to attend the college and secures the applicant's place in the class for the semester of acceptance. The payment is nonrefundable, cannot be transferred to another semester, and is not credited against the tuition and fees for the semester. The deposit becomes the permanent preregistration deposit for all subsequent semesters of study. The deposit is refunded upon graduation or upon permanent or temporary termination of study with timely notification to the college in accordance with published deadlines. For more specific information, please see Withdrawal from the College and Financial Aid, page 27.

### Placement Exams

All entering students must take placement exams during registration week. The exams are designed to determine a student's knowledge and ability in the areas of arranging, ear training, harmony, music notation, music technology, and English. The results of these exams are used to place new students in first-semester classes appropriate to their level of ability.

### Instrumental Auditions

Placement auditions are given to all entering students on their principal instrument. The auditions are administered by the department faculty during the registration period, and are used to determine an appropriate private instructor and level of instrumental classes, and to determine eligibility for an ensemble audition. Although departments may vary, generally students are asked to sight read, improvise, and play a short piece from their repertoire.

### Ensemble Auditions

For students recommended via instrumental auditions, the ensemble audition is administered by the Ensemble Department faculty and is used to assess the same skills as the instrumental audition listed above, with a focus on group playing. It is expected that students bring a prepared piece of music with written parts for the rhythm section (piano, guitar, bass, and drums) and count off the tempo of the piece. Students also will be presented with a piece of music to sight read in the group setting. The results of the ensemble audition determine the level of ensemble in which the students are eligible to enroll.

### Advanced Placement

Many students who attend Berklee already have established knowledge and ability in certain educational subject areas. Advanced placement exams in harmony, arranging, ear training, music technology, and English (given to all entering students during the registration period each semester) are used to place students in classes at the appropriate level. A student may receive credit toward graduation for each level tested out of, be placed in upper-semester classes, and move that much closer to completion. The placement exams can often result in a substantial savings in educational time and expense. These potential savings are a distinct benefit resulting from musical and other knowledge gained prior to attending Berklee.

### Berklee Orientation Program (BOP)

Orientation is a series of events starting one day before the college's registration week and continuing through the second week of classes. The events consist of information sessions, meetings with other students, receptions, tours, open houses, and the distribution of various handouts, letters, and informational booklets. Workshops are held that address academic planning, international student concerns, and personal development at Berklee. Participation in orientation helps entering students adjust to the Berklee collegiate environment. Orientation provides positive interaction among students, families, faculty, and staff in order to establish and strengthen the bonds between students and the college. In addition to the orientation events and materials, the Student Orientation Leaders program has been established as a way for upper-semester students to acquaint entering students with Berklee and Boston by conducting small informal meetings and tours.



# Financial Information

## Costs per semester

Summer 1996 Semester	Degree Program	Diploma Program	Full Credit (Summer only)
<b>Mandatory Fees:</b>			
<sup>1</sup> Application Fee (nonrefundable)	\$50	\$50	\$50
<sup>1</sup> Tuition Deposit (nonrefundable)	\$250	\$250	
Tuition	\$5645	\$5445	\$5445
<sup>2</sup> Tuition Prepayment		(\$100)	
Registration Fee	\$35	\$35	\$35
<sup>2</sup> Housing Prepayment	(\$200)	(\$200)	(\$200)
<sup>3</sup> Residence Hall Fees	\$2995	\$2995	\$2995
<sup>7</sup> Accident Insurance	\$26	\$26	\$26
<sup>47</sup> Health Insurance	\$78	\$78	\$78
<b>Total</b>	<b>\$9079</b>	<b>\$8879</b>	<b>\$8629</b>

Fall 1996 Semester	Degree Program	Diploma Program
<b>Mandatory Fees:</b>		
<sup>1</sup> Application Fee (nonrefundable)	\$50	\$50
<sup>1</sup> Tuition Deposit (nonrefundable)	\$250	\$250
Tuition	\$6645	\$6395
Registration Fee	\$35	\$35
<sup>2</sup> Housing Prepayment	(\$200)	(\$200)
<sup>3</sup> Residence Hall Fees	\$3695	\$3695
<sup>5</sup> Accident Insurance	\$48	\$48
<sup>45</sup> Health Insurance	\$400	\$400
<b>Total</b>	<b>\$11,123</b>	<b>\$10,873</b>

Spring 1997 Semester	Degree Program	Diploma Program
<b>Mandatory Fees:</b>		
<sup>1</sup> Application Fee (nonrefundable)	\$50	\$50
<sup>1</sup> Tuition Deposit (nonrefundable)	\$250	\$250
Tuition	\$6645	\$6395
Registration Fee	\$35	\$35
<sup>2</sup> Housing Prepayment	(\$200)	(\$200)
<sup>3</sup> Residence Hall Fees	\$3695	\$3695
<sup>6</sup> Accident Insurance	\$41	\$41
<sup>46</sup> Health Insurance	\$258	\$258
<b>Total</b>	<b>\$10,974</b>	<b>\$10,724</b>

### Miscellaneous Fees Not generally required of first semester students

Class Instruction (per credit hour)	\$425
Extra Ensemble (per credit hour)	\$425
Extra Private Instruction (per semester)	\$850
Late Preregistration Fee	\$35
Facilities Fee (part-time study only)	\$275
Lab Fees (selected technical courses only)	\$100/395
Make-up Examinations (each)	\$10/20

<sup>1</sup> The application fee and tuition deposit are one-time fees. See pages 8 and 23 for more information on tuition deposit policies.

<sup>2</sup> Prepayments are deducted from remaining fees.

<sup>3</sup> Residence hall fees include 19 meals weekly. Residence hall occupancy is required for students under age 21 in their first two years.

<sup>4</sup> Fees subject to change. Required of students not submitting an insurance waiver.

<sup>5</sup> For students beginning in September.

<sup>6</sup> For students beginning in January.

<sup>7</sup> For summer students only.

## Payment of Tuition

Before a student attends any classes, all tuition and fees for the semester must be settled. Please do not mail cash to the college for application fees, deposits, or tuition. The college accepts the following methods of payment:

- A personal or cashier's check. All checks should be made payable to Berklee College of Music, with the negotiable amount in U.S. currency.
- A bank-to-bank wire (international students may find this method the most effective and least costly)
- Travelers' checks presented at registration
- Credit cards (Mastercard or Visa)
- Monthly payment plans, which allow students to spread their educational expenses over a period of time
- A variety of federal and private educational loan programs

The financial aspects of attending college sometimes can be complicated and confusing. To help clarify students' options, the Bursar's Office publishes a brochure with specific information on the above services. For a copy of this brochure, please write to the Bursar's Office or call (617) 266-1400, extension 323 or 306.

## Financial Aid

### Domestic Students

Funds for financing your Berklee education are available from many different sources, including Berklee programs, federal and state programs, other government agency programs, and private sources.

The Office of Financial Aid is responsible for administering financial aid based upon an applicant demonstrating financial need. This is determined through the submission and review of financial applications/tax returns to the office. The office coordinates the following programs for the college: State Grants/Scholarships, Federal Pell Grants, Federal Supplemental Educational Opportunity Grants (FSEOG), Federal Perkins Loans, Federal Direct Stafford Loans (subsidized and unsubsidized), Federal Direct PLUS Loans, and other supplemental financing programs (TERI, MassPlan, EXCEL, AchieverLoan, etc.). Assistance may come from scholarships, grants, or student employment; other assistance may take the form of loans. Funds from any single source are limited, so it is wise to apply well in advance for all possible sources of assistance, both need and merit-based (described below), as a combination of types of assistance may be offered to students enrolling in the college.

In Berklee's Office of Financial Aid, counselors work with students to help find creative solutions to financing

their education. For more information, a financial aid packet, or the brochure *Financing Your Berklee Education: A guide to financial aid and scholarship services*, which outlines aid options, please call (800) 538-3844 or (617) 266-1400, extension 274.

### International Students

International students are eligible for merit-based scholarships. In addition, upper-semester continuing and returning students may apply for a need-based grant program through the Office of Financial Aid. Berklee scholarships usually cover only a portion of tuition, so students must have sufficient funds to cover all educational, personal, and living expenses. Students should check with their country's government and private agencies to determine whether additional scholarship assistance may be available. International students are eligible to apply for Berklee student employment and are encouraged to do so by contacting the Office of Scholarships and Student Employment for further information.

As of September 1995, additional long-term financing is available to students/families who are citizens of the countries of Argentina and Canada. This credit-based loan program offers financing at fixed interest rates to cover the cost of education at Berklee, less other financial aid. To obtain an application or more information about the PRISM Loan program, please contact the Office of Financial Aid at Berklee.

To request a financial aid application or the brochure, *Financing Your Berklee Education: A guide to financial aid and scholarship services*, which outlines aid options, please call the Office of Financial Aid at (617) 266-1400, extension 274.

### Scholarships

Berklee's Office of Scholarships and Student Employment provides extensive opportunities for both domestic and international students to apply for merit-based scholarships via in-person or taped audition (entering students) or submission of an achievement portfolio (continuing and returning students).

To obtain information about applying for merit-based scholarships, an entering student to the college should speak to one of the counselors in the Office of Admissions at (800) 421-0084 or (617) 266-1400, extension 222. A returning or continuing student at the college should contact the Office of Scholarships and Student Employment at (617) 266-1400, extension 579.

## Entering Student Scholarship Opportunities

The Berklee Professional Music Scholarship Fund is the general scholarship fund maintained by the college for entering students with outstanding musical ability. Scholarships are awarded on the basis of an in-person or taped audition. While the vast majority of awards are partial-tuition awards, a limited number of full-tuition awards are available to exceptionally gifted students who participate in a live audition. Applicants are asked to demonstrate musical merit and potential, exhibited either by performance on their principal instrument, including voice (taped and/or in-person auditions), or the applicant's music-writing ability (taped audition only).

Berklee accepts applications for merit-based scholarship throughout the year with specific application deadlines for our various in-person audition opportunities. Auditions are held in more than 20 cities worldwide (see below), while tapes may be submitted directly to the college. Students are eligible to apply for merit-based scholarship awards if they have not been evaluated for a scholarship within the six months prior to the audition or of the tape being submitted. Award decisions are based upon an applicant's demonstrated musicianship as an instrumentalist/vocalist and/or composer.

### U.S. Scholarship Tour

Applications for live audition consideration are available each August. Strict deadlines and application procedures apply each year. Auditions generally occur in late fall or early spring across the United States and awards are issued no more than two weeks after the close of the audition tour. Call the Office of Admissions for an application.

### Berklee Entering Student Talent (BEST) Awards

The BEST award is based upon evaluation of an audition tape featuring the applicant on his/her principal instrument. Applicants wishing to be considered for a composition or arranging award should submit: (1) a tape of their original compositions or arrangements accompanied by scores, and (2) demonstration of their abilities on their principal instrument. While the primary consideration for a writing award is an applicant's writing abilities, all applicants for scholarship must demonstrate their ability to participate in and successfully complete private lessons and proficiency examinations as required of all majors.

### International Scholarship Tours

Berklee holds scholarship auditions across Europe and Asia in several locations annually. Past audition sites have included Athens, Barcelona, Glasgow, Helsinki, Kobe,

London, Paris, Tel Aviv, and Tokyo. Strict deadlines and application procedures apply each year. Auditions generally occur in late fall or early spring and awards are issued no more than two weeks after the close of the audition tour. Call the Office of Admissions for details.

### Berklee on the Road Clinics

Berklee also hosts several teaching and performance programs across the United States and throughout the world including Boston, Costa Rica, Germany, Greece, Hawaii, Italy, Los Angeles, Puerto Rico, Scotland, and Spain. Students are selected to receive scholarships based upon their performance during these programs, which are held at various times throughout the year.

Detailed instructions on the contents of an audition tape and the schedule of the Audition Tours and On the Road programs are available from the Office of Admissions at (800) 421-0084 (U.S. and Canada only), extension 222, or (617) 266-1400, extension 222.

## Continuing and Returning Students

### The Berklee Achievement Scholarship

The Berklee Achievement Scholarship is the general scholarship fund maintained by the college for continuing and returning students. Applicants must maintain a cumulative grade point average of not less than 2.50. U.S. citizens and legal residents are required to have a current Financial Aid Application on file with the Office of Financial Aid. Students are required to submit an achievement portfolio highlighting their musical and academic accomplishments during their time at Berklee.

### The Jazz Masters Scholarship Funds

The Jazz Masters Scholarship Funds are established in conjunction with the appearance at the Berklee Performance Center of the artists named here. Varying amounts are awarded annually to musically outstanding upper-semester students.

#### Count Basie Scholarship Fund

for pianists

#### Tony Bennett Scholarship Fund

for vocalists

#### Duke Ellington Scholarship Fund

for pianists/composers/arrangers

#### Art Farmer Scholarship Fund

for trumpet players

#### Maynard Ferguson Scholarship Fund

for trumpet players

#### Stephane Grappelli Scholarship Fund

for string players

**Urbie Green Scholarship Fund**

for trombonists

**Jim Hall Scholarship Fund**

for guitarists

**Woody Herman Scholarship Fund**

for woodwind players

**Chuck Mangione Scholarship Fund**

for trumpet players

**Oscar Peterson Scholarship Fund**

for pianists

**Buddy Rich Scholarship Fund**

for drummers

**Sarah Vaughan Scholarship Fund**

for vocalists

**Phil Woods Scholarship Fund**

for woodwind players

The Alumni Incentive Awards are scholarship funds established in recognition of the contributions of Berklee alumni. Varying amounts are awarded annually to musically outstanding applicants in the names of such artists as John Abercrombie '73, for guitarists; Richie Cole '66, for saxophonists; Al DiMeola '68, for guitarists; Abraham Laboriel, Sr. '72, for bassists; John Scofield '71, for guitarists; Steve Smith '76, for drummers; Ernie Watts '66, for saxophonists; and Joe Zawinul '57, for keyboardists/ synthesists.

**The Permanent Trust Funds**

The Permanent Trust Funds are scholarship funds established by named donors to assist talented and financially needy students and include the following:

**The Lawrence and Alma Berk Fund****for the Superior Musician**

for outstanding musical achievement

**The *Billboard* Endowed Scholarship Fund**

for continuing students in recognition of academic and musical excellence

**The Harry Ellis Dickson Endowed Scholarship**

for students who participate in the Berklee City Music program

**The Henry Droz-WEA Endowed Scholarship**

for sons or daughters of WEA employees

**The Leonard Feather Scholarship Award**

for outstanding jazz musicians with financial need

**The Jimi Hendrix Scholarship Fund**

for talented guitar students

**The Stephen D. Holland Memorial Scholarship Fund**

for talented guitar students

**The Raymond and Grace Hornfischer Endowed Scholarship Fund**

for piano principals

**The Hyatt Music Award**

for outstanding vocal performance

**The Lennie Johnson Scholarship Fund**

for students of outstanding musical ability and financial need

**The Quincy Jones Scholarship Fund**

for composers/arrangers

**The Korg Endowed Scholarship Fund**

for Music Education majors

**The Joyce Kulhawik Endowed Scholarship Fund**

for students who participate in the Berklee City Music Program

**The Cleo Laine/John Dankworth Scholarship Fund**

for vocalists

**The William G. Leavitt Memorial Scholarship Fund**

for talented guitarists

**The Richard Levy Scholarship Fund**

for composers

**The *Mix* Magazine Music TEC Award**

for outstanding achievement in music technology

**The N.A.R.A.S. Award**

for outstanding achievement in music technology

**The Albert Natale Scholarship Fund**

for continuing students who demonstrate outstanding performance as a trumpet principal

**The National Association of Music Business Merchants Award**

for outstanding achievement in music business/management

**The John Neves Scholarship Fund**

for acoustic bass players with financial need

**The Charlie Parker Scholarship Fund**

for outstanding musicianship demonstrated by a jazz alto saxophonist

**The Herb Pomeroy Endowed Scholarship Fund**

for continuing students who demonstrate outstanding arranging or composition skills

**The Professional Music Endowed Scholarship Fund**

for outstanding achievement as a Professional Music major

**The Public Service Through Music Endowed Scholarship**

for continuing students contributions to the Public Service through Music Program

**The Roland Award**

for outstanding achievement in music synthesis

**The Robert Share Memorial Scholarship Fund**

for international students with financial need

**The Joseph Smith Scholarship**

for outstanding achievement in music business/management

**The Harris Stanton Scholarship Fund**

for outstanding guitarists

**The Don Sterling Scholarship Fund**

for outstanding musicians with financial need

**The Jesse Stone Scholarship Fund**

established by Atlantic Records for minority pianists

**The Technics Endowed Scholarship Fund**

for outstanding achievement by a piano principal who demonstrates academic promise

**The TDK Endowed Scholarship Fund**

for continuing students majoring in Music Technology or Performance

**The Joseph E. Viola Scholarship Fund**

for outstanding woodwind performance

**The Frederick Cameron Weber Memorial Scholarship Fund**

for students with promising musical ability and financial need

**The Phil Wilson Endowed Scholarship Fund**

for demonstrated outstanding performance as a brass principal

**Youth Concerts at Symphony Hall**

for composers

**The Emanuel Zambelli Scholarship Fund**

for piano performance in the classical genre

**The Avedis Zildjian Memorial Scholarship Fund**

for outstanding percussionists

**The Division Achievement Awards**

The Division Achievement Awards are given to students nominated by faculty based on their outstanding academic and musical achievement and level of participation in on-campus music activities. Awards are presented at an annual ceremony held each spring.

**Special Awards**

Special purpose scholarship funds include the Boston Public High School Scholarship Fund (for graduates of Boston public high schools with financial need) and the Summer Study Scholarship Fund (for deserving applicants to the Summer Performance Program).

For information about applying for merit-based scholarships, continuing or returning students, should contact the Office of Scholarships and Student Employment at (617) 266-1400, extension 579.

**Student Employment**

Student employment provides opportunities to work part-time on-campus to assist in meeting educational expenses. On-campus employment is an opportunity for professional and educational growth, with over 350 posi-

tions ranging from 10 to 15 hours of work per week, and daily opportunities for project-based temporary employment. Virtually every department at Berklee employs students. Become a stage hand at the Berklee Performance Center, assist with the technical maintenance of Berklee's state-of-the-art recording facilities, get involved in community outreach through Berklee's Office of Education and Community Partnerships, host tours of the college for prospective students and their families—these are just a few of the kinds of employment opportunities on-campus that will help to broaden and develop job skills while enrolled as a full-time student.

There are two programs: Federal Work-Study (funded by the U.S. government) and Berklee Student Employment (funded by the college).

**Eligibility**

Eligibility for Federal Work-Study is determined by demonstrating financial need. Berklee Student Employment is open to all students, international and domestic. Eligibility is based primarily on a student's suitability to a particular position with preference given to students demonstrating the most financial need. International students are not required to file a federal financial aid application to receive student employment.

**Restrictions**

For Federal Work-Study, a student must be a United States citizen, a permanent resident, or an eligible non-citizen. International students may only apply for Berklee Work-Study.

**Disbursement**

Biweekly paychecks are issued directly to students. (The work-study award may not be deducted from the student's account of tuition/fees due.)

**To Apply**

United States citizens fill out the following: (1) a FAFSA, and (2) a separate Berklee Application for Student Employment obtainable from the Office of Scholarships and Student Employment. International students are required to submit a Berklee Application for Student Employment only.

**Special Terms**

Students may work up to 15 hours per week during each full-time semester, and up to 40 hours per week during vacation periods and semester breaks.

For further details, please contact the Office of Scholarships and Student Employment at (617) 266-1400, extension 579.

# Student Life

## Student Housing

Berklee's residence halls are located in Boston's Back Bay-Fenway neighborhood, easily accessible by public transportation. It is a central urban location that is near other major universities, Symphony Hall, the Museum of Fine Arts, Fenway Park, and many other cultural, educational, and entertainment centers. Many of the city's best music stores, concert halls, and clubs are in the neighborhood.

College residence halls provide a secure home base in the middle of Boston and a place to make friends and share music with people from across the country and around the world. The convenience of being close to all of Berklee's facilities is a major advantage of residence hall living.

Because of Berklee's urban location, safety and security are important considerations. The college's professional security firm provides 24-hour access control at each residence hall and officers are always available to assist residents. Each residence hall has double and triple rooms (many with private bathrooms), television and study lounges, and coin-operated laundry facilities. Residents have around-the-clock access to practice rooms in each building.

The Massachusetts Avenue residence hall, Berklee's largest building, also contains the college dining hall and many classrooms. The smallest residence, on Hemenway Street, is across the street from a city park and shares a block with Northeastern University residences. The Commonwealth Avenue residence hall features expanded practice and recreational facilities, and is located on one of Boston's most beautiful streets. Both the Hemenway and Commonwealth buildings are within a 10-minute walk of the classroom and administration buildings.

## Housing Contracts and Residency Requirements

Students who are under the age of 21 are required to live in the residence halls during their first two years at the college unless they are commuting to school from their parents' or guardian's home or are married. Detailed housing information and an application for residence are sent to all accepted students by the Housing Office. Mailings for the summer and fall semesters begin in March, and information for the spring semester is sent in October. Room reservations are made on a first-come, first-served basis. It is wise for students to complete the admissions application as early as possible, because residence hall space is assigned only to accepted students.

## Dining Services

All resident students participate in the on-campus meal plan, which provides three meals a day, Monday through Friday, and two meals a day on holidays and weekends. A wide variety of items are offered at lunch and dinner, including a choice of at least three entrees and a specialty bar (such as deli sandwiches or pastas).

At most meals, a burger grill and a pizza shop are also available. An extensive salad bar and two choices of soup supplement the lunch and dinner meals. Milk, juices, coffee, tea, sodas, and fruit are available at every meal.

For further information concerning Berklee's residence halls, contact the Housing Office at (617) 266-1400, extension 292.

## Residence Life and Student Activities

In addition to all the out-of-classroom musical activities that go on in the residence halls, the residence staff and the college's Student Activities Center organize a variety of social and educational events, ranging from movies and parties to student leadership seminars. Because there is so much to do in Boston within walking distance or an easy subway commute of the college, many activities revolve around evening and weekend events in the city. The many clubs and student organizations at the college cater to a wide variety of cocurricular interests and hold their events and meetings in and around the residence halls. Residence hall living allows students to easily participate in college activity.

Berklee's excellent residential staff members supervise the safety and security of the halls, provide information and advice, and help students learn to live together cooperatively.

## Boston: Night and Day

In addition to all the music at Berklee, there is a lively club and concert scene in the area with coffee houses featuring folk and bluegrass music; neighborhood clubs offering jazz, reggae, and world music; and clubs specializing in alternative rock, blues, dance, and country/western music. Numerous record, music, and bookstores cater to the 270,000 area-city students.

Students can participate in intramural sports and fitness programs at nearby institutions and attend professional sporting events like Red Sox baseball at Fenway Park, Boston Bruins hockey, Boston Celtics basketball, and New England Patriots football. Theater, club, and concert hall events take place year-round throughout the city, and the area's many parks and public gardens offer opportunities for walking and biking.

## **Student Services**

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

### **Office of the Vice President for Student Affairs/Dean of Students**

The Office of the Dean of Students coordinates many of the college offices and services relating to the educational and daily college life of all students.

### **Office of the Registrar**

The Office of the Registrar is responsible for student registration and scheduling, maintaining student academic records, evaluating transfer credit, maintaining and issuing transcripts, posting grades, assisting returning students, and certifying graduation status.

### **Counseling Center**

The Counseling Center provides a variety of services facilitating professional, educational, and personal growth and is staffed by professional counselors. As a student support program, the center provides assistance and information in career counseling, academic advising, personal development, international student advising, and services to students with disabilities.

### **Information**

The Counseling Center serves as a primary student information source at the college. Information advisors assist students with specific questions about the services of the Counseling Center, the Office of the Registrar, and the college in general. Aided by a computerized information system, the advisors can help in clarifying concerns, understanding college policies and procedures, and referral for additional assistance to appropriate college personnel.

### **Academic Advising**

The Counseling Center offers a variety of academic advising services to assist students in realizing a successful educational experience at Berklee. Counselors are available to work with students in all phases of academic and educational planning, decision-making, and problem solving.

### **Career Counseling**

A variety of career counseling services are offered to assist students regardless of their position within the career development spectrum. Guidance is provided from the initial stage of interest identification to the final stages of job search and entry. Career assistance is available in both individual and group settings.

## **Career Resource Center**

The Career Resource Center offers students a wealth of information concerning the diversity and growing number of careers available in contemporary music. Students are encouraged to think of it as their "career work center."

The center has five primary functions. First, the center houses a career library containing career information, personal development, and international materials for student use. Materials include a growing collection of books, periodicals, directories, and free handouts covering different aspects of the music business. Of special interest is the collection of video and audio tapes from Berklee's Career Workshop Series and Visiting Artist Series which feature successful professionals from many areas of the music industry sharing their career insights with Berklee students. Students can ask to do a topic search and obtain a detailed listing of resources pertaining to their interest.

Second, the Career Resource Center acts as a career counseling service. The career development coordinator is available by appointment to help students with career exploration, values clarification, and goal setting. The Career Resource Center staff lead workshops on numerous topics including resume writing, financial planning, and developing promotional materials.

Third, the jobs/gigs database is maintained at the Career Resource Center, and includes a wide array of job and performance opportunities available to students. Listings are updated daily in 14 different job files. Over 1,500 jobs are posted annually.

Fourth, the Career Resource Center is an office with a Macintosh computer, typewriters, a copying machine, and office reference books for student use. Basic word processing and resume layout help are available from Career Resource Center staff.

Lastly, the Career Resource Center functions as a personal resource network by offering the Berklee Career Network. The Berklee Career Network consists of alumni located in many geographic areas and engaged in music (or music-related) careers who have volunteered to speak with students and other alumni about the work they do, their geographic locale, career development, and job search strategies.

**Personal Counseling**

The Counseling Center offers opportunities for confidential discussion of personal issues. The choices, conflicts, and pressures of life at college are viewed as developmental processes which at times require additional support. The exchange of feelings and information as well as the exploration of alternatives with a counselor can be helpful in the process of adjustment and decision making. Individual and small group discussions are the focus of this service.

If necessary or if requested, students may be referred to outside professionals or community agencies.

Students who have experienced any type of harassment, discrimination, or sexual assault are encouraged to discuss the incident with a counselor in the Counseling Center. In a confidential setting, the student will receive support in identifying and clarifying issues and feelings, information regarding college policies and procedures, and assistance in choosing the most appropriate course of action. Students may directly contact the Office of the Dean of Students if they prefer.

**International Student Services**

Services for international students are provided through the Counseling Center. Students receive assistance and information regarding travel regulations surrounding their F-1 status, with immigration matters including preparation of various immigration forms, and with cross-cultural adjustment issues.

International students who are leaving the United States with an intent to return must have a completed I-20 form upon re-entry into the United States. Students who have pages 3 and 4 of the I-20 form need to have page 4 endorsed by the college before traveling. Students who do not have the I-20 form must request one before leaving. Appropriate financial documentation is required for I-20 endorsement. Students are encouraged to request their I-20 forms at least 5 business days before their intended date of departure.

International student workshops are held throughout the year, and provide important immigration information, and opportunity to discuss ideas and needs in a relaxed, informal setting.

**Services to Students with Disabilities**

Based on individual need, students with documented physical and/or learning disabilities are offered assistance in obtaining necessary accommodations to support a successful academic experience at Berklee. Counselors can assist with academic planning, scheduling adjustments, and counseling, as well as referral to outside agencies and support groups.

**Office of Learning Support Services**

The Office of Learning Support Services provides resources and opportunities that support the daily educational needs of Berklee students. These resources are offered through the department's Learning Center facility, which features computer-based MIDI workstations, cassette stations, tutoring/private study rooms, and a technology-based classroom. The center facilitates such activities as self-paced independent study, class projects, applied course work, tutorial services, and small to large group instruction.

Available materials include instructional software and tapes to support specific courses, productivity tools such as word processing, music sequencing and notation software, as well as other resources of academic interest. The center is also used for periodic class sessions and special workshops utilizing educational technology.

Students may also take advantage of the department's high quality tutoring services for individualized support with course work. These services are provided by academically qualified upper semester students. Consultation on a variety of matters specific to learning, instructional resources, and individual educational needs are available to students through qualified staff.

**Office of Housing and Auxiliary Student Services**

The Housing Office is responsible for the overall management of the residence halls and student auxiliary services. This includes room reservations, supervision of Housing personnel, residence hall programs and activities, housing security and fire safety, lockers, laundry room, and the front desk at 150 Massachusetts Avenue. The Housing Office also has information on off-campus housing.

**Student Activities Center**

The Student Organizations and Activities Program (SOAP) has been developed to broaden, enrich, and support students' educational experience. The *Berklee Breakaway*, a calendar of events from the Student



Activities Center, provides up-to-date activities information. With student interest, many clubs and organizations have developed and many others are possible. Students who are interested in joining existing clubs, have an idea for a club or organization, or would like further information, may contact the Student Activities Coordinator.

### **Clubs and Organizations**

AAA Bike Club  
Acoustical Society at Berklee  
AI-ANON  
Alcoholics Anonymous  
Amnesty International  
Artist Development Group  
Arts at Berklee Coalition  
Audio Engineering Society  
Association of Mexicans at Berklee  
Baha'i Association at Berklee  
Basketball Club  
Bass Club  
Black Student Union  
Bluegrass Society  
BGLAM (Bisexuals, Gays, and Lesbians Artists and Musicians)  
Canadians at Berklee Club  
Chess Club  
Christian Fellowship at Berklee  
Coalition for Equality, Peace, and Justice  
Council of Woodwind Students  
Counterpoint  
Flag/Tag Football  
Green Club  
Guitar Club  
Hillel Club  
Ice Hockey (The Chiefs)  
In-Line Skating Club  
International Club at Berklee  
International Trombone Association  
Japan Club  
Korean Club  
Latina Association - La Gran Familia  
Macintosh Users at Berklee Club

MPRESS (Music Production and Engineering Student Society)

Musical Theater at Berklee Club  
Music Business Association at Berklee  
Music Educators National Conference at Berklee  
Musicians Against Racism and Sexism  
Music Synthesis Club  
Nichiren World Buddhist Club  
Open Mic Performance Club  
Overeaters Anonymous  
Percussive Society  
Piano Club  
Public Service Through Music Club  
Rock and Roll Association  
Soccer Club at Berklee (CATS)  
Society of Composers  
Society of Film Composers at Berklee  
Society for World Music at Berklee  
Softball League at Berklee  
Songwriters' Forum  
Star Trek Club  
SWAP Club  
UBB Samba  
The Voice Box  
Women's Chorus  
Women Performance Group  
Yoga Society at Berklee

### **Safety and Security Department**

The Safety and Security Department strives to maintain a safe and pleasant atmosphere on campus. The Safety and Security staff is here for students' safety and assistance 24 hours a day. Cooperation with security staff in performance of their responsibilities will help make Berklee a more secure environment. Safety and security is the responsibility of everyone. To help maintain a safe environment, report to the Safety and Security Department any thefts, accidents, threats to persons or property, suspicious persons or vehicles.

The Safety and Security Department is run by a professional security firm. It is the policy of the college to implement the firm's professional recommendations when it appears likely to the college that such recommendations will result in improved security consistent with reasonable efforts expended and costs incurred by the college.

Students are expected to observe all reasonable precautions to assure the safety of themselves and their possessions. The director of the Safety and Security Department should be contacted whenever there is a concern about the operation of the college's security procedures.

The main college Safety and Security Department is located in the lobby at 150 Massachusetts Avenue. Security can be reached by phone at (617) 266-1400, extension 333 in an emergency, and extension 587 for regular business.

All students are responsible for the protection of their property, whether it be in the college's residence halls, facilities, rented lockers, or activities.

Berklee complies with the federal Crime Awareness and Campus Security Act of 1990 which requires the publishing of information with respect to campus crime statistics and campus security policies. To obtain this report contact the Office of the Dean of Students. The college also publishes *Playing It Safe*, a brochure on security practices which is given to all entering students. Significant security issues and incidences are communicated through postings and public notices.

#### **Office of Financial Aid**

The Office of Financial Aid is responsible for administering the State Grants/Scholarships, Federal Pell Grants, Federal Supplemental Educational Opportunity Grants, Federal Perkins Loans, Federal Direct Stafford Loans, Federal Direct PLUS Loans, and other supplemental financing programs (TERI, MasPlan, EXCEL, Achiever, etc.). For further information, please see the Financial Information section on page 11.

#### **Veterans' Counseling**

A student who is a veteran, disabled veteran, or son or daughter of a disabled veteran, should seek appropriate advice concerning V.A. benefits from the veterans' counselor who is available to discuss questions relating to V.A. benefits. The veterans' counselor is located in the Office of Financial Aid.

#### **Office of Scholarships and Student Employment**

The Office of Scholarships and Student Employment is responsible for the administration of all merit-based scholarship and on-campus employment programs for students. All entering students are eligible to apply for both scholarship and student employment prior to their enrollment at the college. Enrolled students who are not currently receiving a renewable scholarship and have completed a minimum of two semesters may apply for a scholarship on the basis of their academic and musical achievements at the college. The student employment program has no minimum semester requirement and is available to both domestic and international students. On-campus employment provides a great deal of flexibility around class schedules. A wide range of employment opportunities exist for students with skills ranging from interpersonal to clerical to technical. For information on both scholarships and student employment, please see the Financial Information section on page 11.

#### **Office of the Bursar**

The Office of the Bursar is responsible for all financial matters pertaining to students' accounts including the billing and collection of tuition and fees, refunds due to over payments, and preparation and distribution of work-study student employment payroll checks. Further information about Bursar payment policies is contained in the Bursar brochure.

#### **Office of Public Information**

Berklee offers its students and alumni a variety of promotional services through the Office of Public Information. News releases are often prepared for both on- and off-campus student music activities. News is released to students' hometown newspapers and industry, national, and international print and electronic media, as appropriate. The Public Information staff also assists in the preparation of various college publications, as well as reporting on student, alumni, and college activities and distribution of these publications to alumni, parents, and other interested parties.

Student accomplishments such as merit scholarships, awards, recitals, and Dean's List appearances are automatically written and released to the press. However, for those events occurring outside Berklee, students must provide complete information to the Office of Public Information if they desire promotion assistance.

The Office of Public Information will also publicize high-profile national and international gigs and tours with major artists. Complete information should be submitted to Public Information at least six weeks prior to the event. For lower-profile performances, the office offers a press information packet including a sample press release and a complete listing of Boston-area newspapers and radio stations that list, announce, and/or cover performances. With this service, the Office of Public Information helps students to promote themselves.

In arranging high-profile publicity for the college's programs, faculty, and students, the office on occasion will select students to be interviewed by journalists for a radio or television show, magazine or newspaper article. In such an instance, the Public Information staff often provides students with interview training to enhance media relations skills.

#### **Office of Concerts and Recitals**

The college has five facilities that are available for the presentation of student concerts and recitals. Concerts may be presented in these facilities throughout the school year except during final exam periods and vacations. The Performance Division has established the Office of Concerts and Recitals to supervise the use of these facilities.

#### **Concert Pavilion and Recital Halls**

Both the Pavilion and recital halls are available for concerts by organized student groups. For further information, please visit the Office of Concerts and Recitals.

Initial inquiries should be made at the beginning of the semester before any intended concert date. Application deadlines will be posted in the lobby of the 1140 Boylston Street building.

#### **Berklee Performance Center**

While primarily used for faculty-led student concerts, this facility is also available for approved student groups that have previously presented concerts in the recital halls or Pavilion and who have attended the required Berklee Performance Center Application Seminar that is held each semester. Information and applications may be obtained from the Office of Concerts and Recitals.

Application deadlines will be posted in the lobby showcase of the 1140 Boylston Street building. All applications for use of this facility will be reviewed by a faculty committee. Initial inquiries should be made at least six months in advance of a proposed concert date.

#### **Composer-Arranger Workshops**

These noncredit workshop ensembles meet weekly to afford student writers the opportunity to hear their music performed. Scholarship students, who may be required to lend their talents as musicians in the workshops, are led by writing faculty members in performing the arrangements and compositions. Students wishing to participate in these workshops should inquire at the Professional Writing Center.

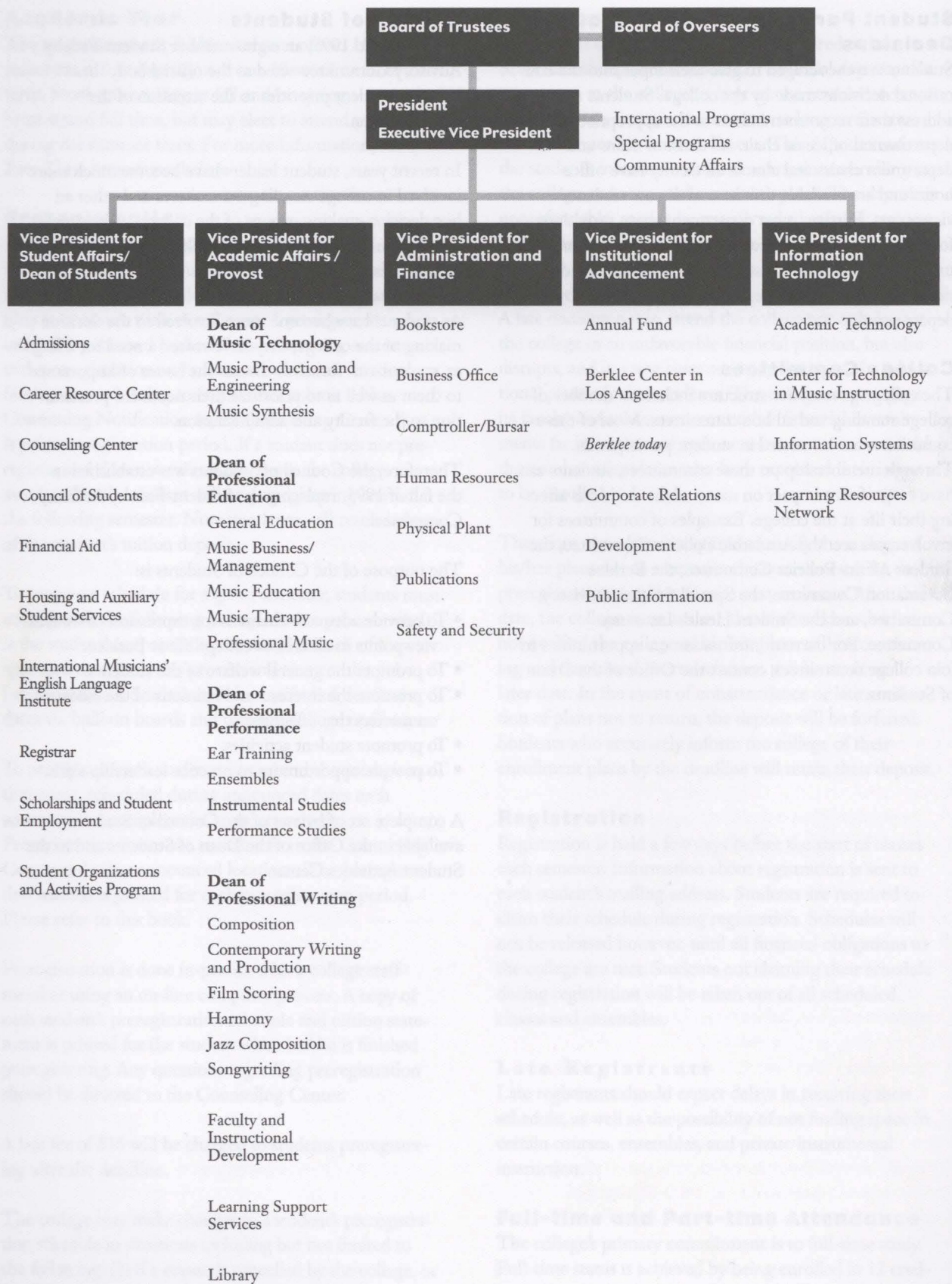
#### **Visiting and Faculty Artist Series**

Through the Visiting and Faculty Artist Series, students are exposed both to Berklee's outstanding faculty of music professionals and to a wide variety of visiting professional musicians. More than 100 lectures, demonstrations, and informal discussions are presented annually, and are open to all students of the college. The resulting interaction provides a unique opportunity for heightening musical awareness, obtaining exposure to specialized knowledge (often with immediate practical implications), and for establishing meaningful relations within the college.

#### **Faculty Offices**

Faculty offices are located throughout the college campus and are often organized by division and/or department. Private conference rooms are available for faculty-student conferences. Office hours will be posted on each faculty member's door or in the department office. Students wishing to see a faculty member should arrange to do so during office hours.

# Administrative and Academic Structure and Governance



## **Student Participation in Educational Decisions**

Students are encouraged to give their input into the educational decisions made by the college. Students may address their recommendations to the appropriate departmental office or chair. All division deans and department chairs and almost all faculty have office hours and are available to hear and discuss students' viewpoints. Further, most departments have provisions for students to attend departmental education committee meetings. Guidelines for student participation in educational decisions of each department are governed by the department.

## **College Committees**

The college governance structure includes a number of college standing and ad hoc committees. Most of these committees are interested in student participation. Through membership on these committees, students can have a significant impact on many of the decisions affecting their life at the college. Examples of committees for involvement are: the Academic Policies Committee, the Student Affairs Policies Committee, the Berklee Orientation Committee, the Special Services Advisory Committee, and the Student Health Insurance Committee. For current information on opportunities to join college committees, contact the Office of the Dean of Students.

## **Council of Students**

From 1973 to 1995, an eight-member Student-Faculty Advisory Committee acted as the official body for bringing student priorities to the attention of the administration.

In recent years, student leaders have become much more involved in college standing committees and other ad hoc decision-making groups of the college such as chair search committees, accreditation self-study, and the master facilities plan.

As students have become more involved in the decision making of the college, they have voiced a need for a larger, student-run forum to discuss the issues of importance to them as well as to prioritize their needs for presentation to the faculty and administration.

Therefore, the Council of Students was established in the fall of 1995, replacing the Student-Faculty Advisory Committee.

The purpose of the Council of Students is:

- To provide adequate channels for expression of student viewpoints in all area of college life at Berklee.
- To promote the general welfare of the students.
- To promote the interests and opinions of the students on matters that affect them.
- To promote student activities.
- To provide opportunities to practice leadership skills.

A complete set of bylaws of the Council of Students is available in the Office of the Dean of Students and in the Student Activities Center.

# Academic Policies

## Academic Year

The academic year at Berklee consists of two 15-week semesters, fall and spring, and one 12-week summer term. Students enrolling in fall and/or spring semesters must attend full time, but may elect to attend part time during the summer term. For more information, see Part-Time Attendance below.

## Preregistration

Preregistration is scheduled toward the end of the fall and spring semesters. During preregistration, students select courses for the following semester, if they are planning to continue their enrollment. A preregistration manual is published in the fall and the spring semesters with preregistration and course schedule information. Students not planning to enroll must submit a Not Continuing Notification to the Counseling Center during the preregistration period. If a student does not preregister and does not submit this form, the college assumes that the student will be preregistering late for the following semester. Nonattendance will result in loss of the student's tuition deposit.

To prepare a schedule for a given semester, students must comply with the following preregistration procedures. It is the student's responsibility to attend to each of the appropriate steps in this process and to meet the published deadlines. Students will be notified of deadline dates via bulletin boards and through college mailboxes.

To preregister, each student must attend the preregistration event, scheduled during announced dates each semester, and complete the appropriate form.

Preregistration forms are available from the Counseling Center and other announced locations. The preregistration manual is printed for each preregistration period. Please refer to this book.

Preregistration is done in-person with a college staff member using an on-line computer process. A copy of each student's preregistration schedule and tuition statement is printed for the student when he/she is finished preregistering. Any questions regarding preregistration should be directed to the Counseling Center.

A late fee of \$35 will be charged to students preregistering after the deadline.

The college may make changes to a student's preregistration schedule in situations including but not limited to the following: (1) if a course is cancelled by the college, or (2) if the student becomes ineligible to enroll in a course due to changes such as failing a prerequisite course.

## Tuition Deposit

All students enrolling at Berklee are required to have a \$250 tuition deposit on account. The initial deposit, after acceptance to the college, is kept on the student's account and rolls from semester to semester as long as the student continues his/her enrollment. This deposit confirms the student's intention to attend or continue enrolling at the college and secures the student's place. The deposit is nonrefundable, cannot be transferred to another semester, and is not credited against the tuition and fees for the semester.

A late decision not to attend the college not only leaves the college in an unfavorable financial position, but also disrupts, and in some cases seriously damages, the educational plans of other students. The college must engage its faculty and make numerous other financial commitments far in advance of each semester in accordance with the number of students who have expressed their intent to be enrolled.

Therefore, a student is required to notify the college of his/her plans not to return for the next semester by the preregistration deadline for the next semester. After this date, the college must assume that the student who has not notified the college of his/her plans will be continuing and that actual course selection will be made at a later date. In the event of nonattendance or late notification of plans not to return, the deposit will be forfeited. Students who accurately inform the college of their enrollment plans by the deadline will retain their deposit.

## Registration

Registration is held a few days before the start of classes each semester. Information about registration is sent to each student's mailing address. Students are required to claim their schedule during registration. Schedules will not be released however, until all financial obligations to the college are met. Students not claiming their schedule during registration will be taken out of all scheduled classes and ensembles.

## Late Registrants

Late registrants should expect delays in receiving their schedule, as well as the possibility of not finding space in certain courses, ensembles, and private instrumental instruction.

## Full-time and Part-time Attendance

The college's primary commitment is to full-time study. Full-time status is achieved by being enrolled in 12 credits or more per semester and is paid for by a set tuition. All students, except those approved for part-time study, must pay the full-time tuition for their program.

The college's resources are designed to serve its full-time enrollment and do not allow for the unrestricted enrollment of part-time students. Therefore, except in the summer semester, students may not elect to study part-time merely by enrolling in less than 12 credits or by any other method. Part-time status must be authorized by the college.

Part-time status is defined as enrollment in less than 12 credits with authorization by the college. It is the student's responsibility to request authorization for part-time status. Requests for part-time authorization received on or before the Friday of the second week of classes will be effective, if approved, for that semester only. Part-time study is paid for on a per credit basis.

Part-time status may be granted under the following special circumstances:

- A student who has completed at least one full-time semester at Berklee may study part-time during the summer semester. (No authorization required.)
- A student who has remaining fewer than 12 credits required for graduation.
- A student who has remaining fewer than 24 credits required for graduation including sequential courses which require the student to enroll for at least one semester beyond the semester for which part-time status is being requested.
- Students enrolled only in internship courses (numbered "900") approved by the college.
- A student with a documented physical or learning disability for which the college determines that part-time enrollment is a reasonable accommodation. In the case of learning disabilities, documentation from at least high school level must be submitted to the special services coordinator in the Counseling Center. The definition of disability is outlined in the Americans with Disabilities Act of 1990.
- Berklee graduates.

International students requesting part-time status should consult with the Counseling Center regarding U.S. immigration regulations. Students receiving financial aid who are requesting part-time status should consult with the Financial Aid Office.

For additional information, contact the Counseling Center.

## Summer Use of Resources

The college allows students who are preregistered for the fall semester, or returning students who have paid a tuition deposit, to use "open" resources during the summer. These include the college Library, the Learning Support Services, and the Career Resource Center. Students who qualify will need to obtain a special I.D. card from the Office of the Registrar. For more information contact the Counseling Center.

## Facilities Only

The college provides a "Facilities Only" option for use of practice rooms, ensemble rooms, mailboxes, and lockers during the summer term. During the spring and fall terms, when there is high demand for these facilities, this option is available only to students who need to complete outstanding graduation requirements that do not require course attendance.

Students using this privilege will be charged the facilities fee and the registration fee. Tuition deposit and late fee are not applicable. If a student opts not to complete registration after preregistering for facilities only, fees will be dropped. Students using facilities only will not be considered officially enrolled in the college; however, all conditions, rules, and procedures for use of facilities apply.

Eligibility for specific semesters is determined by the following guidelines:

### Summer Term

1. Any student who is preregistered as a full-time or part-time student for the following fall term
2. Any student who graduated at the end of the previous spring term
3. Any student qualifying for fall or spring facilities only use

### Fall or Spring Term

Only potential graduates who have graduation requirements outstanding that do not include course attendance such as:

1. instrumental proficiency exams
2. final projects
3. recitals
4. credits that will not require class attendance
  - a. make-up on incomplete grades
  - b. grade changes
  - c. credit by exam
  - d. transfer credit

Students using facilities only for completion of outstanding graduation requirements will be authorized for one semester only.

### Schedule Adjustments (Add/Drop)

The college prepares a schedule of courses for entering students consisting of the college's core curriculum resulting from placement and audition results. In subsequent semesters, students create their own schedules, selecting from core curriculum and other areas required for a specific major and program. Once a student has preregistered, schedule adjustments may be made until the end of the second week of classes of the semester. This coincides with the end of the late registration period. Students may add or drop classes in an on-line computer process with a staff member. Confirmation of changes along with revised tuition charges and lab fees will be issued.

After the add/drop deadline, students may not drop a course from their schedule, or change sections. Students may withdraw from classes through the end of the week after midterm week by requesting an advance grade of "W" (see Voluntary Withdrawal from Classes, page 26).

Students may petition to add a course to their schedule after the end of the second week of classes. A petition for a late add must be approved by the instructor of the course and the course chair.

Any questions about preregistration, registration, or schedule adjustments may be directed to the Counseling Center.

### Scheduling Conflicts and Information

The following offices can best handle specific questions or scheduling conflicts in each area:

Ensembles	Ensemble Department
Lessons	Appropriate instrumental department office
All other courses/labs	Counseling Center

### Authorization to Release Schedule

If a student knows that he/she will be unable to pick up his/her schedule by the end of registration week, the student may authorize someone else to pick it up by completing and submitting an Authorization to Release Schedule form at the Counseling Center. The student must be sure, however, that all financial obligations to the college have been met before the authorized person attempts to pick up the student's schedule.

### Attendance

Prompt and regular attendance is required in all classes, private instruction, instrumental labs, and ensembles. Students' attendance is usually considered by the instructor in grading their work. More specific information on attendance policies may be provided by each course instructor. Classes, labs, and ensembles are scheduled to start promptly at 10 minutes past the hour and to end on the hour.

Should an absence occur, an excuse can be granted only by the instructor of the particular class. If an excuse is accepted by the instructor, the absence will not count as an unexcused absence.

Instructors may withdraw a student from any course due to absenteeism through the end of the week following midterm week. Students may also initiate withdrawal from a class by submitting a Withdrawal from a Class form in the Counseling Center. (See Voluntary Withdrawal from Classes, page 26, for details.) After that date, students cannot withdraw or be withdrawn from classes and will receive a course grade based on the usual grading system.

### Notification of Absences

Notification of student absences should be made directly to a faculty member or to the appropriate division office. Students, friends, or family members may notify the college of absences by calling (617) 266-1400:

Professional Education	Extension 664
(includes General Education)	
Music Technology	Extension 408
Professional Performance	Extension 331
Professional Writing	Extension 380

Students anticipating an absence of more than one day and no more than two weeks may request a Leave of Absence form through the Counseling Center. Although this will not excuse the students for absenteeism, it may advise faculty of information related to a student absence.

### Ensembles

Students are expected to attend all meetings of their ensembles. Instructors must be notified in advance if an unavoidable absence is foreseen. With the notification of the instructor, the student must arrange for a suitable replacement to fill his/her role in the ensemble. Otherwise, instructors will notify the Ensemble Department of any student being absent immediately after the ensemble meeting. The student will be notified and replaced in the ensemble and the instructor will be notified. The grade of "F" will stand as a final grade unless the student contacts the ensemble instructor and a valid reason for absenteeism is accepted by the instructor.



### **Private Instrumental Instruction**

As with ensembles, every effort must be made to notify private lesson instructors of absence prior to the scheduled lesson time. Failure to do so may result in loss of scheduled time, withdrawal from that lesson for the remainder of the term, or a grade of "F."

### **Classes**

Advance notification of an absence in a class may not be necessary unless the duration of absence is expected to be considerable (see Leave of Absence). If, however, a student is involved as a performer in class projects or some similar situation where a student's presence is necessary, the procedure listed under Ensembles must be followed.

If a student is asked to participate in extra rehearsals of college organized ensembles, the student must first obtain permission from the instructor of any conflicting classes, ensembles, or private lessons. In such instances, provisions under Attendance (page 25) shall prevail.

### **Absence Due to Religious Beliefs**

Students who are unable, because of their religious beliefs, to attend classes or to participate in any examinations, studies, or work requirements on a particular day shall be excused from such, and shall be provided with an opportunity to make-up examinations, study, or work requirements which they may have missed; provided, however, that such make-up examination or work shall not create an unreasonable burden upon the college. No fees of any kind shall be charged. No adverse or prejudicial effects shall result with any students because of their availing themselves of the provisions of this rule.

### **Reinstatement into Classes**

If a student is withdrawn from classes or ensembles due to excessive absenteeism or for academic reasons, the student can be reinstated, within the semester of withdrawal, only at the discretion of the instructor. (Once final grades are posted for the semester, the grade of "W" will be final.)

If reinstatement is granted, the instructor must complete the Instructor Request to Remove a "W" form and forward it to the Office of the Registrar.

Please note that this does not apply to students who are removed from individual courses due to unmet financial responsibilities.

### **Leave of Absence**

Absences of one or two class meetings may usually be arranged directly with instructors. If, however, because of professional, financial, family, or health reasons, a student is required to be absent for a period of time, and expects to return to complete the semester, he/she should petition for a leave of absence.

The Leave of Absence procedure is intended to assist students in notifying their teachers of an extended absence but does not excuse the absence. Only the instructor can decide whether or not to consider the absence "excused."

A leave of absence may not be requested for longer than two weeks. A request for such a leave of absence must be submitted to the Counseling Center prior to leaving the college, and must indicate the dates covered by the leave as well as the reason for the leave of absence.

When a leave of absence notification is requested, its issuance is subject to the following conditions:

1. The student is held completely responsible for all assignments, exams, etc., in classes and in private lessons.
2. The student is obliged to ensure that an adequate replacement is provided in all ensemble activities and in any other performing commitments.
3. Individual instructors reserve the right to honor this leave of absence only if the student's work and/or attendance history merits this consideration. Where this leave of absence is not honored by the instructor, absences will be counted as unexcused.

### **Voluntary Withdrawal from Classes**

After the second week of classes, a student may withdraw from a class by completing a Student Initiated Withdrawal from a Class form in the Counseling Center. This form must be completed before the end of the week following midterm week. The student will then receive a grade of "W" for the classes from which he/she withdraws. The student will continue to be financially responsible for this class and is not eligible for a tuition refund or a replacement course. Neither the student nor the instructor may initiate a grade of "W" after the end of the week following midterm week. Students receiving financial aid or veteran's benefits may reduce their eligibility for aid as a result of withdrawing from classes. International students may jeopardize their F-1 Visa status.

**Withdrawal from College**

If a student wishes to withdraw from the college for any reason, he/she must complete a Withdrawal from the College form at the Counseling Center. A brief exit interview is requested.

**Withdrawal from the College and Financial Aid**

First-time Berklee students who receive Title IV federal financial aid, and officially withdraw from Berklee before the end of week nine of the fall or spring term, or before the end of week seven during the summer 12-week semester program are entitled to a prorated refund of tuition/fee, and housing rental charges, under the Pro Rata Refund Policy. The refund includes direct student/parent payments.

Continuing and returning Berklee students who receive Title IV federal financial aid, and officially withdraw from Berklee before the end of the eighth week of the fall or spring term, or before the end of the sixth week during the summer 12-week semester are entitled to a partial refund of tuition/fee and housing rental charges, under the Federal Refund Policy. Determination of the refund includes direct student/parent payments.

Further details regarding the Pro Rata and Federal Refund policies and samples of refund calculations are available from the Office of Financial Aid, 130 Massachusetts Avenue.

Title IV/federal financial aid includes: Federal Pell Grants, Federal SEOG, Federal Perkins Loans, Federal Work-Study, Federal Stafford and Direct Stafford Loan (all types) and Federal PLUS and Direct PLUS Loans.

All other students (those not receiving any federal financial aid) withdrawing before the end of the fourth week of either the fall or spring semester, or the end of the third week of the 12-week summer semester, are entitled to a partial credit of tuition, lab fees, and housing rental charges. Credits are made on the basis of assessing 20 percent of the semester's tuition and lab fee per week (or portion thereof) of attendance for fall/spring; and 25 percent for summer. After the fourth week of the fall or spring semester, and after the third week of the summer semester, no credit will be made.

Refunds will be made within 30 days of the date of official withdrawal from Berklee.

The chart on this page will help explain how refunds are calculated. Refer to the column which is applicable to a particular withdrawal/financial aid status at Berklee. (Note that registration and vacation periods are not included in the refund chart.) The college will calculate a student's refund under the policies which apply to his/her status and withdrawal date and provide a refund based upon the appropriate refund policy. If more than one policy applies, the college is required to provide the larger calculated refund to the student.

**Refund Percentage Chart**

**Fall and Spring Semesters**

	Standard	Federal	Pro Rata
Before classes begin	100%	100%	100%
Week 1	80%	90%	90%
Week 2	60%	90%	90%
Week 3	40%	50%	80%
Week 4	20%	50%	80%
Week 5	0%	25%	70%
Week 6	0%	25%	60%
Week 7	0%	25%	60%
Week 8	0%	25%	50%
Week 9	0%	0%	40%
Week 10-15	0%	0%	0%

**Summer Semester**

	Standard	Federal	Pro Rata
Before classes begin	100%	100%	100%
Week 1	75%	90%	90%
Week 2	50%	50%	80%
Week 3	25%	50%	80%
Week 4	0%	50%	70%
Week 5	0%	25%	60%
Week 6	0%	25%	50%
Week 7	0%	0%	40%
Week 8-12	0%	0%	0%

### Semester Level by Earned Credit

Student semester levels are determined by the program of study (bachelor's degree or Berklee diploma) and the total number of credits a student has accumulated. It is not determined by the number of semesters a student has been enrolled. See the semester level to credits earned chart below.

### Maximum Credit Load

Students should preregister for a sufficient number of courses, ensembles, instrumental labs, and private instrumental instruction (see Private Instrumental Instruction, page 29) to result in total credits up to but not exceeding the maximum credit load. In any given semester, a particular combination of desired courses may result in schedules of one credit less than the maximum load. However, sufficient credits are contained in each program so that this deficiency will not affect a student's overall progress toward graduation (see Graduation Requirements, page 32).

### Maximum Credit Load/Semester

Diploma	13
Degree	16
Five-year Dual Major Diploma	13
Five-year Dual Major Degree	16

### Change of Program

Students enter the college in either the diploma or degree program. Following their initial enrollment at Berklee, students wishing to change their program need to apply at the Counseling Center.

There are no specific requirements to change from the degree to the diploma program other than meeting established deadlines. Students wishing to change from the diploma to the degree program must meet with a counselor and must be in good academic standing after completing at least one semester at Berklee. Students must apply before Tuesday of the second week of classes for any change to be effective for that semester.

Applications received after this date will be effective for the following semester. For more information, please contact the Counseling Center.

### Declaration, Deferral, Change of Major

Requests to declare, defer, or change majors must be made by means of a formal application. Application forms are available at the Counseling Center. Students enter Berklee without an official major and may declare a major to take effect for their second semester. (Music Education and Music Therapy majors are especially encouraged to declare the major as early as possible.) Students are required to declare a major before preregistering for their third semester. However, if a student is unable to decide upon a major before preregistration for his/her third semester, the declaration of major may be deferred. Deferrals are effective for one semester only, but students may continue to defer if they wish. Students may not graduate without declaring a major.

Applications for declaration of major received on or before the Tuesday of the second week of classes will be effective, if approved, for that semester. Applications received after this date will be effective, if approved, for the following semester.

### Credits Earned

Semester Level	Diploma	Degree	Five-year Dual Diploma	Five-year Dual Degree
1	0-11	0-14	0-11	0-14
2	12-23	15-29	12-23	15-29
3	24-35	30-44	24-35	30-44
4	36-47	45-59	36-47	45-59
5	48-59	60-74	48-59	60-74
6	60-71	75-89	60-71	75-89
7	72-83	90-104	72-83	90-104
8	84+	105+	84-95	105-119
9	N/A	N/A	96-107	120-134
10	N/A	N/A	108+	135+

In order to ensure the proper amount of hands-on experience, the Music Production and Engineering (MP&E) major currently limits its enrollment. Students interested in MP&E must apply for admission to the major department before final approval of the declaration of major can be given. Special deadlines for applying for admission into MP&E will be posted. Information regarding this process can be obtained from the MP&E Department or the Counseling Center.

Admission to the Music Education and Music Therapy majors is restricted to degree candidates and requires department approval.

The best time to declare or change a major is prior to preregistration. Before selecting a major be sure to understand the requirements of the major. Most majors require a final project. Information and assistance in choosing a major are available from the appropriate departmental advisor or the department chair.

### **Change of Principal Instrument**

The college requires all students to declare a principal instrument upon application to the college and to meet the instrumental proficiency or graduation requirements on a single principal instrument. A student may change principal instruments by completing a Change of Principal Instrument Request, which must be approved by the chair of the new instrumental department. Forms are available at the Counseling Center, as well as information and advising on the possible implications of such a change.

Petitions for change of principal instrument received on or before the Tuesday of the second week of classes will be effective, if approved, for that semester. Petitions received after this date will be effective, if approved, for the following semester.

A change of principal instrument may affect the completion of graduation requirements especially in private instrumental (PI) instruction. All majors require at least 8 credits of instrumental instruction on a single principal instrument, with the following majors having additional requirements:

Professional Music major, Music Education major, and the Singer/Songwriter track of the Songwriting major: 12 credits of instrumental instruction.

Performance major: 24 credits of instrumental instruction (16 credits of PI lessons, and 8 credits of Recital Preparation (RP) lessons). For information on instrumental instruction testing requirements, consult the appropriate instrumental department.

The best time for a student to change instruments is prior to preregistration. Questions pertaining to this change should be directed to the Counseling Center and to the instrumental departments involved. In addition, scholarship recipients should consult with the Office of Scholarships before changing principal instruments as it may affect eligibility to continue receiving scholarship funds.

### **Private Instrumental Instruction (Lessons)**

All students are allowed to include enrollment in instrumental instruction (PI/RP) courses required for their major within their full-time tuition. Courses in which nonpassing grades are earned ("W," "F," "IF") are considered enrolled courses and will count toward the maximum allowed within tuition. A maximum of one PI and one RP (for eligible Performance majors) may be taken in each semester until the required number is reached. Students will be charged for any additional PI taken above the maximum number required for their major on a per credit (2 credit) basis. Courses taken when the student is enrolled on a part-time basis are charged on a per-credit basis and do not count toward the maximum lessons allowed within full-time tuition.

Instrumental instruction will prepare the student to satisfy all instrumental department's level requirements. Additional topics may be covered throughout the semester. Specific grading procedures are available from the instrumental departments.

### **Grading System and Academic Standing**

Academic standing and eligibility for a degree or diploma are determined by the quality of course work. To determine academic standing, the college uses a point system, each qualitative grade having an equivalent numerical value.

Grades for completed courses are evaluated according to the following system (see also Grading System, page 31):

### **Calculating the Grade Point Average**

Quality points are computed by multiplying the course credit by the numerical value of a qualitative grade assigned. A semester Grade Point Average (GPA) is obtained by dividing the number of quality points earned in that semester by the number of credits attempted and graded in that semester. The Cumulative Grade Point Average (CumGPA) is obtained by dividing the total number of quality points earned by the total number of credits attempted and graded.

Students who repeat courses, with the exception of ensembles, labs, and private lessons taken before 1992 fall semester, will have the credit associated with the lower grades deleted from their permanent record. The lower grade/credit will not be calculated into the grade point average; however, both grades will appear on the student's permanent record.

### Grade Reports

Grades are permanently recorded in a student's Grade History file by the Office of the Registrar. Semester grades are also recorded on grade report forms which are sent to the student's mailing address after the close of each semester. An extra copy of student's grades may be picked up in the Counseling Center. Grades are withheld from students owing money to the college.

Any questions regarding an "I," "NG," or "W" should be directed to the individual instructor.

Requests for grade reports and any questions regarding grade reports and grades should be directed to the Counseling Center.

### Grade Change Policy

Considerable care is taken to ensure that grades entered on a student's permanent record are accurate. All grades, except for the grade of "I," filed with the Office of the Registrar are regarded as final (see Incomplete Grade Policy, page 32, for changing a grade of "I"). Any student who, upon receipt of a semester final grade report, suspects an error has been made should take the matter up immediately with the instructor. If an error has occurred, the Office of the Registrar cannot accept a grade change unless it has been approved by the instructor, course chair, and the Registrar. The final grades "IF" and "W" cannot be changed. Students should be aware that the possibility of changing a grade diminishes with the passage of time due to faculty changes and the discarding of individual class records.

### Repeat Course Policy

Students may enroll in and receive a grade for a course taken for a second or subsequent time. Only the highest grade will be computed into the CumGPA and concentrate cumulative grade point average (see Calculating the Grade Point Average, page 30). The repetition of a course will not eliminate the previous grade from the student's record; nor may additional credit toward graduation be earned by repeating a course. Please note that ensembles and certain instrumental labs may be repeated for credit towards graduation up to the maximum allowed in each major. (Contact the appropriate instrumental department for clarification.)

### Credit by Exam

Students seeking Credit by Exam (CBX) for a course should apply to the course chair who is the final source of determination. The following limitations and stipulations apply:

1. Enrollment and participation is required in a minimum of 60 credits (degree), 48 credits (diploma), or 24 credits (2-year certificate).
2. CBX will not be available for courses in which both proficiency and participation are the criteria for credit.
3. A minimum grade of "B" must be earned in exam and/or project assignments for CBX to be awarded.
4. Courses for which a student received a grade of "F" or "I" are not eligible for CBX; in these cases, the policies governing Grade Change apply.
5. All current schedule changes (including those involving CBX) must be completed by the published deadline (end of registration period).

### Review of Academic Records

Students' records are routinely analyzed for the purpose of determining academic standing including graduation honors, Dean's List, satisfactory progress, academic probation, academic suspension, and academic dismissal. The following policies governing academic standing are applicable as stated to all students:

### Honor Graduates

Students who at the time of graduation have attained a CumGPA within the limits listed below will have their diplomas and records inscribed with the appropriate honors.

Honor	CumGPA
Summa Cum Laude	3.80 - 4.00
Magna Cum Laude	3.60 - 3.79
Cum Laude	3.40 - 3.59

### Dean's List

Students averaging honor grades for any given semester are placed on the Dean's List. A grade point average of 3.40 or above entitles a student to inclusion on the list.

### Academic Probation

Students with a cumulative grade point average below 2.00 at the completion of a semester will be placed on academic probation for the following semester. In order to be removed from probation, a minimum cumulative

grade point average of 2.00 must be earned by the end of the next semester of enrollment. Students on probation are expected to meet with a counselor to discuss their academic status and strategies for improvement. Students receiving financial aid may lose their eligibility if placed on probation.

Students who fail to progress satisfactorily after being placed on probation, may be suspended for one semester (not including the summer semester). Following academic suspension, the student will remain on probation until the requisite CumGPA of 2.00 has been earned.

Failure to satisfy the terms of probation after re-admission following academic suspension may result in indefinite dismissal from the college.

### Grading System

Letter Grade	Equivalent Percentage	Numerical Value
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 (failing)	0-59	0.00
W	Withdrew	0.00
NA	Not Averaged	0.00
P	Passed	0.00
I or Inc	Course requirements not complete	0.00
NG	No grade submitted as of indicated date	0.00
IF	Incomplete/Failure	0.00

Note: The college does not rank its students.

Students must also accumulate an established minimum number of credits towards graduation by the end of each full-time semester of attendance. Failure to do so may also result in probation. Students receiving financial aid may lose their eligibility if they fail to accumulate the necessary credits towards graduation each semester.

The chart on page 32 shows the minimum number of credits to be earned for the number of semesters of attendance. Falling below these minimums, regardless of CumGPA, is unsatisfactory progress.

### Major Field Academic Review

It is further necessary for students to maintain a CumGPA of 2.70 in concentrate courses within their chosen major field. If the concentrate CumGPA (CCumGPA) falls below 2.70, the student must meet with a departmental advisor to discuss ramifications and solutions. Two consecutive semesters of earning a CCumGPA below 2.70 will result in being removed from the major and concentrate courses. Also, the student will be advised to meet with a departmental advisor or a counselor to discuss strategies for improvement and options for choosing another major.

The CCumGPA is derived from the grade earned in the concentrate requirements of a declared and approved major field. The concentrate requirements are comprised of specific courses and a prescribed number of courses chosen from among the approved specified electives. If more approved specified electives than the prescribed number are taken, the CCumGPA uses the prescribed number of approved specified electives with the highest earned grades. Those approved specified electives in excess of the prescribed number will be included in the general elective category, and therefore will not be calculated in the CCumGPA.

### Financial Aid and Satisfactory Academic Progress

Students must maintain satisfactory academic progress in their program of study in order to receive financial aid, scholarships, and student employment awards. This requirement includes minimum standards for both cumulative grade point average (CumGPA) and credits earned each semester. For federal need-based funds, a student's CumGPA must be at least 2.00. For Berklee Scholarships, the CumGPA must be at least 2.50.

Minimum standards for credits earned each semester are listed on the Minimum Credits Earned chart on page 32. If a student fails to make satisfactory academic progress, he/she will be notified by the Office of Financial Aid. Failure to improve standing as required could result in the cancellation of a student's awards.

## Minimum Credits to Be Earned

### 4-Year Program

### 5-Year Dual Major

Semester Level	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Diploma	6	12	20	28	36	44	52	60	68	76	86	96	106	116	126
Degree	6	13	21	30	40	51	62	73	84	96	108	120	130	140	150
Music Education	6	13	21	30	40	51	62	73	85	97	110	123	133	143	153

### Incomplete Grade Policy

If, for reasons acceptable to an instructor, the student fails to take the midterm or final exam, or to complete any other required work within the course, the student may request from the instructor a grade of Incomplete ("I"). The student must be passing the course and have satisfactory attendance. The request may be made during the final two weeks of the semester. This option is not available for ensembles.

If the student does not request an "I" or if the instructor does not grant an "I," the missing work will be averaged as zero value into the calculation of the student's final grade.

If the instructor grants an "I," the "I" will not be calculated into the GPA. However, the student will not receive credit for the course nor may he/she enroll in a subsequent course for which the incomplete course is a prerequisite until the "I" is resolved by making up the work and receiving a passing grade.

The incomplete must be resolved by the end of the student's next semester of enrollment, or if not enrolled, within one calendar year. Incompletes not resolved within this time period will automatically change to a grade of Incomplete Failure ("IF"). The "IF" will be averaged into all grade point averages as an "F." The grade of "IF" cannot be changed.

A fee of \$10 must be paid for all late make-up midterm examinations. A fee of \$20 must be paid for all late make-up final projects and final examinations. These fees must be paid at the Bursar's Office, and the receipts must be presented to the instructor at the time of the make-up exam or when the late project is submitted.

### Deficiencies in Program of Study

In the majority of cases, courses not completed with a passing grade during the academic year may be made up before the beginning of the next academic year in the summer semester. It is strongly recommended that students take advantage of this opportunity.

Deficiencies may also occur as a result of a student's change of major, instrument, or program. Deficiencies in music subjects must be made-up by repeating the course at Berklee (see Policy on Repeat Courses, page 30).

Deficiencies in General Education subjects may be repeated at Berklee when next offered, or, upon approval from the Registrar, may be made-up at another institution. The student must receive an equivalent grade of "C" or better from the approved institution and have a transcript of that grade sent to the Office of the Registrar.

### Graduation Requirements

In all cases, at least four semesters of full-time study must normally be spent at Berklee to qualify for the diploma or degree. Further, all candidates seeking to graduate in a specific major field must attain at least a 2.70 GPA in that major and must complete a required project in the chosen area of concentration, as described and approved by the department chair. In addition, an overall GPA of 2.00 must be attained to graduate. For Music Education majors, this will include completion of all observation and student teaching requirements.

In addition to successful completion of all required courses, proficiencies, projects, recitals, etc., students must complete a minimum number of credits to qualify for graduation.

Program	Minimum Number of Credits
Diploma	96
Degree	120
Music Education	123
Music Therapy	124
<hr/>	
Dual Majors	
Diploma	126
Degree	150
Dual Degree including Music Education	153

Graduation requirement sheets for each major are available at the Office of the Registrar and the Counseling Center. Assistance in educational planning is available in the Counseling Center.

**Residency Requirements**

All students, including candidates transferring from another school, are normally required to complete four semesters of attendance and a minimum of 60 credits for the degree and 48 credits for the diploma at Berklee in order to graduate from the college.



# Student Policies

## Identification Cards

Identification cards are provided for all Berklee students. The ID card will also serve as a Library card and dining card for resident students. Students should keep this card with them at all times. It is their means of access to the college's facilities and should only be used by the appropriate student.

This card must be presented for inspection or be surrendered upon request of any faculty or staff member of the college.

The replacement fee for lost ID cards is \$10 payable at the Bursar's Office. Take the receipt of payment to the Office of the Registrar and a new card will be issued.

In the event of loss or withholding of ID card, no school facilities requiring an ID card will be available for use.

## Transcripts

Transcripts are reviewed by and issued, at no charge, through the Office of the Registrar. Transcript request forms are available at the Counseling Center. Requests cannot be taken over the phone. A written request is required. Transcripts will not be issued for students owing money to the college.

## Health Insurance

Massachusetts state law requires students enrolled in colleges located in the state to participate in a qualifying student health insurance program. Further, the law requires the college to see that students participate in a qualifying student health insurance program and are in compliance with the law. The college has arranged for qualifying student accident and health insurance. All students must participate in the basic accident insurance program. Students who have comparable health insurance may elect to waive the requirement to participate in the health insurance.

Information brochures are available in the Counseling Center and the Office of Housing. Health insurance fees are listed on page 10 of this bulletin.

## Off-campus Housing

Satisfactory living accommodations with reasonable rent are often found in areas removed from the immediate Back Bay area. Public transportation between Berklee and outlying areas is also available. Students seeking off-campus residence should be aware of these options and take them into consideration. The college posts available accommodations on the Student Bulletin Board. These are sent to the college by local owners of rental property

and are not endorsed by the college. Information is also available in the Housing Office. Also, the *Boston Globe* and *Boston Phoenix* have extensive apartment rental listings.

## Change of Address

Students are required to keep the college informed of any change of address. The Counseling Center must be notified of such changes in writing. Appropriate forms are available in the Counseling Center.

## Student Mail

All enrolled students are assigned an individual or shared mailbox with a combination lock. These mailboxes are provided for internal communication only and may not be used for commercial purposes. Please be aware that students are held responsible for checking their mailbox on a frequent and regular basis and remembering its combination.

To prevent unauthorized access to the mailbox, turn the combination dial one full revolution after closing.

The mailroom is open Monday through Friday, 9 a.m. to 5 p.m., and Saturday, 9 a.m. to 1 p.m. The mailroom is closed Sundays and holidays.

Clearly address intracampus mail items for students with name and box number. The sender should include his/her own name and box number as return address. The college reserves the right not to distribute certain third class mail.

Only Housing residents may have mail and packages addressed to them at Berklee. Residents should leave a forwarding address with the Student Mailroom upon leaving the college's housing facilities. The appropriate address for Housing residents' mail is:

Name  
Mailbox #  
Berklee College of Music  
150 Massachusetts Avenue  
Boston, Massachusetts 02115-2697

Non-Housing residents should have mail and packages addressed to them at their local address and not to the college. All potential correspondents should thus be notified of the non-Housing resident's local address. If, for any reason, a non-Housing resident's mail is sent to the college, it will be processed last and hence, subject to delay in arrival.

It is suggested that students verify a mailbox number with the mailroom at the beginning of each semester. Students will lose their assigned mailbox at the end of the current semester if they are not preregistered for a following semester. If a student preregisters late, he/she may not be reassigned to the same mailbox.

Mailroom personnel will provide information and assistance in shipping packages to and from Berklee.

Berklee assumes no responsibility whatsoever for the prompt or reliable delivery of student mail. However, mailroom personnel will do their best to see that all mail received by the student mailroom is distributed properly.

Additional information is posted at the Student Mailroom. Students should familiarize themselves with it. Questions about student mail and mailboxes should be directed to the mailroom staff.

### **Faculty/Staff Mail**

Mail for faculty or staff should be given to the 1140 Boylston Street lobby switchboard operator, or left with Student Mailroom staff. Please be sure that the name and box number of recipient are clearly written. Messages will then be distributed to the faculty/staff via their mailboxes. Students are not permitted in the faculty/staff mailroom.

### **Check Cashing**

Since Berklee does not have the capacity to render banking services such as the cashing of checks and money orders, students are advised to establish a personal checking account at a local bank. Since there is an initial waiting period for personal checks to clear in establishing such an account, it is advisable that the initial deposit be in the form of travelers checks against which the bank will permit an immediate withdrawal. If a student does not have a local account, the banks will cash only travelers checks. (For example, the Bank of Boston will allow immediate withdrawals of funds from newly established accounts only if the funds are in the form of travelers checks issued from American Express or Citicorp. Furthermore, withdrawals from accounts established with these types of funds are not allowed to exceed \$300. International travelers checks and other kinds of travelers checks will not be honored in this fashion, but will be subject to the same policy which applies to personal checks.)

In an emergency requiring cash from home, funds should be transferred directly from the student's home bank to an affiliated Boston bank where they may be picked up.

### **Telephone Calls and Messages**

Student phone messages to faculty may be left with division offices (see Notification of Absences, page 25).

Telephone messages cannot be conveyed to students through the college switchboard except in the case of emergency. The switchboard will accept a caller's name and telephone number and will have the message sent to the mailroom for delivery to a student's mailbox. In an emergency, attempts will be made to immediately locate the student.

The college will not normally release information regarding a student's address, telephone number, or class schedule (see Right of Access to Student Records, page 42). If the college receives a request for such information, it will release the campus mailbox number where the student may be contacted.

### **Lost and Found**

A "lost and found" section is maintained at the 150 Massachusetts Avenue front desk and with the lobby switchboard operator at 1140 Boylston Street. Students are encouraged to use these locations for any items lost or found within the college. The college assumes no responsibility for loss of students' property in any college building through fire, theft, or other causes (see Insurance below).

### **Property Insurance**

The college insures only its own property against loss. It does not insure against nor reimburse against the loss, from any cause, of student property. It is strongly suggested that students who possess property of value insure against loss through their own insurance company.

### **Instrument Insurance**

Students are responsible for insuring their own instruments. One way for students to insure an instrument is by attaching a floater to his/her parents' homeowner's or renter's insurance policy. Members of the American Federation of Musicians may purchase insurance through the federation. Students who are not union members should research their local insurance companies and agents to compare available coverage.

Students should know that there are differences in coverages and premiums for professional and nonprofessional musicians.

International students are likely to experience some difficulty in establishing a policy in the United States. They are encouraged to secure instrument coverage in their home country.

In addition, Berklee's Safety and Security Department will enable students to engrave their instrument with a security code free of charge.

For additional information, please contact an insurance carrier.

## **Grievance Procedure**

### **General Procedure**

Situations sometimes arise where students feel that they have been dealt with unfairly, that particular circumstances surrounding a policy decision require special consideration, or that they have a complaint about the behavior or performance of a faculty or staff member. As a general rule, students should address their concern about a policy decision directly with the office responsible for administering the policy. Similarly, students should attempt to resolve their complaint directly with the person involved. In the event that a satisfactory resolution is not reached, the student may bring their concern to the next immediate level of authority.

An unresolved complaint about the behavior or performance of a faculty member may be brought to the chair of the department in which the faculty member teaches. An unresolved complaint about the behavior/performance of a staff member may be brought to the attention of the person's immediate supervisor.

If the complaint remains unresolved, the student may continue to appeal to each higher level of authority, within the appropriate area, up to the vice president of the area.

The Office of the Dean of Students will assist students who have complaints or grievances and need help in determining the procedures to be followed. Students may also discuss concerns confidentially with a counselor at the Counseling Center before deciding on further action.

In cases where a student is uncomfortable about discussing the problem with the party directly concerned or is uncertain whether to initiate a grievance, the student may seek, in confidence, the advice of the Dean of Students or his designee, who, with the student's permission, will seek to resolve the problem through discussion with the involved parties.

### **Procedure for Grievances Involving Discrimination or Harassment**

Students with grievances concerning discrimination based on race, color, creed, gender, national origin, age, handicap, status as a disabled or Vietnam-era veteran, or sexual orientation may seek to resolve their grievances at

any time. They should first attempt to resolve their grievances through informal discussions with the parties directly involved. The Dean of Students or his designee will be available to help any student who feels uncomfortable conducting such discussions alone or who otherwise desires assistance.

If a resolution is not reached within two weeks of initiating informal discussions, the student should prepare a written statement of allegations and submit it to the Dean of Students.

Once a student has submitted a written statement, the Dean of Students or his designee will attempt to resolve the grievance by discussing it with the individual(s) directly involved. If such initial discussions do not resolve the grievance, the dean or his designee and the student will conduct further discussions as needed with each successive level of authority. To the extent possible, each stage of review should be completed within a two week period.

On matters involving staff, complaints of harassment will be handled according to the procedures outlined in section 820 of the Personnel Manual.

On all matters involving faculty, complaints of harassment will be handled according to the procedures set forth in the Memorandum of Understanding agreed to by the college and the Berklee Chapter of the Massachusetts Federation of Teachers, Local 4412, AFT, AFL-CIO, on March 4, 1993. A copy of this memorandum is available in the Office of the Dean of Students. Discussions on all other grievances involving faculty matters will proceed as follows: (1) faculty member involved, (2) the chair of the faculty member's department, (3) the dean of that department's division, and (4) the appropriate vice president or his designee.

When a grievance is resolved at the supervisor or chair level, or beyond, a written decision will be prepared and sent to the parties. All decisions made at the vice president's level shall be final.

Any grievance which is unresolved three months after submission of a written statement of allegations to the Dean of Students shall be administratively closed unless this period is interrupted by a college break in which case the time will be automatically extended for the period the college was closed. In addition, a complaint may be kept open if both the student and the college so agree in writing.

At the time of closure, the student shall be advised in writing and reminded that legal recourse may be available through other means.

For visually impaired students, this policy is on tape in the Office of the Dean of Students.

## Student Conduct

### Conduct

Students enrolling in the college assume an obligation to conduct themselves in a manner compatible with the college's function as an educational institution. As a result, reasonable policies, procedures, and regulations have been developed to guarantee each student's freedom to learn and to protect the fundamental rights of others.

Each student's attitude and deportment must conform to standards inherently necessary to advance the educational process. Failure to observe these standards may result in referral of a student's behavior to the Dean of Students for appropriate determination. Such behavior is grounds for dismissal. Students who fail to comply with the regulations of Berklee College of Music may be dismissed from the college at any time with no reimbursement of fees.

### Harassment and Sexual Harassment

Berklee College of Music is committed to fostering a workplace free of harassment. Verbal or physical conduct that is unwelcome, or that denigrates or shows hostility or aversion toward an individual based on any of the factors listed below will not be tolerated. Harassment of any form is strictly against college policy and may result in disciplinary action.

Harassment is any verbal or physical action based upon race, color, creed, religion, gender, national or ethnic origin, age, handicap, status as a disabled or Vietnam-era veteran, or sexual orientation. Sexual harassment includes—but is not limited to—sexual advances, requests for sexual favors, or unwelcome physical contact. Sexual innuendoes, use of obscene language, and telling sexual jokes can also be construed as sexual harassment.

A fundamental belief of the college is that each member of the community has a right to a healthy and supportive environment for learning and working. Harassment of any form is considered a serious matter at Berklee. All members of the community are responsible for assuring that the campus is free from harassment. Complaints of harassment will be promptly and carefully investigated,

and all members of the community are assured that they will be free from any and all reprisal from filing a complaint. Students who have concerns related to harassment by anyone—including faculty, staff, administrators, other students, vendors, or visitors—should contact the Counseling Center. In a confidential setting, the student will receive information about policy and procedures and will be assisted in identifying a course of action that is both effective and comfortable. The Office of the Dean of Students may be contacted directly, or the procedures outlined under Grievance Procedure, page 36, may be followed.

### Academic Dishonesty (Cheating and Plagiarism)

Students who have evidenced academic dishonesty may be made subject to disciplinary procedures included but not limited to: warning; receiving a lowered or failing grade for the project, exam, or other class or homework; receiving a lowered or failing grade for the course; dismissal from the major; suspension or permanent dismissal from the college.

The following definitions are provided for the information of all students and constitute notice of unacceptable academic behavior. Academic work in this context means any and all music and nonmusic work related to any course or major at the college.

Plagiarism is defined as misrepresenting work which has been done by another as one's own efforts whether such misrepresentation has been accomplished with or without the permission of the other individual. Cheating is the utilization of prohibited assistance (whether in the nature of a person or a resource) in the performance of assignments and examinations, and copying of another student's work or the giving or receiving of information or answers (whether verbally or in writing) during an examination.

### Off-campus Disturbances

As an urban college, Berklee is part of the community and business life of our neighborhood. The maintenance of friendly and considerate relations among the college and area residents and businesses is in keeping with the college's broader responsibility to contribute to the general good of society.

Therefore, Berklee expects its students to demonstrate responsible citizenship. Excessive or unreasonable noise, rude and abusive language or behavior, or conduct which is disruptive to the neighborhood is not in keeping with the role of the college in its urban setting, and such actions will be subject to disciplinary review. If found

guilty, students will be disciplined up to and including suspension or dismissal from the college.

### **Off-campus Posting**

In accordance with the General Laws of Massachusetts, under Chapter 40, Section 21D, signs and posters for on-campus events may not be posted on public property without permission. Those who post signs are subject to fines. If the college is fined for posters posted by a student, the college will collect the fine from the student.

### **Use of College Name**

Students may not use the name or logo of Berklee College of Music for any event or organization without the permission of the Dean of Students. Anyone using the name of the college without approval is liable for disciplinary action.

### **Recording and Performance Release Statement**

Berklee College of Music reserves all rights to student participation in noncommercial recordings and public performances at the college, without payment of fees or royalties. All rights in and to a composition will remain sole property of the composer(s). Recordings may receive limited distribution and sales within the Berklee community.

### **Firearms**

Students may not carry or possess loaded or unloaded firearms on college property. Further, per Massachusetts law: Any person carrying a firearm loaded or unloaded in any building or on the grounds of the college without the written authorization of the board or officer in charge of said college shall be punished by a fine of not more than \$1,000 or by imprisonment for not more than one year or both.

### **Hazing**

Berklee College of Music supports all laws of the commonwealth governing "hazing" for all recognized student organization members.

The college supports the right of all recognized student organizations to recruit members but in no way condones any act of hazing. The following is Massachusetts General Law Chapter 269, sections 17, 18, and 19 which prohibit the practice of hazing.

17. Hazing; organizing or participating; hazing defined: Whoever is a principal organizer or participant in the crime of hazing as defined herein shall be punished by a fine of not more than one thousand dollars or by imprisonment in a house of correction for not more than one hundred days, or by both such fine and imprisonment.

The term "hazing" as used in this section and in sections 18 and 19, shall mean any conduct or method of initiation into any student organization, whether on public or private property, which willfully or recklessly endangers the physical or mental health of any student or other person.

Such conduct shall include whipping, beating, branding, forced calisthenics, exposure to the weather, forced consumption of any food, liquor, beverage, drug or other substance, or any other brutal treatment or forced physical activity which is likely to adversely affect the physical health or safety of any such student or other person, or which subjects such student or other person to extreme mental stress, including extended deprivation of sleep or rest or extended isolation.

18. Failure to report Hazing:

Whoever knows that another person is the victim of hazing as defined in section seventeen and is at the scene of such crime shall, to the extent that such person can do so without danger or peril to himself or others, report such crime to an appropriate law enforcement official as soon as reasonably practicable. Whoever fails to report such crime shall be punished by a fine of not more than \$500.

19. Copy of sections 17, 18, and this section; issuance to members and applicants of school group or organizations: Each secondary school and each public and private school or college shall issue to every group or organization under its authority or operating on or in conjunction with its campus or school, and to every member, plebe, pledge or applicant for membership in such group or organization, a copy of said sections 17 and 18 shall sign an acknowledgement stating that such group, organization or individual has received a copy of said sections 17 and 18.

Each secondary school and each public or private school or college shall file, at least annually, a report with the regents of higher education and in the case of secondary schools, the board of education, certifying that such institution has complied with the provisions of this section and also certifying that said school has adopted a disciplinary policy with regards to the organizers and participants of hazing. The board of regents education shall promulgate regulations governing the content and frequency of such reports, and shall forthwith report to the attorney general any such institution which fails to make such report.

The college will take disciplinary action against any individual(s) or organization(s) where sufficient evidence of hazing is found. Sanctions may include probation, suspension, or dismissal.

## Drug and Alcohol Abuse Prevention Program for Students

Berklee College of Music supports all city, state, and federal laws pertaining to drug and alcohol use and sale. Further, the college is concerned for the well-being of all students who use drugs or alcohol and for the health and safety of all students.

Therefore, the unlawful use, possession, or sale of drugs or alcohol on college property or as part of college activities is strictly prohibited. Alcohol may not be sold in any area of the college at anytime. The legal minimum drinking age in Massachusetts is 21 years old. Except in special circumstances approved by the Dean of Students, students are not allowed to consume alcohol in any area of the college regardless of age.

The college realizes that drug or alcohol abuse can be harmful to the user's health as well as his or her educational and professional career and that the user can become harmful to others. Therefore, the college attempts to educate all students as to the prevention and hazard of drug or alcohol use, to maintain support and referral services for drug and alcohol users, and to discipline those students who violate the rules of the college. To this end, the college will maintain a Drug and Alcohol Abuse Prevention Program for students (DAAPP) with three components: education, support, and discipline.

### Education

The Office of the Dean of Students, Counseling Center, and Office of Housing and Auxiliary Student Services will help to educate the college community about the threat of drugs and alcohol to students' physical and mental well-being and the learning process. Educational programs will emphasize the prevention of drug and alcohol abuse through informational workshops and providing educational materials.

## List of Harmful Effects

<u>Alcohol abuse</u>	<u>Drug abuse</u>
alcoholism	hallucinations
damage to brain cells	heart problems
malnutrition	malnutrition
blackouts, memory loss	sudden death
hallucinations	depression
poor concentration	confusion
increased risk of cirrhosis, ulcers, heart disease	physical and psychological dependence
degeneration of muscle and bones	lung lesions
personality disorders	destroyed nasal membranes
increased tension, anger and isolation	damage to liver
birth defects	loss of coordination
delirium tremens	coma
impotency	birth defects
difficult menstruation	convulsions
miscarriages	lethargy, apathy
infertility	infections, hepatitis
	HIV/AIDS
	damage to brain

### Support

The college will offer confidential counseling and referral services to students who request assistance with drug and alcohol abuse issues, and will not penalize students requesting such assistance. These counseling and referral services will be offered by the Counseling Center and will be provided by a professional staff of counselors who have received specialized training relating to drug and alcohol prevention and abuse. The nature of the counseling provided will be supportive and will complement other sources of intervention and treatment. It will focus primarily on the effects of drug and alcohol abuse on the student's academic progress at the college. While counseling services will be available to all students during their enrollment at the college, the Counseling Center is not equipped to handle severe drug and alcohol abuse problems, and, when necessary, referral will be made to external professionals and/or agencies. Additionally, the college will encourage the formation of student support groups through its Student Organizations and Activities Program.

In the case of disciplinary action, the Director of Counseling (along with the Dean of Students and/or the Director of Housing when appropriate) will determine the assistance the college can offer.

### **Discipline**

Students who violate the college's rules on the use, possession, and sale of drugs and alcohol will be disciplined according to the established disciplinary policies and procedures. Sanctions include but are not limited to probation, suspension, dismissal, and referral for prosecution.

In some cases, the college may also require a student to participate in a drug or alcohol abuse prevention and/or treatment program which could include but not be limited to participation in DAAPP workshops, meeting with a member of the Counseling Center staff to assess need for regular meetings or referral to an external professional or agency.

When appropriate, the Dean of Students, upon recommendation of the Director of Counseling, may temper any sanction if the student agrees to participate in an on-campus or off-campus support program. Such temperance is at the discretion of the dean and may be revoked if, in the opinion of the dean, the student does not make a sincere effort to actively participate in the agreed program.

While the college desires to help students who may have a drug or alcohol problem, it will not be so tolerant of those who are found guilty of selling or distributing drugs or alcohol. In the case of suspicion of selling or distribution of drugs or alcohol, local authorities may be contacted.

Local, state, and federal sanctions against violations of the law may include fines, imprisonment, or both.

Further, in accordance with the Drug-Free Workplace Act of 1988, a student who is convicted of violations of any criminal drug statute which took place on college property or as part of a college activity must notify the Office of the Dean of Students no later than five days after such conviction.

### **Sexual Assault**

Berklee is committed to preventing the occurrence of sexual assaults, and is prepared to respond responsibly to any report of a sexual assault that is brought to its attention. Sexual assault is an act of violence, and is considered a felony in the Commonwealth of Massachusetts.

Students are encouraged to read the booklet *Sexual Assault: A Guide for Women and Men*, published by the Office of the Dean of Students and available in various

locations around the college. The following policy relates only to incidents in which the person accused of a sexual assault is a currently enrolled Berklee student. For information on procedures for incidents involving Berklee faculty or staff members, please contact the Office of the Dean of Students.

### **Prevention and Education**

Through its educational programming and security measures, the college attempts to help students reduce their risk of being sexual assault victims. The Safety and Security Department publishes the brochure *Playing It Safe*, issues security alerts when incidents in the surrounding community occur, and offers security workshops for students and employees. Student Affairs staff offer a number of related educational programs as part of the Berklee Orientation Program, Substance Abuse Awareness Week, and Residence Life and Counseling Center programming, and encourage victims of sexual assault (or students with concerns or questions) to contact them for support, counseling, and referral information. Students may also have a confidential meeting with a professional counselor in the Counseling Center to discuss any related topic.

### **Reporting**

A victim of sexual assault may contact local police to file a report and/or seek legal action. Whether or not the assault occurred on campus, the college's Safety and Security Department can be of assistance in reporting the assault.

If a Berklee student is the alleged assailant, students also have the option to simultaneously or exclusively file a complaint through the Office of the Dean of Students.

Students seeking emotional support, counseling, and information about options in a confidential manner are encouraged to meet with a counselor in the college's Counseling Center.

### **Procedures**

Students choosing to report an incident of sexual assault should contact the Office of the Dean of Students to discuss options and procedures.

If the student files a complaint with the Office of the Dean of Students, this office will:

1. notify the accused,
2. conduct an investigation, and
3. make a finding on the complaint and determine the appropriate sanction.

If appropriate both the accused and the accuser are entitled to:

1. appear in person
2. identify witnesses and character references to be interviewed in their defense or as part of the fact-finding process

The entire process will be conducted in a reasonable amount of time, usually not to exceed 15 working days. The finding and outcome will be communicated in writing to both the accused and the accuser.

**Sanctions**

If the finding of the Office of the Dean of Students is one of probable violation of college rules, a sanction appropriate to the severity of the offense will be imposed. Sanctions may range from a warning to suspension or dismissal from school.

**Smoking**

**Policy Statement**

Effective September 1, 1990, the smoking of cigarettes, cigars, and pipes is prohibited throughout Berklee College of Music facilities except in designated smoking areas which will be identified by appropriate signs.

**Rationale**

This policy is based on two principles:

- A. The policies of the college must adhere to federal, state, and city laws. Chapter 759 of the Massachusetts General Law requires that as of April 13, 1988, smoking is permitted only in designated areas of certain public and private buildings. Colleges and universities are included in the list of public and private buildings to which this statute applies.
- B. Berklee College of Music has a responsibility to take reasonable steps to protect the health of people while working or attending the college. Optimally, no one at the college should be exposed involuntarily to tobacco smoke.

The U.S. Surgeon General states that tobacco smoke, whether inhaled directly by a tobacco smoker, or indirectly by a person in the general vicinity of a smoker, is considered to be a danger to one's health. In recognizing the health risks of people who smoke and the hazards of involuntary smoking to nonsmokers, and in accordance with the college's overall responsibility to provide a safe and healthful work environment, Berklee College of Music is adopting a policy restricting smoking.

**Specific Designations**

**A. Common Areas**

Smoking is permitted only in these designated common areas:

- 1140 Boylston Street building: In the stairwell which is adjacent to room 2A on the second floor and runs adjacent to the area by the A rooms of floors one through four. Smoking is not permitted on floor 6 of this stairwell.
- 150 Massachusetts Avenue building: The level entrance area to the Pavilion, and when possible, the Pavilion.
- 130 Massachusetts Avenue building: The stairway to the Pavilion and, weather permitting and when unused, the Pavilion.
- Berklee Performance Center:
  - a. lobbies
  - b. Friends Lounge
  - c. Dressing rooms

**B. Offices, Private Offices, and Private Teaching Studios**

Smoking is not permitted in offices open to faculty, staff, students, or the public. Smoking is permitted in private offices and private teaching studios if occupied by only one person on a full-time basis, but is not permitted when others are present.

**C. Residence Hall Rooms**

Smoking will be permitted in residence halls rooms when agreed upon by roommates. Students who prefer smoke-free rooms may make such requests at a time determined by the Housing Office. The Housing Office will attempt to honor timely requests. Smokers must be sensitive to the rights of nonsmokers.



#### **D. Nonsmoking Areas**

Smoking is specifically prohibited in the following areas:

- classrooms
- recitals halls
- hallways, except where designated
- restrooms
- practice rooms
- Licks Cafe
- Dining Hall
- lobbies, except the Performance Center
- 1140 Boylston Student Lounge and Faculty/Staff Lounge
- Performance Center auditorium
- elevators
- stairways, except where designated
- residence hall hallways and practice rooms
- Library, all rooms
- Learning Center
- Career Resource Center
- Conference Center
- Professional Writing Center
- Any other area not designated as a smoking area

#### **Education**

Because the college cares about the health of smokers and nonsmokers and because it is difficult to quit or to curtail smoking, the college will provide on-campus, smoker cessation programs. The goal is to provide ongoing support to those wishing to quit. Such programs will be offered through the Human Resources Office for employees and the Office of the Dean of Students for students.

#### **Notice**

At each entrance to each building will be posted a sign stating "No Smoking Except in Designated Areas." Each area designated as a "Smoking Permitted" area will have a sign posted stating such as well as clearly defining the area.

#### **Enforcement**

This policy is intended to be self-enforcing. However, short of total compliance, those in authority are responsible for enforcing this policy within their respective areas of authority.

#### **Conflict Resolution**

In the event that a conflict cannot be resolved informally, it should be handled in accordance with the already established procedures for discipline and grievances for faculty, staff, and students.

#### **Review**

This policy will be reviewed periodically by the President's Council.

#### **Bare Feet**

For safety and health reasons, students are required to wear shoes while attending class and using other college facilities.

#### **Fire Regulations**

Please note the location of fire extinguishers and hoses on each floor. Students should familiarize themselves with all exits and use the nearest means of exit in the event of a fire or fire drill. Students must vacate and move away from the building every time the alarm sounds or face disciplinary action.

False alarms not only endanger the safety of the entire college community but also the safety of the firefighters and the neighborhoods left unprotected by the firefighters responding to the alarm. A student found to be responsible for false alarms may be dismissed from the college and may face prosecution by the city of Boston.

Under no circumstances should students use the elevators during an actual emergency or a fire drill.

#### **Automobile Registration**

If a student is driving an automobile with an out-of-state registration and license plate, he/she must, under Massachusetts law, register with the college. Failure to do so may result in a fine of \$50. Registration stickers may be obtained through Auxiliary Services.

Please be aware that parking regulations are rigidly enforced by the local police departments.

Housing residents are not permitted to bring their cars, motorcycles, or motor scooters. Parking and garage facilities are virtually nonexistent except at great cost and inconvenience.

#### **Right of Access to Student Records**

The Family Rights and Privacy Act of 1974 grants students the right of access to inspect or review their educational files, records, or data. If a student wishes to inspect his/her records, he/she must file a Right of Access form with the Office of the Registrar. Within 10 days of receipt of the Right of Access form, the student will be notified as to the date, time, and location when the desired record will be available for inspection.

The college maintains the following general records on students: admission file and permanent academic records, financial aid records, and account and payment records. A student file will contain a record of all non-Berklee affiliated individuals or organizations requesting access to it plus statements which specify the legitimate educational purpose for which access was requested. The Record of Access may be released only to Berklee personnel or to state or federal officials as a means of auditing the reporting of access to student records.

Except as listed below, information or records concerning individual students may not be released to any individual or agency without the student's written permission. Any request for such information received without such written notice will not be honored and will be returned with a request for a written release from the student.

With the approval of the Registrar and without the student's approval, educational records may be released to the following individuals or agencies under the following specific conditions:

1. Berklee personnel for legitimate educational purposes only;
2. Federal or state officials in connection with the audit and evaluation of federally funded programs or in connection with the enforcement of federal legal requirements which relate to such programs or in connection with the student's application for or receipt of financial aid;
3. State and local officials to whom disclosure is required by state statute adopted prior to November 19, 1974, for organizations conducting studies for the purpose of developing predictive tests, administering student aid programs, and improving instruction;
4. Accrediting organizations in order to carry out their accrediting function;
5. The student's parents, if they claim the student as a dependent on the IRS statement;
6. Persons possessing a judicial order or lawfully issued subpoena (provided that the college first makes reasonable attempts to notify the student);
7. When necessary in an emergency, to protect the student's health, safety, or welfare or that of others, to persons who are in a position to deal with an emergency.

Unless an individual or agency can meet one of the aforementioned conditions, the college will not release a student's educational records, class schedule, specific address, or telephone number.

However, the following data is considered by the college to be informational in nature and may be released without the student's permission, at the discretion of the college: name, enrollment status, semester level, program, major, principal instrument, dates of attendance, college mailbox number, student identification number, and hometown.

Additional information on procedures or policies relating to the college compliance with the Family Rights and Privacy Act can be obtained from the Office of the Registrar.

## Library

The Berklee Library is a media center containing extensive print, audio, and video materials for curricular and research use by students, faculty, and staff. The library currently maintains a collection of 20,000 books, 6,500 recordings, 17,000 scores, 6,000 lead sheets, a number of music periodicals, and a large collection of music video tapes. Playback equipment for student use includes audio and video tape decks and CD players.

Materials are acquired to support the curriculum, as well as to address needs for reference, independent study, and recreational reading and listening. The special emphasis of the collection is on Berklee's central study areas: jazz, pop, rock, film, and classical music; music production and recording; film and video; and technological applications of music to the music industry, including the use of computers and synthesis. The library is a unique study resource for the contemporary music professional and also provides support for traditional academic and musical scholarship.

Through the Pro Arts Consortium, Berklee students also have free access to and borrowing privileges at the libraries of five other Boston arts institutions: the Boston Conservatory, Emerson College, Massachusetts College of Art, the School of the Museum of Fine Arts, and the Boston Architectural Center.

## Ensemble Library

The Berklee Ensemble Library contains works in all musical styles by noted professional composer/arrangers, faculty members, and outstanding students. The libraries of Buddy Rich, Thad Jones, Mel Lewis, Louis Bellson, Stevie Wonder, Chick Corea, Woody Herman, Janet Jackson, John Scofield, Luther Vandross, and Carla Bley, among others, offer students the chance to perform a wide variety of musical styles. This exposure helps provide a successful transition from the college studio and stage to a professional career.

## Learning Support Services

The Office of Learning Support Services provides resources and opportunities that support the daily educational needs of Berklee students. These resources are offered through the department's Learning Center facility, which features computer-based MIDI workstations,

cassette stations, tutoring/private study rooms, and a technology-based classroom. Students are encouraged to use the center to enhance course work, facilitate productivity, and reinforce concepts discussed in class.

Students may also take advantage of the department's high-quality tutoring services for individualized support with course work. These services are provided by academically qualified upper-semester students. Consultation on a variety of matters specific to learning, instructional resources, and individual educational needs are available to students through qualified staff.

## Career Resource Center

The Career Resource Center maintains growing resources on music careers. Both video and audio recordings and printed career materials are available that provide valuable information on the many career options in contemporary music.

Of special interest is the collection of video and audio tapes of Berklee's Career Workshop Series, featuring successful professionals from many areas of the music industry sharing their career insights with Berklee students. Recent participants in the series have included Adrian Belew, Chick Corea, Billy Joel, Steve Kahn, Arif Mardin, Pat Metheny, Ricky Skaggs, and Carlos Santana.

The Career Resource Center provides reference materials, computers, and personal assistance for students and maintains a bulletin board listing available gigs. The center functions as a career counseling service, a library, a job bank, and a personal career resource network for students.

## Studio, Lab, and Classroom Facilities

To prepare for careers in music, students work in studios, labs, and classrooms that emulate the conditions found in professional environments. Students learn the most fundamental and enduring qualities shared by all great music, while exploring music technology applications in the most up-to-date educational facilities possible in contemporary music education. Through continual upgrading of equipment, the college ensures that students have access to the most effective tools to support their education.

## **Recording Studios**

The Music Production and Engineering Department recording studio complex at Berklee consists of 10 laboratory facilities, which include 8-, 16-, and 24-track digital and analog recording capability, automated mixdown, digital editing, video postproduction, and comprehensive signal-processing facilities. Here, Music Production and Engineering students acquire extensive hands-on experience with a wide array of professional studio equipment and systems, while writers, players, and singers gain specialized experience in preparing, directing, performing, and overdubbing in contemporary music recording and production situations.

The recording studio complex consists of a variety of room configurations optimized for teaching effectiveness and student production needs. Featuring professional-level equipment from Amek, Digidesign, Lexicon, Otari, Solid State Logic, Sony, Studer, and other manufacturers, the facilities are organized into three primary categories: control rooms, studios, and teaching rooms. There are four 24-track control rooms, two 8-track mixdown control rooms, a digital audio/video postproduction editing suite, and two 8-track and one 24-track teaching rooms (all of which double as production rooms after class hours). Two of the control rooms are tied to the Berklee Performance Center for live recording, and all studios are connected with tie lines for the sharing of data and hardware equipment.

Included in these facilities are state-of-the-art music synthesis and computer hard-disk recording systems that allow the latest production techniques to be integrated into the recording studio environment.

The teaching rooms are set up with theater-style seating, video projection, and stereo listening facilities so that students are able to easily relate control adjustments to changes in sound characteristics.

## **Music Synthesis Labs**

The college maintains a total of six facilities for Music Synthesis instruction and for rehearsal and performance of student projects in this area. The three principal synthesis laboratories contain over 250 of the latest MIDI-equipped synthesizers, drum machines, computers, and software, including Akai, Digidesign, Korg, Kurzweil, Oberheim, Opcode, Roland, and Yamaha, all supported by Macintosh computers. Students receive hands-on instruction and supervised private practice time in the art of synthesizer programming, production, and performance. Two performance ensemble rooms and a lecture/recital hall complement the classroom and lab facilities. They contain synthesizers, drum machines, computers, and related sound-reinforcement equipment that allow students to achieve practical, real-time performance outcomes.

## **Professional Writing Division MIDI Lab**

The Professional Writing Division MIDI Lab provides students majoring in Contemporary Writing and Production, Composition, Jazz Composition, and Songwriting with hands-on access to professional music technology equipment to advance their skill levels and complete course work in their major. Consisting of 12 fully configured workstations and a separate similarly equipped studio for live overdubbing, the lab mirrors the real-world, home-based computer/MIDI studio of the writing entrepreneur who must utilize rapidly developing technologies in a contemporary professional environment that has come to expect and demand these skills and capabilities.

The Professional Writing Division MIDI Lab is the site of instruction and supervised project work for several courses offered by the Professional Writing Division and is designed to help the writing student meet the challenges of future professional work. This lab embodies the advantages of increasingly sophisticated advances in equipment quality and computing power and the recent increased user-friendliness of this type of equipment. This lab is a working example of what is possible today in home-style, effective yet economical production environments.

### **Film Scoring Labs**

The Film Scoring Department offers a comprehensive program of study in the scoring of music for visual media and the application of synchronous technologies in today's motion picture and television industries. Six film scoring labs offer students the opportunity for individual hands-on study in the areas of film music composition, editing, sequencing, and computer applications.

The technical resources available to students majoring in Film Scoring include the following: two labs equipped with 16mm six-plate flatbed Moviola editing machines; a complete 35mm editing lab containing two upright 35mm Moviolas, an editing bench with synchronizers, mag sound readers, and splicers; a student resource lab containing a Macintosh computer/sequencing station with synthesizers and video viewing stations that allows students access to the department's extensive feature film library and tape duplication for sound effects dubbing and analysis/transcription of motion picture soundtracks; a video screening room with piano and video playback, where students develop their film music compositions and where individual student-faculty project screenings and evaluations are held; and a video scoring/sequencing lab, which includes a Macintosh computer, a MIDI/SMPTE interface, and an array of contemporary music synthesizers. This lab provides students with various options, including sequencing music cues with video interlock, music preproduction via sequencing, and synthesizer playback into live sessions in the department's scoring stage.

The Film Scoring Department also supports its own self-contained scoring stage and audio-video control room, which allows students to conduct ensembles in the performance and recording of their music, as well as the postproduction synchronization of music to film or video. The scoring stage is equipped with synchronization hardware and a large projection TV for conducting to picture. The control room is fully equipped to meet the needs for the production of student projects, including video interlock systems for the conducting of music-to-picture.

More than 200 Boston-area college films have been scored by Berklee students, some of whom have utilized the extensive facilities of the college by combining the resources of other departments, including Music Production and Engineering and Music Synthesis. Many of these films are shown at the annual Berklee Film Festival in the college's Performance Center.

### **Professional Education Division Technology Lab**

The Professional Education Division Technology Lab serves as a classroom and laboratory for students majoring in Music Education, Music Business/Management, and Professional Music. The facility features 22 student computer and music workstations that include personal computers of all popular platforms with CD-ROM, MIDI synthesizers, and with access to fax, modem, local and wide area network capabilities. A full complement of professional software is available, which enables the teaching and learning of music, education, and business skills. Music Education students learn the latest techniques in music instruction involving computers and multimedia tools. Music Business/Management majors learn the latest electronic business practices, including operation of fax machines, accessing international information services via modem, and collaborative efforts involving file sharing of word processing, database, and spreadsheet analysis documents. Students in the Professional Music Department learn to use the workstations to produce demos of their music, promotional materials, and techniques for managing their careers in the music industry. Every aspect of the lab design is geared toward preparing students to meet the challenges of the contemporary music industry and teaching environments.

### **Electronic Piano Rooms**

Berklee has three rooms and 40 MIDI-equipped electronic pianos. These rooms are used for keyboard labs, piano classes, special performance classes, ear training for pianists, and keyboard practice by students whose principal instrument is not piano.

### **Performance Division MIDI Lab**

This five-station lab is designed to support students' study of new electronic instrumental controller techniques. Featuring Macintosh computers, various synthesizer modules, and the latest in guitar, bass, keyboard, percussion, woodwind, and brass MIDI controllers, the lab enables students to learn to adapt traditional playing techniques to complex electronic set-up and control environments.

### **Learning Center**

State-of-the-art resources facilitate such activities as self-paced independent study, class projects, applied course work, tutorial services, and small- to large-group instruction.

The center features 40 computer-based MIDI workstations, 15 cassette stations, 4 tutoring/private study rooms, and a technology-based classroom. Available materials include instructional software and tapes to support specific courses, productivity tools such as word processing, music sequencing and notation, as well as other resources of academic interest. Many of the center's instructional materials are designed and developed by Berklee faculty. The center is also used for periodic class sessions and special workshops utilizing educational technology.

### **Classrooms**

Berklee has over 60 classrooms specifically designed for audio and visual presentation of music instruction. These rooms are equipped with acoustic pianos, stereo sound systems, overhead transparency projectors, staved chalkboards, and movable classroom seating for 10 to 20 students.

The college also maintains three lecture/recital halls designed for larger classes. These halls are equipped with stereo audio, video, and computer systems as well as grand pianos, overhead transparency projectors, slide projectors, and stationary seating.

### **Performance Facilities**

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

### **Berklee Performance Center**

The Berklee Performance Center permits faculty and student groups to perform in a major concert hall in one of America's most sophisticated cities. Housed in the renovated, historic Fenway Theater, the Berklee Performance Center seats 1,200 in its main hall. The Performance Center is the site of over 130 student and faculty concerts each year. Its direct link with Berklee's recording studios and video taping facilities affords professional quality recording of events and concerts. In addition, there are approximately 75 outside professional shows as well as special seminars and clinics held throughout the year, featuring such guests as Angela Bofill, Chick Corea, Emmylou Harris, Robyn Hitchcock, Whitney Houston, Billy Joel, B.B. King, Earl Klugh, Chuck Mangione, Richard Marx, John Scofield, Spyro Gyra, Weather Report, and many more.

### **Recital Halls**

Berklee presents over 450 student concerts a year in its three recital halls. With seating for 80, 100, and 125 people, 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 40 rooms specifically designed for ensemble playing. In the evening and on weekends, these rooms are made available for student-organized rehearsals.

### **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 75 studios at the college.

### **Practice Rooms**

The college maintains over 250 acoustically designed private practice rooms for students. Classroom space is also available during evening hours for practice activities.

### **Ensembles**

Students may audition to join one of the over 350 ensembles in rehearsal throughout the year. These include concert bands and choirs as well as all sizes of ensembles that play almost every imaginable style of music. Through ensembles, students hone essential performance skills and techniques and gradually progress to more musically sophisticated groups.

Students audition on their principal instrument during their first semester at Berklee. Depending on the results, students may be placed in an instrumental lab or referred for an ensemble audition, or both. Students referred for an ensemble audition receive a rating based on instrumental, reading, and improvisation skills and rhythmic interpretation of music. Ensembles help broaden students' stylistic range, expand their network of musical friends and colleagues, and give them diverse group playing experience.

### **Visiting and Faculty Artist Series**

Berklee is fortunate to be located in an outstanding urban center that 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.

The Visiting Artist Series allows students to learn firsthand emerging music technologies and trends and valuable career insights from successful musicians. Berklee offers over 100 of these clinics each year, including recent visits by guitarists John Abercrombie, Pat Metheny, and John Scofield; saxophonists Michael Brecker and Branford Marsalis; drummers Gregg Bissonette and Peter Erskine; singers Cheryl Bentyne, Brad Delp, Richie Havens, Billy Joel, Richard Marx, and Gary Peal; producers Felix Cavalieri and Nile Rodgers; and representatives from BMI and the Society of Professional Audio Recording Studios (SPARS).

Through the Faculty Artist Series, Berklee's outstanding faculty of music professionals and educators annually deliver more than 100 lectures, demonstrations, and informal discussions on subjects such as guitar diagnostics, auditioning, demo tape preparation, the music of John Lennon, and new electronic developments for woodwind instruments.

### **Special Musical Events**

Over 350 ensembles perform at Berklee each year. In addition, students have the opportunity to participate in the following special musical events.

#### **International Folk Music Festival**

The International Folk Music Festival is an exciting concert that features international students wearing the costumes and performing the music of their homelands. All members of the cast and audience are invited to attend the international food festival that follows the concert.

#### **Songwriters' Competition**

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

### **Berklee Film Festival**

Established in 1977, the Film Festival is an annual event that features the contributions of Berklee students to the music soundtracks 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, with some going on to garner national recognition at regional film festivals around the country.

### **Singers' Showcase**

Singers' 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 faculty panel. Selected singers are then assigned vocal coaches, arrangers, musical directors, and a backup band who assist them in presenting a videotaped showcase concert.

## Full-time Programs of Study

Berklee offers a bachelor of music (B.M.) degree program and 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 students with the necessary tools for developing their musical talents to the fullest and preparing for enduring careers 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 students a broad societal context in which to study and pursue their 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 48 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 who indicate a preference for the certificate on the Berklee admissions application form are eligible and encouraged to remain and complete the four-year diploma program.

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 chairs, 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. Artist's diploma candidates may concentrate in any or all major areas of performance, writing, or music technology.

## The First Semester Curriculum

Berklee's innovative first semester curriculum has a unique and personalized placement process that maximizes each entering student's potential. Through testing and academic advising, students from differing musical backgrounds are placed in appropriate study sequences geared to their individual needs.

During this first semester, 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, arranging, ear training, music technology, ensemble, and private instrument/vocal study. After comprehensive testing, students are assigned to appropriate levels within each course area.

First semester placement in arranging, harmony, and ear training courses is determined by the student's music placement test score, taken during the registration period. Students placing in advanced levels of arranging, harmony, or ear training will, upon satisfactory completion of their first-semester course, earn credit for each preceding course as well (except PW 050). Students who earn more credit than is needed to meet core music requirements may apply the additional credit earned to other graduation requirements, either in the concentrate (where appropriate) or as general elective credit.

Regardless of advanced placement, all students are required to complete at least one arranging course and one harmony course at Berklee. Students who are enrolled in PW 050 in their first semester will still be required to complete Arranging 1, and are encouraged to do so during their second semester of study.

Students may change levels according to demonstrated ability, thus ensuring meaningful progress on an individual basis. Each student completes the equivalent of one, two, or more semesters in each course; the amount of work completed during the first semester determines subsequent placement in second semester courses.

In this manner, Berklee's unique, flexible first semester curriculum allows for growth 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 to choosing a career major.



### **The Upper Semester Curriculum**

The upper semester curriculum is designed to prepare students for successful careers as professional musicians and/or teachers. The immediate concern is with the practical application of contemporary teaching methods in a stimulating and productive atmosphere.

### **Selection of Major**

Students may select a major to take effect for their second semester of attendance. With the help of academic advisors, students have the opportunity to examine their musical and educational objectives and to select career majors from a curriculum designed to meet the varied challenges of today's dynamic music professions. Study sequences are designed to produce graduates whose professional skills are commensurate with the goals of the programs and the majors.

### **Special Programs**

#### **Full Credit Summer Program (Twelve weeks)**

Students can complete an entire semester of Berklee's regular first-year curriculum in 12 weeks. They attend classes, perform in ensembles, explore career options, and enjoy visiting artist clinics and demonstrations while taking advantage of Boston's exciting summer music and cultural activities.

#### **Summer Performance Program (Five weeks)**

Students (ages 15 and older) spend their summer developing their performance skills at Berklee. Classes, workshops, private lessons, instrumental/vocal labs, guest artist demonstrations, and ensembles combine to offer the most concentrated program available on all aspects of performance, in every style of today's music. The program ends with the Blow-out Concert, featuring the best vocalists and instrumental ensembles onstage in the 1,200-seat Berklee Performance Center.

#### **International Musicians' English Language Institute (Four weeks)**

IMELI is an intensive summer program to help international students planning to attend Berklee improve their English language skills and be better prepared for classes in the fall. Small groups work on listening and conversation skills, writing, grammar, and reading comprehension, with special attention to music terminology and cultural adjustment issues.

#### **Berklee in Umbria (Two weeks)**

Berklee faculty travel to Perugia, Italy, for Berklee's summer school at the Umbria Jazz Festival. Student musicians from Europe and the United States participate in classes, ensembles, workshops, jam sessions, and a final performance and scholarship award ceremony.

#### **Berklee on the Road**

Berklee isn't just in Boston. Students and faculty travel all over the world—to Canada and Germany for annual music festivals, to Japan for a college tour, to the Netherlands on student exchanges, to Moscow for a jazz festival, to Poland, Argentina, Costa Rica, and all over the United States.

#### **Berklee in Los Angeles**

Every summer, distinguished members of the faculty travel to the Los Angeles area for a week to offer concurrent guitar, voice, and instrumental sessions. Students will learn performance technique and stagecraft through daily ensemble work; music theory as it relates to the rhythmic, melodic, and harmonic elements of the student's instrument; improvisation skills and study methods; and common music synthesis applications. With all the classes, clinic, concerts, jam sessions, and demonstrations available as part of the program, students will have many opportunities to play and learn.

#### **Jazz and Contemporary Harmony Conference**

This conference is for music educators, composers, and performers interested in contemporary harmony. The content of various presentations will range from basic harmonic principles to sophisticated harmonic and melodic considerations in improvisation. People of all musical backgrounds and experience are welcome. Guest lecturers have included Joanne Brackeen, Randy Brecker, David Liebman, and Kenny Werner.

#### **Summer String Fling**

This program is open to violin, viola, and cello players who want to develop improvisational skills in contemporary idioms such as jazz, rock, blues, and country. The Summer String Fling will introduce classically trained musicians to styles in which they may have little or no experience. Past clinicians have included Mark O'Connor, Darol Anger, and Matt Glaser.

## **TEAM (Technology, Education, and Music) Seminar**

This program consists of four days of seminars for music educators, composers, and performers on the uses of new technology and teaching techniques in the classroom. Sessions conducted by Berklee faculty and Korg clinicians will provide a detailed look into each topic as well as hands-on practical experience. Guest clinicians have included Don Muro, Jimmy Amadio, and Tom Rudolph.

## **World Percussion Festival**

The World Percussion Festival is for players new to world percussion or just looking for new ideas; for hand percussionists, drumset specialists, or educators. This program will give students a new edge on rhythm, improvisation, percussion craft, effects, sound, and performance. The festival emphasizes practical playing experience through a variety of performance activities, clinics, and concerts.

## **Guitar Sessions**

Guitar Sessions is for players new to the guitar or just looking for new ideas; for players of rock, blues, fusion, funk, straight-ahead or contemporary jazz. This program will give students a new edge on rhythm, improvisation, guitar craft, effects, sound, and performance skills. Participants will play in group settings with professional bass players and drummers on staff for the program.

## **Cross-registration and Exchanges**

### **Pro Arts Consortium and the Art Institute of Boston**

Through the Professional Arts Consortium (Pro Arts), an association of six area institutions of higher education dedicated to the visual and performing arts, Berklee students can take courses at leading Boston arts institutions in such areas as communications, modern dance, visual arts, ballet, graphic design, theater arts, and liberal arts.

Students enrolled in a course at a member institution may use its library, may audition for musical groups or dramatic productions at participating performing arts colleges, may join intramural sports teams, and may use the sports and fitness facilities.

Joining Berklee in the Pro Arts Consortium are the Boston Conservatory, Emerson College, Massachusetts College of Art, the School of the Museum of Fine Arts, and the Boston Architectural Center.

For more information, contact the host school or the Pro Arts Office at (617) 731-4231 or (617) 232-1555, extension 254.

Cross-registration is also possible at the Art Institute of Boston (AIB). Here students will be exposed to instructors who are designers, illustrators, exhibiting artists, and photographers. AIB offers a small but vigorous community of artists and educators working together to nurture the potential of every person.

Tuition charges for cross-registration will be at current Berklee rates and with some restrictions students may apply for credits toward graduation at Berklee. A limit of four general elective credits can be accepted toward graduation from consortium schools, and six credits from AIB. General Education credits will be accepted under the transfer credit policy guidelines. A course that seems to duplicate a Berklee course required for graduation generally cannot be used to satisfy the requirement. This policy can be waived only in special situations, and will require written pre-approval from the Berklee department chair.

The schools involved in cross-registration publish a catalog of available courses twice a year for the fall and spring semester. Copies of the catalogs and cross-registration forms are available for consultation at the Counseling Center. Forms must be authorized by the Office of the Registrar and taken to the chosen institution on the announced cross-registration dates. This authorization does not guarantee enrollment or the acceptance of credit toward graduation.

Since credits taken at outside schools become part of a student's semesterly credit load, the student must ensure that he/she has left enough credits available; otherwise the student will be charged for any credits that exceed the maximum credit load for his/her program.

### **The Accelerated M.B.A. Program**

Students who successfully complete the Music Business/Management program and earn a bachelor of music degree from Berklee may apply for acceptance to the Suffolk University Accelerated M.B.A. Program for Berklee students.

Through a special arrangement, students in this program may receive credit for Berklee course work in the Music Business/Management major towards an M.B.A. from Suffolk University. For more information, contact the Music Business/Management Department at Berklee or the Office of Graduate Admissions at Suffolk University.

### **Rotterdam Conservatory**

Berklee College of Music and the Rotterdam Conservatory in the Netherlands participate in a student exchange program, offering students the opportunity to earn credits toward a Berklee degree or diploma while learning about the culture of Europe. Students can spend either one semester or one academic year at the Rotterdam Conservatory and take advantage of a special opportunity to live and study abroad. Before enrolling in this option, however, students must meet with an advisor to discuss applicable transfer credit policies and insure continued progress toward graduation.

### **Berklee International Network for Contemporary Music Education**

The Berklee International Network is a shared endeavor designed to promote the effectiveness of contemporary music education among members and to advance the value of contemporary music education internationally. Berklee faculty and staff visit network member schools annually to conduct workshops and clinics and audition students for scholarships for full-time study at Berklee. There are currently seven members of the network; L'Aula de Musica in Barcelona, Spain; the Rimon School of Jazz and Contemporary Music in Tel Aviv, Israel; Centre of Music Studies Philippos Nakas in Athens, Greece; the American School of Modern Music in Paris, France; the Pop/Jazz Konservatory in Helsinki, Finland; the Koyo Conservatory in Kobe, Japan; and the PAN School in Tokyo, Japan.

### **Cooperative Master of Music Degree in Jazz Studies**

Berklee College of Music, in conjunction with the Boston Conservatory, offers a cooperative master of music degree in jazz studies. The three areas of concentration are: Performance, Composition, and Pedagogy. Berklee and the Boston Conservatory combine their faculty, facilities, and expertise to provide this unique opportunity for advanced study.

Separate application procedures must be followed if a student is interested in applying for the Cooperative Master of Music Degree in Jazz Studies offered by Berklee and the Boston Conservatory. Contact the Boston Conservatory Admissions Office for information and application material.

# Major Fields of Study

## Contemporary Writing and Production

The student majoring in Contemporary Writing and Production will study writing, arranging, scoring, and production techniques and approaches, and will be able to apply those skills and concepts by writing for and overseeing the production of a wide variety of instrumental, vocal, acoustic, and electronic combinations, ranging from small workshop groups to the Berklee Recording Orchestra in live performance situations and recording studio environments. The student will explore contemporary concepts and techniques of arranging and sound production in both the analog and digital domains and will gain valuable experience by being able to create, arrange, and produce projects using MIDI workstations and the Berklee recording studios. Interpersonal and other situational skills will be developed as the student works with performers, "clients" (i.e., instructors and other students), and studio personnel in a variety of creative settings as music writer, conductor, and/or producer. The student will be presented with many opportunities to develop the ability to recognize, analyze, and evaluate musical concepts of jazz, pop, rock, and other contemporary music idioms and styles through the study of quality compositions and arrangements. Interacting with faculty who are also professional writers, arrangers, producers, and conductors, the student will develop techniques and skills that will enhance the creative adaptation of his/her musical projects. Applying the writing and production concepts and techniques learned, the student will complete a graduation portfolio of at least four pieces, which will demonstrate understanding of traditional and contemporary writing and production styles. The Contemporary Writing and Production major will develop skills and knowledge to function as a professional writer, arranger, and producer under a wide variety of conditions and music industry environments.

### Contemporary Writing and Production Concentrate

30 Credits Required for Degree/Diploma

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
IS 111 & 112	Basic Keyboard 1 & 2			2	2					
AR 012	Arranging 2				2					
CW 204	Music Copying: By Hand				2					
AR 101	Chord Scale Voicings for Arr					2				
PW 010	Technology Tools for the Writer					2				
CW 115	MIDI Applications for Comm Arr						2			
CW 110	Writing Techniques and Concepts - Lg Ens						2			
CW 116	Vocal Writing							2		
CW 310	Advanced Techniques and Concepts - Studio Orch							2		
CW 122	Contemporary Arranging Rec Studio								2	
CW 119	Directed Study								2	
CW 121	Writing for Live Perf									2
CW 312	Adv Techniques and Concepts 2 - Small Ens Prod									2
	Approved Specified Elective*									2

\*Approved Specified Electives (select from the following):

AN 179, CM 102, CP 051, CW 118, CW 120, CW 205, CW 345, CW 350, CW 516, ET 127, ET 137, FS 117, HR 301, HM 231, HM 235, MB 211, MP 010, PS 405, PS 415, PW 900, SW 100, SW 125.

### Core Music: 22 Credits Required for Degree/Diploma

AR 011	Arranging 1 *		*	2						
HR 011 - 014	Harmony 1 - 4		2	2	2	2				
ET 011 - 014	Ear Training 1 - 4		3	3	2	2				
MT 010	Introduction to Music Technology		2							

\*Students who receive a qualifying score on the music placement test will be enrolled in

AR 011 Arranging 1 or higher in their first semester. Others will be enrolled in PW 050 Writing Skills.

For more details, see First Semester Curriculum, page 49.

### Traditional Studies: 14 Credits Required for Degree/2 Credits Required for Diploma

CM 041 & 042	Trad Harmony/Comp 1 & 2						2	2		
CP 041 & 043	Trad Counterpoint 1 & 2						2	2		
HM 051 & 053	History of Music 1 & 2						2	2		
PS 401 & 402	Conducting 1 & 2								1	1

Instrumental Instruction: 8 Credits for Degree/Diploma	2	2	2	2						
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Ensemble/Lab: 4 Credits Required for Degree/Diploma	1	1	1	1						
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### General Education: 30 Credits Required for Degree

GE 011 & 012	English Composition/Literature	3	3							
GE 151 & 152	History of Art 1 & 2						3	3		
GE 161 & 162	History of Western Civ 1 & 2			3	3					
GE 308 or GE 315	Acoustics								3	
	Social Science Selection									3
	General Education Electives					3	3			

General Electives: 12 Credits Required for Degree/30 Credits Required for Diploma

Total Required Credits: 120 Credits for Degree/96 Credits for Diploma

**Bold:** Degree requirements only

## Composition

The student majoring in Composition will study tonal harmony, counterpoint and fugue, tonal composition, twentieth-century compositional techniques, instrumentation, and orchestration. Music literature studied will emphasize the concert music repertoire of the twentieth century, but also will include principal composers and styles from the sixteenth to the twentieth centuries. The student will demonstrate mastery of these skills and concepts, as well as the development of an individual compositional personality and voice, by completing a portfolio of scores which will include (but not be limited to) a number of pieces in smaller forms, a tonal four-part fugue, a composition for solo voice or mixed chorus, a sonata in three movements, and a composition for large orchestra. The study of acknowledged masterpieces from different historical periods will develop in the student an individual aesthetic vision and the critical ability to recognize and discuss music of quality. The student will gain skills in interpersonal and public situations by working with performers, rehearsing them, and conducting performances. The Composition major will develop sufficient skills and knowledge to function as a composer of concert music, and/or to gain entry to a graduate program in music theory or composition and hence to pursue a career as a teacher, scholar, and practitioner of music theory and composition.

### Composition Concentrate

#### 30 Credits Required for Degree/Diploma

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
CP 049	Advanced Counterpoint					2				
IS 111 & 112	Basic Keyboard 1 & 2					2	2			
AN 110	Style Analysis: Classical & Romantic					2				
CM 045 & 046	Contemporary Tech in Comp 1 & 2					2	2			
CM 106	Techniques of Tonal Writing					2				
CM 102	Instrumentation & Score Preparation						2			
AN 113	Style Analysis: 20th Century						2			
CW 516	Scoring for Full Orchestra								2	
CM 051	Directed Study in Sonata								2	
CM 053	Directed Study in Orchestral Comp									2
	Approved Specified Electives*								2	4

\*Approved Specified Electives (select from the following):

AN 119, AN 128, AN 131, AN 137, AN 139, AN 143, AN 146, AN 150, AN 154, AN 160, AN 179, AN 180, CM 104, PS 405, 406, PS 415, PW 900.

#### Core Music: 22 Credits Required for Degree/Diploma

AR 011	Arranging 1 *		*	2						
HR 011 - 014	Harmony 1 - 4		2	2	2	2				
ET 011 & 012	Ear Training 1 & 2		3	3						
ET 031 & 032	Solfège 1 & 2				2	2				
MT 010	Introduction to Music Technology		2							

\*Students who receive a qualifying score on the music placement test will be enrolled in

AR 011 Arranging 1 or higher in their first semester. Others will be enrolled in PW 050 Writing Skills. For more details, see First Semester Curriculum, page 49.

#### Traditional Studies: 14 Credits Required for Degree/Diploma

CM 041 & 042	Trad Harmony/Comp 1 & 2			2	2					
CP 041 & 043	Trad Counterpoint 1 & 2			2	2					
HM 051 & 053	History of Music 1 & 2						2	2		
PS 401 & 402	Conducting 1 & 2					1	1			

#### Instrumental Instruction: 8 Credits for Degree/Diploma

		2	2	2	2					
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#### Ensemble/Lab: 4 Credits Required for Degree/Diploma

		1	1	1	1					
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#### General Education: 30 Credits Required for Degree

GE 011 & 012	English Composition/Literature	3		3						
GE 151 & 152	History of Art 1 & 2						3	3		
GE 161 & 162	History of Western Civ 1 & 2				3	3				
	Physical Science Selection								3	
	Social Science Selection									3
	General Education Electives						3			3

General Electives: 12 Credits Required for Degree/18 Credits Required for Diploma

Total Required Credits: 120 Credits for Degree/96 Credits for Diploma

**Bold: Degree requirements only**

## Film Scoring

The student majoring in Film Scoring will develop a foundation of creative musical skills including composition, counterpoint, orchestration, conducting, and computer/synthesis skills, and will learn the technical basis and mechanics of preparing synchronous music for use with visual media. The student will also develop an interpretive sensitivity to the dramatic effectiveness of music as suggested or demanded by the emotional and dramatic considerations. To demonstrate mastery of these skills and concepts, the student will complete a portfolio which will include a finished score of a short film, fully produced and synchronized to videotape format, a similarly produced and synchronized main title theme for a television series, a professional resume and letter of application suitable for the purpose of career placement and advancement, and an audio cassette including a variety of musical examples composed and produced by the student and selected to function as a demo tape to accompany an application portfolio. The student will study acknowledged masterpieces of film scoring, and through this exposure will develop an aesthetic vision and the ability to recognize and discuss quality work in film scoring. Interpersonal and other situational skills will be developed through the cooperation necessary to realize finished projects—working with performers, studio personnel, technical assistants, and through participation in other students' projects—which is stressed throughout the study. The Film Scoring major will develop sufficient skills and knowledge to function as a film composer, orchestrator, music supervisor, and music editor or technical production worker in the film and television industry, and will have sufficient knowledge of basic concepts to adapt with success to changing conditions which are typical of the entertainment industry.

### Film Scoring Concentrate

30 Credits Required for Degree/Diploma

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
FS 111	Analysis of Film Scores					2				
FS 117	Introduction to Film Scoring			2						
FS 118	Dramatic Scoring Concepts for Film								2	
CM 045 & 046	Contemp Tech in Comp 1 & 2				2	2				
CP 049	Advanced Counterpoint				2					
FS 101	Scoring Tech for Film and Video					2				
FS 102	Scoring Applications/Film & Video							2		
IS 111 & 112	Basic Keyboard 1 & 2					2	2			
FS 121	Film Music Editing 1								2	
CM 102	Instrumentation & Score Preparation							2		
FS 301	Computer/Synth Applications for FS							2		
FS 140 or 141	Directed Study									2
	Approved Specified Electives*									2

\*Approved Specified Electives (select from the following):

CW 137, CW 340, CW 516, FS 110, FS 122, FS 125, FS 302, MB 211, MP 010, PS 403, PS 405, PS 415.

### Core Music: 22 Credits Required for Degree/Diploma

AR 011	Arranging 1 *	*	2							
HR 011 - 014	Harmony 1 - 4	2	2	2	2					
ET 011 & 012	Ear Training 1 & 2	3	3							
ET 013 & 014	Ear Training 3 & 4 or									
ET 031 & 032	Solfege 1 & 2			2	2					
MT 010	Introduction to Music Technology	2								

\*Students who receive a qualifying score on the music placement test will be enrolled in

AR 011 Arranging 1 or higher in their first semester. Others will be enrolled in PW 050 Writing Skills.

For more details, see First Semester Curriculum, page 49.

### Traditional Studies: 14 Credits Required for Degree/Diploma

CM 041 & 042	Trad Harmony/Comp 1 & 2		2	2						
CP 041 & 043	Trad Counterpoint 1 & 2		2	2						
HM 051 & 053	History of Music 1 & 2					2	2			
PS 401 & 402	Conducting 1 & 2				1	1				

### Instrumental Instruction: 8 Credits for Degree/Diploma

		2	2	2	2					
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### Ensemble/Lab: 4 Credits Required for Degree/Diploma

		1	1	1	1					
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### General Education: 30 Credits Required for Degree

GE 011 & 012	English Composition/Literature	3		3						
GE 151 & 152	History of Art 1 & 2								3	3
GE 161 & 162	History of Western Civ 1 & 2					3	3			
	Physical Science Selection								3	
	Social Science Selection									3
	General Education Electives							3	3	

General Electives: 12 Credits Required for Degree/18 Credits Required for Diploma

Total Required Credits: 120 Credits for Degree/96 Credits for Diploma

**Bold:** Degree requirements only

## Jazz Composition

The student majoring in Jazz Composition will develop the creative application of the basic musical elements of melody, harmony, and rhythm in the contexts and practices associated with jazz music. Theoretical and compositional study will emphasize the development of contrapuntal skills, melodic and formal development, and techniques of instrumentation and orchestration. The student will demonstrate understanding of these skills and concepts with the completion of a portfolio of jazz compositions for ensembles of varying sizes and types, together with recordings that include public performances of selected pieces. Through the study of acknowledged masters of jazz composition, as well as by attendance at many clinics and concerts, the student will develop aesthetic vision and the critical ability to recognize and discuss quality elements in jazz composition. Interpersonal and situational skills will be developed as the student works with musicians and fellow composers, rehearsing and conducting public performances, and also through work with other students on their projects and concerts. The Jazz Composition major will develop sufficient skills to pursue a professional career as a jazz writer, working among colleagues in one of the many cooperative groups dedicated to the production and performance of new music, contributing to the repertoire of established jazz artists as composer and/or arranger, or to gain entry to graduate programs in jazz studies in preparation for a career as an instructor and scholar in the field of jazz theory, composition, and improvisation.

### Jazz Composition Concentrate

30 Credits Required for Degree/Diploma

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
AR 012	Arranging 2				2					
AR 101	Chord Scale Voicings for Arranging					2				
AR 128	Survey of Jazz Comp and Arranging				2					
IS 111 & 112	Basic Keyboard 1 & 2				2	2				
CM 071 & 072	Jazz Composition 1 & 2						2	2		
CP 051 & 053	Jazz Counterpoint 1 & 2						2	2		
AR 301	Big Band Arranging/Score Analysis						2			
HR 018	Reharm Technology/Modal Harmony						2			
CW 204	Music Copying: By Hand							2		
	Directed Study									2
	Approved Specified Elective*								2	2

\*Approved Specified Electives (select from the following):

AN 107, AR 140, CW 205, AR 328, AR 507, AR 510, CM 134, CM 140, CM 310, CM 401, CM 403, HR 301, HR 304, PW 010, PW 900.

### Core Music: 22 Credits Required for Degree/Diploma

AR 011	Arranging 1 *	*	2							
HR 011 - 014	Harmony 1 - 4	2	2	2	2					
ET 011 - 014	Ear Training 1 - 4	3	3	2	2					
MT 010	Introduction to Music Technology	2								

\*Students who receive a qualifying score on the music placement test will be enrolled in

AR 011 Arranging 1 or higher in their first semester. Others will be enrolled in PW 050 Writing Skills.

For more details, see First Semester Curriculum, page 49.

### Traditional Studies: 14 Credits Required for Degree/2 Credits Required for Diploma

CM 041 & 042	Traditional Harmony/Comp 1 & 2							2	2	
CP 041 & 043	Traditional Counterpoint 1 & 2							2	2	
HM 051 & 053	History of Music 1 & 2								2	2
PS 401 & 402	Conducting 1 & 2								1	1

Instrumental Instruction: 8 Credits for Degree/Diploma

	2	2	2	2						
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Ensemble/Lab: 4 Credits Required for Degree/Diploma

	1	1	1	1						
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### General Education: 30 Credits Required for Degree

GE 011 & 012	English Composition/Literature	3	3							
GE 151 & 152	History of Art 1 & 2								3	3
GE 161 & 162	History of Western Civ 1 & 2			3	3					
	Physical Science Selection								3	
	Social Science Selection									3
	General Education Electives						3	3		

General Electives: 12 Credits Required for Degree/30 Credits Required for Diploma

Total Required Credits: 120 Credits for Degree/96 Credits for Diploma

**Bold: Degree requirements only**

## Music Business/Management

The student majoring in Music Business/Management will learn the skills, concepts, and methodologies necessary to manage the legal, financial, artistic, and ethical issues that face the contemporary music business professional. The student may choose one of three available tracks within the major: self-directed or entrepreneurial activity; merchandising of products of creative endeavors; or management in corporate environments. The student will demonstrate functional mastery of necessary skills and concepts by completing a final project, a capstone experience with portfolio documentation, depending upon the major track chosen. This experience will be either an industry internship experience, leadership participation in an ongoing college model music industry project, or both. The student will develop a critical understanding of criteria of quality work in music business and management environments by means of course work in business leadership and ethics, by the extensive use of case studies in all courses, and by exposure to guest lecturers. Work on the capstone project will focus on applying these criteria to simulated and actual work environments. The student will be able to work effectively with others in groupings typically found in music business environments by means of participation in group projects and critiques of case studies, and divided class activities. Through topical analysis assignments the student will develop sufficient resources to enable him/her to cope with and adjust to career-long changes in music business and management environments. (Degree only; diploma enrollment requires department approval.)

### Music Business/Management Concentrate

30 Credits Required for Degree

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
MB 201	Principles of Business Management			2						
MB 211	Legal Aspects of the Music Industry			2						
MB 225	International Economics and Finance				3					
MB 255	Computer Applic in the Music Bus				2					
MB 275	Princ of Finance Accounting					2				
MB 301	Business Leadership and Ethics					2				
MB 351	Data Management and Statistics						2			
MB 401	International Marketing								3	
MB 461	Senior Practicum 1**								1	
MB 461	Senior Practicum 2**									1
MB 900	Internship**									2
	Choose one track									
	Management:									
MB 331	International Industry Operations: Record Companies						2			
MB 335	International Industry Operations: Music Publishing							2		
	Approved Specified Electives*							2	2	2
	Merchandising:									
MB 337	International Merchandising and Sales						2			
MB 339	Music Technology in the Marketplace							2		
	Approved Specified Electives*							2	2	2
	Entrepreneurial:									
PM 201	Entrepreneurship						2			
MP 147	Business of Music Production							2		
	Approved Specified Electives*							2	2	2

\*Approved Specified Electives (select from the following):

All track courses listed above, GE 123, GE 401, MB 375, MB 391, MP 405, MB 287, MB 345.

\*\* Either the MB 461/463 sequence or MB 900 is required; however, students in the Merchandising Track must take MB 900. If more than 2 credits are taken under this requirement, the additional credits counts as ASEs.

### Core Music: 22 Credits Required for Degree

AR 011	Arranging 1 *	*	2							
HR 011 - 014	Harmony 1 - 4	2	2	2	2					
ET 011 & 012	Ear Training 1 & 2	3	3							
ET 013 & 014	Ear Training 3 & 4 or									
ET 031 & 032	Solfege 1 & 2			2	2					
MT 010	Introduction to Music Technology	2								

\*Students who receive a qualifying score on the music placement test will be enrolled in AR 011 Arranging 1 or higher in their first semester. Others will be enrolled in PW 050 Writing Skills. For more details, see First Semester Curriculum, page 49.

### Traditional Studies: 14 Credits Required for Degree

CM 041 & 042	Trad Harmony/Comp 1 & 2		2	2						
CP 041 & 043	Trad Counterpoint 1 & 2		2	2						
HM 051 & 053	History of Music 1 & 2								2	2
PS 401 & 402	Conducting 1 & 2								1	1

### Instrumental Instruction: 8 Credits Required for Degree

		2	2	2	2					
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### Ensemble/Lab: 4 Credits Required for Degree

		1	1	1	1					
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### General Education: 30 Credits Required for Degree

GE 011 & 012	English Composition/Literature	3	3							
GE 151 & 152	History of Art 1 & 2								3	3
GE 161 & 162	History of Western Civ 1 & 2					3	3			
	Physical Science Selection						3			
	Social Science Selection							3		
	General Education Electives					3				3

General Electives: 12 Credits Required for Degree

Total Required Credits: 120 Credits for Degree



## Music Education

The student majoring in Music Education will develop skills, concepts, and methodologies in the following areas; music, including music theory and composition, musicianship, history, arranging, orchestration, improvisation, and conducting; solo performance techniques acquired through private instrumental or vocal study, vocal and instrumental techniques, pedagogy and literature related to solo and ensemble performance; and the relationship of music to other fields of knowledge. The student will demonstrate these competencies through an actual field experience, a student teaching practicum of one semester in a public school environment. The student will work under a cooperating teacher and a college supervisor, and will be evaluated against the standards for teaching certification as prescribed by the Massachusetts State Department of Education. Through study and interaction with instructors and supervisors, the student will develop an aesthetic vision of excellence in teaching which will enable him/her to analyze and think critically about teaching and learning, and in turn to foster students' creative and analytical skills, design various evaluative procedures, and use the results of these procedures to assess the effectiveness of instruction. The student will develop the ability to work effectively in groups through collaborative interaction with peers, students, and instructors, and to communicate clearly, understandably, and appropriately with teachers, students, and parents. The field of music education is a constantly changing one, and the student will develop sufficient content, theoretical, and pedagogical skills so as to be able to cope with and readily adapt to changes in the field due to discoveries of ongoing research in learning, as well as social, economic, and cultural changes. (Degree only.)

### Music Education Concentrate

#### 46 Credits Required for Degree

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
IS 215	Clarinet Class			1						
IS 101 & 102	Keyboard 1 & 2 - Music Education		1	1						
IS 245	Trumpet Class			1						
ME 101	Elementary Class Methods				3					
IS 103 & 104	Keyboard 3 & 4 - Music Education				1	1				
PS 407 & 408	Conducting 1 & 2 - Music Education				2	2				
ME 111	Secondary Class Methods					3				
IS	Instrumental Instruction					2	2			
ME 121 & 122	Vocal Meth/Mat 1 & 2					1	1			
EN 603 or 470	Mus Ed Concert Choir or College Singers or Concert Choir						1			
ME 135 or EN 201	Survey of Instrumental Literature or Concert Band						1			
PS 423 or 424	Instr or Vocal Rehearsal Tech						2			
ME 190	Computer Apps for Music Education								2	
PS 219	Recital Class								1	
ME 133	Instrumental Methods/Materials								1	
ME 202	Prepract Apprenticeship/Seminar								1	
ME 254/256 or 250 or 252	Practice Teaching/Seminar									6
	Approved Specified Electives*						5	2		

\*Approved Specified Electives (select from the following): AR 012, AR 316, AR 513, AR 514, GE 123, IS 205, IS 235, IS 246, IS 251, IS 261, IS 276, ME 131, ME 141, ME 143, PS 301.

#### Core Music: 22 Credits Required for Degree

AR 011	Arranging 1 *		*	2						
HR 011 - 014	Harmony 1 - 4		2	2	2	2				
ET 011 & 012	Ear Training 1 & 2		3	3						
ET 031 & 032	Solfège 1 & 2				2	2				
MT 010	Introduction to Music Technology		2							

\*Students who receive a qualifying score on the music placement test will be enrolled in AR 011 Arranging 1 or higher in their first semester. Others will be enrolled in PW 050 Writing Skills. For more details, see First Semester Curriculum, page 49.

#### Traditional Studies: 12 Credits Required for Degree

CM 041 & 042	Trad Harmony/Comp 1 & 2			2	2					
CP 041 & 043	Trad Counterpoint 1 & 2			2	2					
HM 051 & 053	History of Music 1 & 2						2	2		

#### Ensemble/Lab: 8 Credits Required for Degree

			2	2	2	2				
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#### Ensemble/Lab: 4 Credits Required for Degree

			1	1	1	1				
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#### General Education: 30 Credits Required for Degree

GE 011 & 012	English Composition/Literature		3		3					
GE 151 & 152	History of Art 1 & 2						3	3		
GE 161 & 162	History of Western Civ 1 & 2				3	3				
GE	Physical Science Selection								3	
GE 501	General Psychology					3				
GE 504	Child Psychology						3			
GE 404	Philosophy of Education									3

**Total Required Credits: 123 for Degree**

## Music Production and Engineering

The student majoring in Music Production and Engineering will learn about the creation and production of recordings of music, and will learn how to successfully complete recording projects which are typical of those found in contemporary professional recording and production environments. The student's mastery of the discipline will be shown through the completion of recording and production projects of professional quality. Through classroom emphasis on artistic and professional excellence and exposure to resident and visiting professionals, the student will develop an informed and critical aesthetic vision. He or she will learn to define quality using both musical and technical criteria and to apply those criteria to his/her own work and to that of others. The student will learn to work effectively with others in the wide range of circumstances typically found in the recording and production professions through participation as engineer and producer on various projects, and by interacting effectively with musicians on these projects. The student will acquire sufficient knowledge of the principles and practices of engineering methodology and creative production techniques to permit him/her to adapt quickly and effectively to the rapidly changing technology and stylistic genres in the discipline over the years. The Music Production and Engineering graduate will be prepared to enter the contemporary music production field as an effective professional in a number of roles. It should be noted that admission to the Music Production and Engineering major is competitive and is based on musicianship, prior academic record, and aptitude. Students apply for acceptance to this major after their first or second semester at Berklee. Applicants indicating preference for this major will be sent detailed information by the Office of Admissions.

### Music Production and Engineering Concentrate

30 Credits Required for Degree/Diploma

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
MT 101	Principles of Audio Technology				2					
MT 111	Production Analysis Lab				1					
MP 147	Business of Music Production				2					
MT 301	MIDI Systems for Music Tech				2					
MT 201	Principles of Audio Technology 2					3				
MT 280	Mix Techniques Lab					2				
MT 121	Programmable Synthesis						2			
MP 218	Creative Production Tech						2			
MP 240	Multitrack Recording Techniques							2		
MP 220	Music Production for Records							2		
MP 221 or 223	Music Production (choose one; second may be used as Approved Specified Elective)									2
MP 261	Advanced Production Projects									2
	Approved Specified Elective*						2	2	2	

\*Approved Specified Electives (select from the following):

MP 201, MP 222, MP 281, MP 305, MP 307, MP 313, MP 319, MP 325, MP 375, MP 401, MP405, MS 113, MS 132, MS 139, MS 221, MT 401, MT 900.

### Core Music: 22 Credits Required for Degree/Diploma

AR 011	Arranging 1 *		*	2						
HR 011 - 014	Harmony 1 - 4		2	2	2	2				
ET 011 & 012	Ear Training 1 & 2		3	3						
ET 013 & 014	Ear Training 3 & 4 or									
ET 031 & 032	Solfege 1 & 2				2	2				
MT 010	Introduction to Music Technology		2							

\*Students who receive a qualifying score on the music placement test will be enrolled in

AR 011 Arranging 1 or higher in their first semester. Others will be enrolled in PW 050 Writing Skills.

For more details, see First Semester Curriculum, page 49.

### Traditional Studies: 14 Credits Required for Degree/0 Credits Required for Diploma

CM 041 & 042	Trad Harmony/Comp 1 & 2					2	2			
CP 041 & 043	Trad Counterpoint 1 & 2					2	2			
HM 051 & 053	History of Music 1 & 2						2	2		
PS 401 & 402	Conducting 1 & 2							1	1	

Instrumental Instruction: 8 Credits for Degree/Diploma		2	2	2	2					
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Ensemble/Lab: 4 Credits Required for Degree/Diploma		1	1	1	1					
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### General Education: 30 Credits Required for Degree/3 Credits Required for Diploma

GE 011 & 012	English Composition/Literature		3	3						
GE 151 & 152	History of Art 1 & 2							3	3	
GE 161 & 162	History of Western Civ 1 & 2						3	3		
GE 308 or GE 315	Acoustics			3						
	Social Science Selection									3
	General Education Electives								3	3

### General Electives: 12 Credits Required for Degree/29 Credits Required for Diploma

Total Required Credits: 120 Credits for Degree/96 Credits for Diploma

**Bold:** Degree requirements only

## Music Synthesis

The student majoring in Music Synthesis will master a wide range of contemporary synthesis and production tools and systems, and learn the principles embodied in these systems. The student's mastery of the discipline will be demonstrated in at least one of four available specializations. In the performance specialization, the student will prepare and perform a major recital. In the sound design specialization, the student will create and present a library of original synthesized sounds generated by self-designed "instruments" and algorithms. In the production specialization, the student will present a recorded portfolio of original compositions and orchestrations created with the aid of synthesized sound. In the multimedia specialization, the student will integrate sonic, visual, and interactive elements to form material suitable for CD-ROM production, live mixed-media presentations, or stand-alone software applications. Through classroom emphasis on artistic and professional excellence in synthesized composition and sound, and interaction with instructors and visiting artists, the student will develop an informed and critical aesthetic vision. In this major there is instructional emphasis on innovation after imitation and on using technological tools to create an individual "voice." The student will learn to work effectively and with others through the preparation and presentation of various projects, both as leader and as assistant. After learning fundamental concepts of music synthesis, the student will be prepared to transfer this learning to evolving systems in this active and changing field. An active professional faculty, as well as numerous industry-, artistic-, and academic-oriented guest lecturers offer many opportunities for entrance to further study, and contacts and information on careers.

### Music Synthesis Concentrate

30 Credits Required for Degree/Diploma

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
MT 101	Principles of Audio Technology 1			2						
MT 111	Production Analysis Lab			1						
MT 301	MIDI Systems for Music Technology			2						
MT 201	Principles of Audio Technology 2				3					
MT 121	Programmable Synthesis			2						
MT 280	Mix Techniques Lab					2				
MS 132	Advanced Synthesis Systems					2				
MS 221	Advanced Programmable Synthesis					2				
Concentrate Electives – 8 credits required; select from										
MS 105, MS 107, MS 113, MS 125, MS 126, MS 127,								2	2	
MS 135, MS 138, MS 139, MS 140, MS 226, EN 136, EN 137								2	2	
MS 201	Advanced Projects in Synthesis									2
	Approved Specified Electives*								2	2

\*Approved Specified Electives (select from the following):

Any concentrate elective listed above not taken for concentrate credit, FS 091, FS 117, MP 010, MP 327, MS 011 (not available to those who have already taken MS 010), MT 401, MT 900.

### Core Music: 22 Credits Required for Degree/Diploma

AR 011	Arranging 1 *		*	2						
HR 011 - 014	Harmony 1 - 4	2	2	2	2					
ET 011 - 014	Ear Training 1 - 4	3	3	2	2					
MT 010	Introduction to Music Technology	2								

\*Students who receive a qualifying score on the music placement test will be enrolled in

AR 011 Arranging 1 or higher in their first semester. Others will be enrolled in PW 050 Writing Skills.

For more details, see First Semester Curriculum, page 49.

### Traditional Studies: 14 Credits Required for Degree/0 Credits Required for Diploma

CM 041 & 042	Traditional Harmony/Comp 1 & 2					2	2			
CP 041 & 043	Traditional Counterpoint 1 & 2					2	2			
HM 051 & 053	History of Music 1 & 2							2	2	
PS 401 & 402	Conducting 1 & 2								1	1

Instrumental Instruction: 8 Credits for Degree/Diploma

	2	2	2	2						
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Ensemble/Lab: 4 Credits Required for Degree/Diploma

	1	1	1	1						
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### General Education: 30 Credits Required for Degree

GE 011 & 012	English Composition/Literature	3	3							
GE 151 & 152	History of Art 1 & 2						3	3		
GE 161 & 162	History of Western Civ 1 & 2						3	3		
GE 308 or GE 315	Acoustics		3							
	Social Science Selection									3
	General Education Electives								3	3

General Electives: 12 Credits Required for Degree/29 Credits Required for Diploma

Total Required Credits: 120 Credits for Degree/96 Credits for Diploma

**Bold:** Degree requirements only

## Music Therapy

The student majoring in Music Therapy will learn skills necessary to practice as a professional music therapist. These include a foundation in music theory, history, composition, arranging, keyboard, guitar, voice, improvisation, and conducting, as well as clinical skills including principles of therapy and exceptionality as well as the therapeutic relationship. After course work is completed, the student will engage in a six-month clinical internship at an approved site, and will be evaluated on the skills and competencies listed above. Internship is a requirement for national certification as Registered Music Therapist (RMT) and prerequisite for Board Certification. The student will learn to apply critical problem-solving techniques in developing music therapy interventions for a wide variety of clients and patients. Competencies as a music therapist involve client assessment, implementation of music therapy strategies, evaluation, documentation, termination and discharge planning, and interdisciplinary team work. The student will become familiar with the professional work environment through a series of visiting internships or practica, in which the concepts and strategies learned in the classroom are applied to clinical music therapy work with individuals in community settings, including schools, hospitals, nursing facilities, and other agencies serving people of diverse needs. The student will be prepared to adapt to the needs of a quickly changing health care environment and mental health network, and will learn how to develop a music therapy practice, administer programs, and devise treatment programs in a team approach. The Music Therapy major will learn and interpret codes of ethical practice standards in the music therapy profession while actually using them in clinical practica and internship settings. (Degree only; diploma enrollment requires department approval.)

## Music Therapy Concentrate

46 Credits Required for Degree (including Internship)

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
TH 201	Introduction to International Music Therapy				3					
TH 221	Music in Special Education					2				
TH 222	Music Therapy Practicum 1: Special Education					2				
TH 311	Psychology of Music						2			
TH 312	Music Therapy Practicum 2: Clinical Application						2			
TH 331	Research in Music Therapy							2		
TH 332	Music Therapy Practicum 3: Research							2		
TH 411	Music in Psychotherapy								2	
TH 412	Music Therapy Practicum 4: Adults								2	
TH 431	Creative Arts Therapy Applications									2
TH 432	Music Therapy Practicum 5: Clinical Application									2
TH 900	Music Therapy Internship (2 credits postcourse work)									
GE 308	Principles of Acoustics of Music							3		
GE	Abnormal Psychology									3
GE	Exceptional Children						3			
MT	Technology for Music Therapists						2			
	Approved Specified Electives*		2							2

\*Approved Specified Electives (select from the following):

SW 120, SW 125, HM 231, HM 235, ME 141, PM 201, MB 101, ME 180.

### Instrumental Classes (or waive with private instruction)

IS	Course Title	1	2	3	4	5	6	7	8
IS	Guitar Class 1 & 2				1	1			
IS 251	Percussion						1		
IS	Voice Class (new)						1		
IS 101, 102	Keyboard Class 1 & 2 (MEd)		1	1					

### Core Music: 22 Credits Required for Degree

AR 011	HR 011 - 014	ET 011 & 012	ET 031 & 032	MT 010	1	2	3	4	5	6	7	8
AR 011	Arranging 1 *				*	2						
HR 011 - 014	Harmony 1 - 4				2	2	2	2				
ET 011 & 012	Ear Training 1 & 2				3	3						
ET 031 & 032	Solfege 1 & 2						2	2				
MT 010	Introduction to Music Technology				2							

\*Students who receive a qualifying score on the music placement test will be enrolled in

AR 011 Arranging 1 or higher in their first semester. Others will be enrolled in PW 050 Writing Skills.

For more details, see First Semester Curriculum, page 49.

### Traditional Studies: 14 Credits Required for Degree

CM 041 & 042	CP 041 & 043	HM 051 & 053	PS 407 or 408	1	2	3	4	5	6	7	8
CM 041 & 042	Trad Harmony/Comp 1 & 2					2	2				
CP 041 & 043	Trad Counterpoint 1 & 2					2	2				
HM 051 & 053	History of Music 1 & 2							2	2		
PS 407 or 408	Conducting (ME) 1 or 2										2

### Private Instruction: 8 Credits Required for Degree

1	2	3	4	5	6	7	8
2	2	2	2				

### Ensemble Lab: 4 Credits Required for Degree

1	2	3	4	5	6	7	8
1	1	1	1				

### General Education: 30 Credits Required for Degree

GE 011 & 012	GE 151 & 152	GE 161 & 162	GE 501	GE 321	1	2	3	4	5	6	7	8
GE 011 & 012	English Comp./Literature				3	3						
GE 151 & 152	History of Art 1 & 2									3	3	
GE 161 & 162	History of Western Civ. 1 & 2						3	3				
GE 501	General Psychology							3				
GE 321	Health and Human Physiology										3	
	Social Science Selections						3					3

Total Required Credits: 122 Credits and 2 Credits (Internship post course work) for Degree

Total Required Credits: 124 for Degree

## Performance

The student majoring in Performance will learn skills, concepts, and methodology sufficient to demonstrate a level of proficiency on his/her principal instrument which is typical of that generally required in professional performance. This is achieved through private lessons which include proficiency-based final exams, instrumental or vocal labs, and performance studies classes. To demonstrate mastery of these skills, the student will complete a performance portfolio (including a senior recital) which typifies current professional performance standards. This is supported by four "recital preparation" lessons, the jury, and extracurricular and cocurricular concert performances. Performance majors will attend recital classes, and take specialized courses in ear training and harmonic applications designed to develop improvisational skills; they also will have the opportunity to audit classes given by visiting master performers. Through these activities and interaction, the student will develop an aesthetic and critical understanding of the meaning of quality performance, and will be able both to define quality using both technical and interpretive musical criteria, and to apply those criteria to his/her own work and to that of others. The student will be able to work effectively with others in situations typically found in the professional performance field. Each Performance major will participate in ensembles and public performances in college recital halls. Additional activities available through the ensemble program may include recording sessions and on- and off-campus concerts, festivals, and tours. The student will have developed a sufficient theoretical conceptual and philosophical background in the area of musical performance to be able to cope with and adjust to changes in the professional music environment.

### Performance Concentrate

30 Credits Required for Degree/Diploma

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
ET 061 - 077	Performance Ear Training 1 & 2 (specific course pair depends on principal instrument)				1	1				
HR 021	Harmonic Considerations in Improv						2			
HM	Approved Styles Survey*								2	
PI	Instrumental Instruction						2	2	2	2
RP	Recital Preparation						2	2	2	2
IL 575	Rec Workshop for Perf Majors						0.5			
	Ensemble						1.5	2	2	2

\*Approved Styles Survey Course (one of the following according to specific principal instrument):

Alto Sax HM 113	Tenor Sax: HM 204	Piano: HM 213	Flute: HM 222
Trumpet: HM 116	Trombone: HM 207	Drums: HM 216	Strings: HM 225
Guitar: HM 201	Bass: HM 210	Voice: HM 219	

### Core Music: 22 Credits Required for Degree/Diploma

Course Number	Course Title	*	2							
AR 011	Arranging 1 *									
HR 011 - 014	Harmony 1 - 4	2	2	2	2					
ET 011 - 014	Ear Training 1 - 4	3	3	2	2					
MT 010	Introduction to Music Technology	2								

\*Students who receive a qualifying score on the music placement test will be enrolled in

AR 011 Arranging 1 or higher in their first semester. Others will be enrolled in PW 050 Writing Skills.

For more details, see First Semester Curriculum, page 49.

### Traditional Studies: 14 Credits Required for Degree/0 Credits Required for Diploma

CM 041 & 042	Traditional Harmony/Comp 1 & 2			2	2					
CP 041 & 043	Traditional Counterpoint 1 & 2			2	2					
HM 051 & 053	History of Music 1 & 2			2	2					
PS 401 & 402	Conducting 1 & 2							1	1	

Instrumental Instruction: 8 Credits for Degree/Diploma	2	2	2	2						
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Ensemble/Lab: 4 Credits Required for Degree/Diploma	1	1	1	1						
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### General Education: 30 Credits Required for Degree

GE 011 & 012	English Composition/Literature	3	3							
GE 151 & 152	History of Art 1 & 2								3	3
GE 161 & 162	History of Western Civ 1 & 2						3	3		
	Physical Science Selection							3		
	Social Science Selection								3	
	General Education Electives						3			3

General Electives: 12 Credits Required for Degree/32 Credits Required for Diploma

Total Required Credits: 120 Credits for Degree/96 Credits for Diploma

**Bold: Degree requirements only**

**Professional Music**

The student majoring in Professional Music will, upon declaration of the major, enter into an advising relationship with departmental staff resulting in the designation of an area of concentration for major study, and an individual educational plan for course work leading to mastery in that area. Through this course work, the student will learn the skills, concepts, and methodologies necessary to develop proficiency in the designated area of concentration which is typical of that found in the professional music industry. The student will complete a major final project in the designated area of concentration whose content and/or enactment is equal in quality and extent to the demands of the current professional music environment. Interacting with instructors, the student will develop an aesthetic and critical vision of quality work in the designated area of concentration, will be able to define quality using both general and musical criteria, and will be able to apply those criteria to his/her own work and to that of others. By working with teachers and other students on various projects, the student will learn to work effectively with others in groupings typically found in the context of the designed area of concentration within the professional music industry. The student will develop sufficient background and depth in the chosen area of concentration to enable him/her to cope with and adjust to changes in the professional music environment.

**Professional Music Concentrate**

30 Credits Required for Degree/Diploma

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
Designated Concentrate Courses*			2	2	2	2	2	2	2	2
Instrumental Instruction							2	2		
Ensemble/Lab							1	1		
PM 210	Music Career Planning Seminar								2	
PM 602	Final Project Seminar									2
Approved Specified Electives **							2	2	2	

\*Student Designated Concentrate Courses must be approved by the department chair or their designee. These courses should have direct relationship to the student's final project. The final project should have a direct relationship to the student's career goals as developed under advisement. Students interested in this major should contact the Professional Music chair as early in their study as possible so that their educational goals and concentrate requirements may be planned.

\*\*Approved Specified Electives:  
Choose three from MB 101, MB 211, PM 201, PM 220, PM 225, PW 010.

**Core Music: 22 Credits Required for Degree/Diploma**

AR 011	Arranging 1 *		*	2						
HR 011 - 014	Harmony 1 - 4		2	2	2	2				
ET 011 & 012	Ear Training 1 & 2		3	3						
ET 013 & 014	Ear Training 3 & 4 or									
ET 031 & 032	Solfege 1 & 2				2	2				
MT 010	Introduction to Music Technology		2							

\*Students who receive a qualifying score on the music placement test will be enrolled in AR 011 Arranging 1 or higher in their first semester. Others will be enrolled in PW 050 Writing Skills. For more details, see First Semester Curriculum, page 49.

**Traditional Studies: 14 Credits Required for Degree/0 Credits Required for Diploma**

CM 041 & 042	Trad Harmony/Comp 1 & 2				2	2				
CP 041 & 043	Trad Counterpoint 1 & 2				2	2				
HM 051 & 053	History of Music 1 & 2				2	2				
PS 401 & 402	Conducting 1 & 2								1	1

Instrumental Instruction: 8 Credits for Degree/Diploma

	2	2	2	2						
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Ensemble/Lab: 4 Credits Required for Degree/Diploma

	1	1	1	1						
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**General Education: 30 Credits Required for Degree**

GE 011 & 012	English Composition/Literature	3	3							
GE 151 & 152	History of Art 1 & 2								3	3
GE 161 & 162	History of Western Civ 1 & 2						3	3		
	Physical Science Selection								3	
	Social Science Selection									3
	General Education Electives						3	3		

General Electives: 12 Credits Required for Degree/32 Credits Required for Diploma  
Total Required Credits: 120 Credits for Degree/96 Credits for Diploma

**Bold: Degree requirements only**

## Songwriting

The student majoring in Songwriting will develop skills in melody, harmony, and arranging designed to develop creative approaches to musical composition, lyric writing, and an individual writing style. Students interested in becoming singer/songwriters will choose a curriculum which focuses on both songwriting and performance, culminating in a portfolio and a recital of original songs. Students interested in writing songs for artists other than themselves will have the option of taking more arranging courses and will learn studio and MIDI demo production techniques. To demonstrate mastery of these skills and concepts, the student will complete a portfolio of several songs which typify various current practices of contemporary songwriters. The portfolio will include lead sheets, lyric sheets, and demonstration recordings of each of the songs, equivalent in production quality to those typically presented to music publishers, record producers, and record companies by professional songwriters. Through the study of acknowledged masterpieces of the songwriter's art, the student will develop the critical skills necessary to recognize and discuss quality elements in musical and lyric structure. Interpersonal and situational skills will develop through the many collaborative situations that exist in the professional environment, cowriting songs both as composer and as lyricist, working with vocalists and instrumentalists in the production of demo recordings and working with engineers, talent, and producers in the studio environment. The Songwriting major will have sufficient skills and knowledge to work in the music industry as songwriter, lyricist, singer/songwriter, arranger, and/or demo/MIDI production worker, and will have a sufficient background in stylistic breadth, analysis, and understanding of permanent musical values to work in a variety of situations, environments, and changing stylistic, artistic, and production demands.

### Songwriting Concentrate

30 Credits Required for Degree/Diploma

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
IS 111 & 112	Basic Keyboard 1 & 2				2	2				
AR 012	Arranging 2					2				
SW 125 & 126	Songwriting 1 & 2				2	2				
SW 120 & 121	Lyric Writing 1 & 2				2	2				
SW 100	Survey of Popular Song Styles					2				
CW 121	Writing for Live Performance					2				
PW 010	Technology Tools for the Writer						2			
SW 135	Song Demo Production Tech							2		
SW 127	Advanced Songwriting							2		
SW 150	The Business of Songwriting							2		
SW 601	Directed Study in Songwriting									2
	Approved Specified Electives*								2	

\*Approved Specified Electives (select from the following):

SW 060, SW 122, SW 129, SW 133, AR 101, CW 110, CW 118, CW 122, CW 204, CW 205, CM 045, EN 351, EN 356, EN 357, EN 358, EN 470, EN 485, ET 101, ET 111, ET 137, FS 091, GE 018, HR 110, MP 010, PS 234, PS 250, PS 255, PS 270, PS 405, PW 900.

### Core Music: 22 Credits Required for Degree/Diploma

AR 011	Arranging 1 *	*	2							
HR 011 - 014	Harmony 1 - 4	2	2	2	2					
ET 011 - 014	Ear Training 1 - 4	3	3	2	2					
MT 010	Introduction to Music Technology	2								

\*Students who receive a qualifying score on the music placement test will be enrolled in

AR 011 Arranging 1 or higher in their first semester. Others will be enrolled in PW 050 Writing Skills.

For more details, see First Semester Curriculum, page 49.

### Traditional Studies: 14 Credits Required for Degree/0 Credits Required for Diploma

CM 041 & 042	Trad Harmony/Comp 1 & 2		2	2						
CP 041 & 043	Trad Counterpoint 1 & 2		2	2						
HM 051 & 053	History of Music 1 & 2							2	2	
PS 401 & 402	Conducting 1 & 2						1	1		

Instrumental Instruction: 8 Credits for Degree/Diploma

	2	2	2	2						
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Ensemble/Lab: 4 Credits Required for Degree/Diploma

	1	1	1	1						
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### General Education: 30 Credits Required for Degree

GE 011 & 012	English Composition/Literature	3	3							
GE 151 & 152	History of Art 1 & 2						3	3		
GE 161 & 162	History of Western Civ 1 & 2					3	3			
	Physical Science Selection		3							
	Social Science Selection									3
	General Education Electives								3	3

General Electives: 12 Credits Required for Degree/32 Credits Required for Diploma

Total Required Credits: 120 Credits for Degree/96 Credits for Diploma

**Bold: Degree requirements only**

# Course Descriptions

## Analysis

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**AN 104** 2 credits  
**The Music of Miles Davis** Prerequisite: None  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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

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**AN 105** 2 credits  
**The Music of Duke Ellington** Prerequisite: CW 110 or AR 301  
Course Chair: K. Pullig  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A chronological investigation of the music of Duke Ellington and the development of the Ellington Orchestra. Through listening and score analysis, students will become familiar with various techniques associated with Ellington's unique approach to composition, arranging, and orchestration.

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**AN 107** 2 credits  
**The Music of Charles Mingus** Prerequisite: HR 014  
Course Chair: K. Pullig  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**AN 108** 2 credits  
**The Music of Wayne Shorter** Prerequisite: None  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Fall

An historic and stylistic overview of the compositions and improvisations of Wayne Shorter covering the period from the late 1950s to the present. Basis of study will include solo transcriptions, scores, videos, and extensive listening. Also covered will be Shorter's extra-musical interests, including art and sci-fi movies, and their influence on and integration into his music. The student will transcribe solos and analyze compositions, and perform or present them in class.

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**AN 109** 2 credits  
**The Music of the Yellowjackets** Prerequisite: HR 014  
Course Chair: B. London  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A study of the music of this popular jazz fusion ensemble. Students will analyze original manuscripts and transcribed scores to discover the variety of harmonic, melodic, and rhythmic concepts used that make the music unique, and will write tunes that demonstrate their understanding of these elements. Selected compositions will be performed by the Berklee Yellowjackets Ensemble (EN 135).

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**AN 110** 2 credits  
**Style Analysis of Classical and Romantic Music** Prerequisite: CM 042  
Course Chair: J. Jarrett  
Required of: CM Majors  
Electable by: All  
Offered: Spring, Summer, Fall

Analysis of representative works from the classic and romantic periods. Emphasis on compositional practice and stylistic distinction.



**AN 113** 2 credits  
**Style Analysis of Twentieth Century Music** Prerequisite: AN 110  
 Course Chair: J. Jarrett  
 Required of: CM Majors  
 Electable by: All  
 Offered: Spring, Fall

Study of music from the early twentieth century to the present. Examination of the development of mainstream serial, electronic, aleatoric, and experimental composition.

**AN 119** 2 credits  
**The Beethoven String Quartets** Prerequisite: CM 042  
 Course Chair: J. Jarrett  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

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.

**AN 128** 2 credits  
**Bartok's Chamber Music** Prerequisite: CM 042  
 Course Chair: J. Jarrett  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

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

**AN 131** 2 credits  
**Early Chamber Music of Arnold Schoenberg** Prerequisite: CM 042  
 Course Chair: J. Jarrett  
 Required of: None  
 Electable by: All  
 Offered: Summer, Fall

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.

**AN 137** 2 credits  
**Traditional Forms in the Twentieth Century I** Prerequisite: None  
 Course Chair: J. Jarrett  
 Required of: None  
 Electable by: All  
 Offered: Fall

A comprehensive survey of the forms which originated in the Renaissance, baroque, and classical periods, and their development and use by composers of the nineteenth and twentieth centuries. Isorhythm, ground bass, variation passage, and fugue are traced in detail from their earliest use to the twentieth century.

**AN 139** 2 credits  
**Traditional Forms in the Twentieth Century 2** Prerequisite: AN 137  
 Course Chair: J. Jarrett  
 Required of: None  
 Electable by: All  
 Offered: Spring

A continuation of the survey of forms. Sonata, rondo, simple ternary, and other forms are analyzed in detail and traced through the music of composers from the eighteenth century to the present day.

**AN 143** 2 credits  
**The Symphonies of Jean Sibelius** Prerequisite: CM 042 and CP 043  
 Course Chair: J. Jarrett  
 Required of: None  
 Electable by: All  
 Offered: Spring

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. In addition, concepts of orchestration will be discussed and analyzed in selected tone poems as well as the symphonies.

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**AN 146** 2 credits  
**Analysis of Sonata Forms** Prerequisite: AN 110  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Summer, Fall

A comparative, historical study of sonata forms from the baroque period to the present. Selective analysis of representative works by Scarlatti, Haydn, Beethoven, Brahms, Debussy, Scriabin, Schoenberg, Shostakovich, and Britten. Emphasis on historical development and evolution of the sonata form.

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**AN 150** 2 credits  
**Analysis of Contemporary Atonal Music** Prerequisite: CM 046 and CP 049  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Spring, Summer

A detailed exploration of representative atonal works from the twentieth century repertoire. The use of the integer model of pitch in analyzing atonal music. The use of the 12-tone set as "harmonic background"; "modulation" between 12-tone sets; hexachordal relationships; combinatoriality.

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**AN 154** 2 credits  
**Schenkerian Analysis of Tonal Music** Prerequisite: CM 042 and CP 043  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Summer, Fall

Application of the reductive analytical techniques developed by Heinrich Schenker to representative works from the eighteenth and nineteenth centuries. Exploration of relationships between design, tonal structure, and rhythm/metric structure.

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**AN 160** 2 credits  
**Seminal Composers of the Twentieth Century** Prerequisite: CM 042, CP 043, and HM 051  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Fall

An in-depth examination of composers whose work has proven of lasting importance, not only in and of itself, but also because of its influence on contemporary compositional styles. A different composer will be covered each semester; the current selection will be posted on student bulletin boards and in the Composition Department during preregistration and registration periods. Composers covered include Claude Debussy, Maurice Ravel, Paul Hindemith, Aaron Copland, Charles Ives, and music theater crossovers (including George Gershwin and Leonard Bernstein).

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**AN 161** 2 credits  
**The Music of Igor Stravinsky** Prerequisite: CM 042, CP 043, and HM 051  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Spring, Summer

An in-depth examination of representative works spanning Stravinsky's total creative output. Concentration on listening and analysis of representative works.

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**AN 175** 2 credits  
**Rhythmic Resources for Composition** Prerequisite: CM 042 and CP 043  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Development of approaches to internalizing musical rhythm through listening, movement, improvisation, analysis, and composition.

sition. Topics include speech and body rhythms related to music, nontraditional meters, rhythmic cycles, polyrhythm, and hemiola. Examination of the impact of music from cultures including eastern Europe, India, Indonesia, West Africa, as well as jazz, on twentieth-century composers including Bartok, Messiaen, Villa-Lobos, and Reich. Examination of cultural diversity and resources of the Boston community as a means of musical growth and enrichment.

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**AN 179** 2 credits  
**Rhythmic Analysis** Prerequisite: CM 041 and ET 013 or CM 041 and ET 031  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Spring

Aspects of rhythmic structure in musical analysis and composition of various architectonic levels. Analytical procedures of Grosvenor Cooper and Leonard Meyer. Application of these analytic techniques to the music of a variety of composers, including Haydn, Beethoven, Stravinsky, Joplin, Ellington, and Lennon/McCartney.

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**AN 180** 2 credits  
**The Music of J.S. Bach** Prerequisite: CM 042 and CP 043 and HM 051  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Summer, Fall

A study of the aesthetic and compositional bases of representative works of J.S. Bach placing the music in a cultural, biographical, and musicological context. Through lecture, listening, analysis, and discussion, the student will consider the distinctions, as well as the continuities, between the practical composer of weekly cantatas and the abstractionist composer of the Art of the Fugue.

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**AN 200** 2 credits  
**Classic Rock Guitar Players** Prerequisite: None  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Fall

An in-depth look at some of rock's most influential guitar players. Through the use of videos, transcriptions, and recordings, along with teacher's demonstrations, the importance of their contributions and innovations will be discussed. Some of the players to be discussed are Jimi Hendrix, B.B. King, Eric Clapton, and Steve Lukather. Students will receive transcriptions, as well as a clear understanding of the development of rock guitar playing.

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**AN 210** 2 credits  
**Analysis of Progressive Rock Music** Prerequisite: HR 013  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Analysis of progressive rock music from 1967 to the present. The influence of compositional and orchestral techniques and use of acoustic instrumentation. The fusion of standard rock styles and classical music forms, including opera (*Tommy*, *Jesus Christ Superstar*, *Wings of Man*). Analysis of rhythmic and harmonic devices. Groups to be discussed will include Yes, Genesis, Pink Floyd, King Crimson, Kansas, and Emerson, Lake, and Palmer.

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**AN 215** 2 credits  
**Contemporary Electric Bass Styles** Prerequisite: Completion of Proficiency Level 1  
Course Chair: J. Beard  
Required of: None  
Electable by: Bass Principals  
Offered: Spring, Summer, Fall

A study of the evolution of contemporary pop/rock electric bass playing and its implications for the aspiring professional bassist today. Detailed analysis of bass parts using selected recordings from the sixties to the present. Among players studied are James Jamerson, Chuck Rainey, Duck Dunn, Louis Johnson, Anthony Jackson, Lee Sklar, Will Lee, and Marcus Miller.

## Arranging and Writing

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**AR 011** 2 credits  
**Arranging I** Prerequisite: PW050 or satisfactory placement score; prior or concurrent enrollment in HR 012  
Course Chair: J. Kennedy  
Required of: All  
Electable by: All  
Offered: Spring, Summer, Fall

A study of the musical concepts of melody, rhythm, harmony, and form as applied to the principles and techniques of writing and arranging for the rhythm section (drums, bass, guitar, keyboards, basic percussion) and a lead-line for a solo instrument, two horns (trumpet plus alto or tenor saxophone), or voice. Focus on the conceptual process of combining individual components to create a musically satisfying arrangement. Exploration of the use and integration of MIDI technology and sequencing as they relate to rhythm section and lead-line writing. Study of various contemporary musical styles and musical concepts that comprise them, including writing from the

“bottom up” (groove-driven) and “top down” (working with a melody in a lead instrument or voice). Writing assignments will incorporate combinations of acoustic, electronic, and MIDI instruments.

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**AR 012** 2 credits  
**Arranging 2** Prerequisite: CW 011 and prior or concurrent enrollment in HR013  
Course Chair: J. Kennedy  
Required of: CW, JC, SW Majors  
Electable by: All  
Offered: Spring, Summer, Fall

Thorough study of the properties of trumpet, alto saxophone, tenor saxophone, trombone, and baritone saxophone. Soli and background writing for two-, three-, four-, and five-part combinations of these instruments, utilizing standard and spread voicings. Approach techniques. Melodic embellishment. Guide tone backgrounds.

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**AR 101** 2 credits  
**Chord Scale Voicings for Arranging** Prerequisite: CW 012 and HR 013  
Course Chair: K. Pullig  
Required of: CW, JC Majors  
Electable by: All  
Offered: Spring, Summer, Fall

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.

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**CW 110** 2 credits  
**Writing Techniques and Concepts for Large Ensemble** Prerequisite: CW 101 and HR 014  
Course Chair: J. Kennedy  
Required of: CW Majors  
Electable by: All  
Offered: Spring, Summer, Fall

An orchestration/arranging course which focuses on the techniques and concepts of writing for large ensemble. Content also includes the arranging process and how to adapt

and modify the musical elements of a composition into an effective arrangement. The course deals with notation, voicings, and combinations of the various sections comprising the large ensemble: trumpets, trombones, saxophones, selected woodwinds, and rhythm section. Extensive use of taped examples and extracts from scores.

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**CW 115** 2 credits  
**MIDI** Prerequisite: CW 110, IS 112  
**Applications** (except Piano Principals) and  
**for the** PW 010  
**Commercial** Course Chair: J. Kennedy  
**Arranger** Required of: CW Majors  
 Electable by: All  
 Offered: Spring, Summer, Fall  
 Lab Fee: \$300.00

The advanced Contemporary Writing and Production major will learn to utilize digital technology and MIDI to create musical arrangements of either original or existing thematic material using a music writing workstation. Building on skills learned in PW 010 Technology Tools for the Writer, this course will focus on the musical use of technology as a new type of "score pad" on which music ideas can be captured in sound and stored. In addition to class meetings, students will be expected to schedule weekly, supervised, individual hands-on time for practice and assignments in the Professional Writing MIDI Lab.

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**CW 116** 2 credits  
**Vocal Writing** Prerequisite: CW 012, HR 013,  
 and ET 013  
 Course Chair: J. Kennedy  
 Required of: CW Majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

Conceptualizing, writing, and producing vocals; contemporary writing and production techniques for vocal groups of different sizes;

working with vocals in live situations vs. the recording studio environment; writing background vocals above a band vs. a cappella vocal writing. Gospel choir writing and creating vocal band effects will also be explored. Range considerations, timbre, vocal production, and notation for various size vocal groups; writing and production techniques and considerations for recording studio situations. Some classes will meet in the recording studio and include demonstration of vocal production and recording techniques.

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**CW 118** 2 credits  
**Jingle Writing** Prerequisite: CW 116 or CW 121  
 Course Chair: J. Kennedy  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

Composition of music for radio and television commercials. Emphasis on means of creating suitable product image. Working with, and alteration of, given lyrics. Some lyric writing. Determining proper instrumentations. Timing considerations.

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**CW 120** 2 credits  
**The Arranger's** Prerequisite: CW 012 or MP 220  
**Role in the** Course Chair: J. Kennedy  
**Recording** Required of: None  
**Industry** Electable by: All  
 Offered: Spring, Fall

Preparation for working in the production environment typical of today's recording industry. The student will learn to establish and work within a budget, as well as other quality and scheduling restraints. The course includes some hands-on studio observation and activity in connection with recording of a product.

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**CW 121** 2 credits  
**Writing for Live Performance**  
Prerequisite: CW 012  
Course Chair: J. Kennedy  
Required of: CW, SW Majors  
Electable by: All  
Offered: Spring, Summer, Fall

Techniques of instrumental and vocal writing and arranging for live performance situations. Includes score analysis, historical perspective, style, and artist comparison, problem solving, basic production and programming concerns, and adapting record arrangements for live performance.

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**CW 122** 2 credits  
**Contemporary Arranging for the Recording Studio**  
Prerequisite: CW 121 and prior or concurrent enrollment in PW 010  
Course Chair: J. Kennedy  
Required of: CW Majors  
Electable by: All  
Offered: Spring, Summer, Fall

Emphasis on arranging techniques which apply specifically to recording situations in various contemporary music settings and idioms. Arranger's function, current market trends, and contemporary recording techniques are discussed.

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**CW 125** 2 credits  
**Writing in Salsa Styles**  
Prerequisites: Prior or concurrent enrollment in CW 012  
Course Chair: J. Kennedy  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A study of rhythmic styles of contemporary Salsa music, including characteristics of instrumentation and the unique "Clave" rhythmic pattern. Specific rhythmic styles analyzed will include Mambo, Son Montuno, Guajiro, Bomba, Merengue, and Songo, among others. Musical scores of Eddie Palmieri, Juan Luis Guerra, Oscar D'Leon, Arturo Sandoval, Paquito D'Rivera, and many others will be

analyzed. Students will create melodies, bass, piano, guitar, and percussion rhythmic patterns and write brass instrumental sections using the "Clave" rhythmic pattern.

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**AR 128** 2 credits  
**A Survey of Jazz Composition and Arranging**  
Prerequisite: None  
Course Chair: K. Pullig  
Required of: JC Majors  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**CW 133** 2 credits  
**Independent Production**  
Prerequisite: CW 115  
Course Chair: J. Kennedy  
Required of: None  
Electable by: CW Majors Only  
Offered: Spring, Summer, Fall

Contemporary Writing and Production majors who desire additional access to specialized equipment may elect to utilize the Professional Writing Division MIDI Lab on a semesterly basis.

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**CW 137** 2 credits  
**Scoring for Percussion**  
Prerequisite: CW 012  
Course Chair: J. Kennedy  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Survey of the mallet, membrane, and accessory groups of the percussion instrument family. Demonstration and discussion of notation, range, techniques, and effects. Scores from Broadway shows, studio, orchestral, chamber, and solo pieces.

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**AR 140** 2 credits  
**Jazz Arranging for Small Ensemble** Prerequisite: CW 101  
Course Chair: K. Pullig  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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Jazz arranging techniques for the rhythm section and various small-group instrumental combinations up to three horns (melodic voices). Emphasis on developing complete rhythm section sound (with or without winds) and advanced voicing techniques (including interval-based voicings, linear approach techniques, and constant structure).

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**CW 204** 2 credits  
**Music Copying I: Music Preparation by Hand** Prerequisite: Prior or concurrent enrollment in CW 012  
Course Chair: J. Kennedy  
Required of: CW, JC Majors  
Electable by: All  
Offered: Spring, Summer, Fall

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Skills, tools, and techniques used in hand-written score layout and part extractions as used in the professional commercial music environment. Part design and layout; using a calligraphy pen; special problems, including divisi parts; vocal parts, multi-stave parts, master rhythm parts, and copying from a sketch. Specialized equipment and supplies for the professional copyist.

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**CW 205** 2 credits  
**Music Copying 2: Music Preparation with a Computer** Prerequisite: CW 204 and PW 010  
Course Chair: J. Kennedy  
Required of: None  
Electable by: All  
Offered: Spring  
Lab Fee: \$150.00

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Score layout and part extraction using a workstation configured with a computer, printer, and professional notation software. Instruction and hands-on project work in the Professional Writing Division MIDI Lab.

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**AR 301** 2 credits  
**Big Band Arranging and Score Analysis** Prerequisite: CW 101, CW 128, and HR 014  
Course Chair: K. Pullig  
Required of: JC Majors  
Electable by: All  
Offered: Spring, Summer, Fall

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Methodology of big band arranging. Analysis of scores by classic and contemporary big band arrangers. Library assignments and class discussion. Written arrangements and scores analysis projects required.

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**CW 310** 2 credits  
**Advanced Writing Techniques and Concepts I - Studio Orchestra** Prerequisite: CW 110  
Course Chair: J. Kennedy  
Required of: CW Majors  
Electable by: All  
Offered: Spring, Summer, Fall

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An advanced study of the techniques and concepts of writing/arranging for a studio orchestra. A continuation of CW 110 with the addition of the string section, French horn, tuba, percussion, additional woodwinds, harp, and synthesizer. Emphasis is placed on orchestral combinations, stylistic factors, techniques of scoring melody and accompaniment, sophisticated voicings such as ambichords, writing effective introductions and endings, and routining an arrangement. Extensive use of taped examples and score extracts.

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**AR 316** 2 credits  
**Arranging for High School Jazz Ensemble** Prerequisite: CW 012  
Course Chair: J. Hagon  
Required of: None  
Electable by: All  
Offered: Spring

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

**CW 312** 2 credits  
**Advanced Writing Techniques and Concepts 2 - Small Ensemble and Studio Production**  
 Prerequisite: CW 310  
 Course Chair: J. Kennedy  
 Required of: CW Majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

An advanced course designed specifically to teach the sophisticated techniques and concepts of writing for small groups of instruments and writing for studio recording. Nonconventional voicings and approaches to reorchestrating music that has been written for larger ensembles will be examined, as well as uses of various instrumental combinations in diverse situations and effective incorporation of synthesizers in a small ensemble. This course also stresses arranging and orchestration techniques used to deal with specific problems and to fulfill predetermined concepts.

**AR 328** 2 credits  
**Arranging for Contemporary Jazz Ensemble**  
 Prerequisite: CW 101 and HR 014  
 Course Chair: K. Pullig  
 Required of: None  
 Electable by: All  
 Offered: Fall

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

**CW 340** 2 credits  
**Scoring for Strings**  
 Prerequisite: CM 042  
 Course Chair: J. Jarrett  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

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

**CW 345** 2 credits  
**Contemporary Orchestration**  
 Prerequisite: CW 012, HR 014  
 Course Chair: J. Kennedy  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

Exploration of techniques of writing for each orchestral instrument, and for various combinations of instruments, unusual orchestral instruments, and special effects many instruments can create. Principles of combining and balancing instruments; comparison between the live orchestral situation and the recording studio environment. Incorporation of ethnic instruments into orchestration; application of orchestral instruments to contemporary settings and styles. Overview of the development of the modern symphonic orchestra and the full orchestra as used in film scores. Live demonstrations of instruments; score listening and analysis.

**CW 350** 2 credits  
**Scoring to Visuals**  
 Prerequisite: CW 115 and MS 221 and permission of course chair  
 Course Chair: J. Kennedy  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall  
 Lab Fee: \$250.00

A study of the creative, technical, production, and business aspects of writing music for visual media, primarily television commercials. Content includes the creative process: reacting to emotion and mood of visuals, supporting the picture with appropriate music, stylistic considerations, compressing/expanding musical ideas, and hitting visual cues. Production aspects will include various approaches to shaping the musical product to support the creative direction that has been chosen or provided. Exploration of sound design (incorporation of sound effects into music tracks) and



technical aspects of timings, film editing influences, frame-counting, and synchronization. Business aspects: working with producers and directors, taking direction, selling ideas, and general and contractual obligations that modify the creative process. Various projects and assignments in writing music in different moods, styles, and lengths that support and enhance visuals. Most creative work will be realized at MIDI workstations using a MIDI sequencing program and video software; students must have a strong working knowledge of MIDI systems and sequencing programs.

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**AR 507** 2 credits  
**Advanced Jazz Arranging for Large Ensemble** Prerequisite: Prior written approval  
Course Chair: K. Pullig  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Extended applications of standard big band scoring techniques. Analysis of devices found in the compositions of major jazz writers.

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**AR 510** 2 credits  
**Contemporary Arranging and Composition** Prerequisite: CM 071  
Course Chair: K. Pullig  
Required of: None  
Electable by: All  
Offered: Spring

Development of individual writing creativity. Emphasis on the building of confidence in writing clear, memorable lead lines based on standard song forms. Discussions on the relationship of speech patterns to melody. Individual conferences with the instructor when necessary. Written projects required.

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**AR 513** 2 credits  
**Scoring for Instrumental Ensembles in the Secondary School** Prerequisite: CM 042 and CP 043  
Course Chair: J. Hagon  
Required of: None  
Electable by: All  
Offered: Fall

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.

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**AR 514** 2 credits  
**Arranging for Secondary Vocal Ensemble** Prerequisite: CM 042  
Course Chair: J. Hagon  
Required of: None  
Electable by: All  
Offered: Spring

Arranging for high school vocal groups. Principles of part-writing for various combinations of voices. Writing piano accompaniments. End-of-semester arranging project required.

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**CW 516** 2 credits  
**Scoring for Full Orchestra** Prerequisite: CM 102  
Course Chair: J. Jarrett  
Required of: CM Majors  
Electable by: All  
Offered: Spring, Summer, Fall

Orchestration techniques for full symphony orchestra.

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**CW 619** 2 credits  
**Directed Study in Contemporary Writing and Production** Prerequisite: CW 310  
Course Chair: J. Kennedy  
Required of: CW Majors  
Electable by: CW Majors Only  
Offered: Spring, Summer, Fall  
Lab/Project Fee: \$150.00

Individualized instruction designed to guide students majoring in Contemporary Writing and Production in the preparation of their graduation projects. Students will be allowed to schedule time in the Professional Writing Division MIDI Lab to meet the portfolio requirements.

## Composition

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**CM 041** 2 credits  
**Traditional** Prerequisite: None  
**Harmony and** Course Chair: J. Jarrett  
**Composition I** Required of: Degree-All, Diploma-CM, FS Majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

Diatonic harmonic analysis in various musical textures. Melody writing. Harmonization of melodies in various musical textures.

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**CM 042** 2 credits  
**Traditional** Prerequisite: CM 041 and CP 041  
**Harmony and** Course Chair: J. Jarrett  
**Composition 2** Required of: Diploma-CM, FS Majors; Degree-All  
 Electable by: All  
 Offered: Spring, Summer, Fall

Continuation of CM 041 Traditional Harmony and Composition 1. Advanced traditional harmony and intermediate compositional procedures. Seventh chords, altered chords, modulation.

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**CM 045** 2 credits  
**Contemporary** Prerequisite: CM 042 and current  
**Techniques in** or prior enrollment in PS 401 or  
**Composition I** PS 407  
 Course Chair: J. Jarrett  
 Required of: CM, FS Majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

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.

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**CM 046** 2 credits  
**Contemporary** Prerequisite: CM 045 and PS 401  
**Techniques in** Course Chair: J. Jarrett  
**Composition 2** Required of: CM, FS Majors  
 Electable by: CM, FS Majors Only  
 Offered: Spring, Summer, Fall

Continuation of CM 045 Contemporary Techniques in Composition 1 with concentration on the employment of serial approaches to composition. Various composition assignments and a final project are required.

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**CM 051** 2 credits  
**Directed Study** Prerequisite: CM 046  
**in Sonata** Course Chair J. Jarrett  
**Composition** Required of: CM Majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

Sonata form. The composition of an extended three movement sonata for piano or for solo instrument and piano.

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**CM 053** 2 credits  
**Directed Study** Prerequisite: CM 051  
**in Orchestral** Course Chair: J. Jarrett  
**Composition** Required of: CM Majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

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.

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**CM 071** 2 credits  
**Jazz** Prerequisite: AR 101  
**Composition I** Course Chair: K. Pullig  
Required of: JC Majors  
Electable by: All  
Offered: Spring, Summer, Fall

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.

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**CM 072** 2 credits  
**Jazz** Prerequisite: AR 301 and CM 071  
**Composition 2** Course Chair: K. Pullig  
Required of: JC Majors  
Electable by: All  
Offered: Spring, Summer, Fall

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 10-minute piece required.

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**CM 102** 2 credits  
**Instrumentation and Score Preparation** Prerequisite: CM 042  
Course Chair: J. Jarrett  
Required of: CM, FS Majors  
Electable by: All  
Offered: Spring, Summer, Fall

The technical aspects involved in creating finished, professional scores. Score layout; instrumental/vocal ranges and performance characteristics; special playing techniques and limitations; breath and bowing considerations; choice of key, meter, beat, and subdivision values; use of

slurs, articulation marks, dynamics, tempo variation, and other devices for indicating expressive nuance. Proper underlaying of vocal text. Calligraphy. Creating a practical piano reduction. Extracting parts.

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**CM 104** 2 credits  
**Choral Composition** Prerequisite: CM 042  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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

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**CM 105** 2 credits  
**Principles and Techniques of Writing for the Voice** Prerequisite: CM 042, CP 043  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Examination of representative solo vocal works from the nineteenth and twentieth centuries (including works requiring nontraditional vocal techniques), with emphasis on dramatic organization, relationship of music to text, and appropriateness to the capacity of the trained singing voice. Special attention given to principles of vocal technique and speech articulation as they apply to composition, principles of vocal notation, and considerations of opera and musical theater. Students will be expected to write specified vocal passages based on assigned texts, as well as participate in some improvisation and dramatic reading of texts in class.

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**CM 106** 2 credits  
**Techniques of Tonal Writing** Prerequisite: CM 042 and CP 043  
Course Chair: J. Jarrett  
Required of: CM Majors  
Electable by: All  
Offered: Spring, Summer, Fall

Specific techniques of traditional tonal composition. Conclusive and nonconclusive phrases; antecedent-consequent phrase relationships; open-ended phrase relationships; sequencing; modulation; large-scale tonal relationships; thematic variation and development. Application of these techniques in writing, using models from the classical period.

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**CM 134** 2 credits  
**Composing for the Small Jazz Ensemble** Prerequisite: AR 101 and CP 043  
Course Chair: K. Pullig  
Required of: None  
Electable by: All  
Offered: Spring

Utilization of 12-tone methodology in creating a one-movement concert jazz piece.

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**CM 310** 2 credits  
**Post-bebop Harmonic Innovations** Prerequisite: HR 018  
Course Chair: K. Pullig  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Survey and analysis of music growing out of the bebop jazz era. Extensive study of John Coltrane, Miles Davis, Wayne Shorter, and Thelonious Monk. Discussion of blues forms and modal harmony used in the 1960s. Application of concepts through composition of original music.

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**CM 401** 2 credits  
**Jazz Fusion Composition and Arranging for Small Ensemble** Prerequisite: HR 014 and AR 101  
Course Chair: K. Pullig  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Through the study of major artists and recordings, the student will identify the compositional and instrumental practices of the jazz fusion idiom. Concepts learned will be applied to writing assignments and projects.

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**CM 604, 607, 613, and 625** 2 credits  
**Directed Study in Jazz Composition** Prerequisite: CM 072  
Course Chair: K. Pullig  
Required of: JC Majors  
Electable by: JC Majors Only  
Offered: Spring, Fall

Individualized instruction designed to guide students majoring in Jazz Composition in the preparation of their graduation projects.

## Counterpoint

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<b>CP 041</b>	2 credits
<b>Traditional Counterpoint I</b>	Prerequisite: None Course Chair: J. Jarrett Required of: Degree – All; Diploma – CM, FS Majors Electable by: All Offered: Spring, Summer, Fall

Free counterpoint within a diatonic tonal context. Emphasis on two-voice and melody/bass combinations.

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<b>CP 043</b>	2 credits
<b>Traditional Two-part Canon and Invention</b>	Prerequisite: CM 041 and CP 041 Course Chair: J. Jarrett Required of Degree – All; Diploma – CM, FS Majors Electable by: All Offered: Spring, Summer, Fall

Continuation of Traditional Counterpoint 1. Two-part canon and two-part invention in traditional style.

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<b>CP 049</b>	2 credits
<b>Advanced Counterpoint</b>	Prerequisite: CM 042 and CP 043 Course Chair: J. Jarrett Required of: CM, FS Majors Electable by: All Offered: Spring, Summer, Fall

Analysis and writing of three- and four-voice imitative counterpoint based on traditional models. Models include fugue, chorale prelude and passacaglia/chaconne.

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<b>CP 051</b>	2 credits
<b>Jazz Counterpoint I</b>	Prerequisite: AR 012 and HR 013 Course Chair: K. Pullig Required of: JC Majors Electable by: All Offered: Spring, Summer, Fall

Study of the process for creating multiline 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.

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<b>CP 053</b>	2 credits
<b>Jazz Counterpoint 2</b>	Prerequisite: CP 051 Course Chair: K. Pullig Required of: JC Majors Electable by: All Offered: Spring, Summer, Fall

Continuation of Jazz Counterpoint 1. Emphasis on the role which counterpoint plays in jazz composition.

## Ear Training

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<b>ET 011</b>	3 credits
<b>Ear Training I</b>	Prerequisite: None Course Chair: G. Badolato Required of: All Electable by: All Offered: Spring, Summer, Fall

Development of basic ear training skills through singing and dictation studies. Study of songs, intervals, and exercises in the pentatonic and major scales. Study of basic rhythm patterns.

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<b>ET 012</b>	3 credits
<b>Ear Training 2</b>	Prerequisite: ET 011 Course Chair: G. Badolato Required of: All Electable by: All Offered: Spring, Summer, Fall

Continuation of Ear Training 1. Development of basic ear training skills through singing and dictation studies. Study of diatonic materials including jazz standards, bass lines, melodic sequence, intervals, triads, seventh chords, and common harmonic progressions. Rhythmic study will derive from patterns occurring in classical and contemporary music.

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**ET 013** 2 credits  
**Ear Training 3** Prerequisite: ET 012  
Course Chair: G. Badolato  
Required of: All students not taking ET 031  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of Ear Training 2. Ear training skills developed through singing and dictation drills. Selected chromatic syllables are presented through core melodic motives, forming the basis of melodic reading, melodic dictation, and the study and recognition of common harmonic models. Rhythm studies will be similarly presented through rhythmic core motives.

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**ET 014** 2 credits  
**Ear Training 4** Prerequisite: ET 013  
Course Chair: G. Badolato  
Required of: All students not taking ET 032  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of Ear Training 3. Modal singing and dictation studies. Interval studies, two- and three-part dictation. Basic atonal melodic studies.

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**ET 031** 2 credits  
**Solfège I** Prerequisite: ET 012  
Course Chair: G. Badolato  
Required of: All students not taking ET 013  
Electable by: All  
Offered: Spring, Summer, Fall

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.

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**ET 032** 2 credits  
**Solfège 2** Prerequisite: ET 031  
Course Chair: G. Badolato  
Required of: All students not taking ET 014  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**ET 061** 1 credit  
**Performance Ear Training for Winds, Strings, and Mallets I** Prerequisite: Ensemble Rating 2333 and ET 012  
Course Chair: G. Badolato  
Required of: PF Wind, String, Mallet Principals  
Electable by: Wind, String, Mallet Principals  
Offered: Spring, Summer, Fall

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.

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**ET 062** 1 credit  
**Performance Ear Training for Winds, Strings, and Mallets 2** Prerequisite: ET 061  
Course Chair: G. Badolato  
Required of: PF Wind, String, Mallet Principals  
Electable by: Wind, String, Mallet Principals  
Offered: Spring, Summer, Fall

Continuation of Performance Ear Training for Winds, Strings and Mallets 1.

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**ET 064** 1 credit  
**Performance** Prerequisite: Ensemble Rating  
**Ear Training** 2333 and ET 012  
**for Keyboards I** Course Chair: G. Badolato  
Required of: PF Piano Principals  
Electable by: Piano Principals  
Offered: Spring, Summer, Fall

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.

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**ET 065** 1 credit  
**Performance Ear** Prerequisite: ET 064  
**Training for** Course Chair: G. Badolato  
**Keyboards 2** Required of: PF Piano Principals  
Electable by: Piano Principals  
Offered: Spring, Summer, Fall

Continuation of Performance Ear Training for Keyboards 1.

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**ET 067** 1 credit  
**Performance** Prerequisite: Ensemble Rating  
**Ear Training** 2333 and ET 012  
**for Guitar I** Course Chair: G. Badolato  
Required of: PF Guitar Principals  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

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.

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**ET 068** 1 credit  
**Performance** Prerequisite: ET 067  
**Ear Training** Course Chair: G. Badolato  
**for Guitar 2** Required of: PF Guitar Principals  
Electable by: Guitar Principals  
Offered Spring, Summer, Fall

Continuation of Performance Ear Training for Guitar 1.

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**ET 070** 1 credit  
**Performance** Prerequisite: Ensemble Rating  
**Ear Training** 2333 and ET 012  
**for** Course Chair: G. Badolato  
**Percussion I** Required of: PF Drumset, Hand  
Percussion, Percussion Principals  
Electable by: Drumset, Hand  
Percussion, Percussion Principals  
Offered: Spring, Summer, Fall

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.

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**ET 071** 1 credit  
**Performance Ear** Prerequisite: ET 070  
**Training for** Course Chair: G. Badolato  
**Percussion 2** Required of: PF Drumset, Hand  
Percussion, Percussion Principals  
Electable by: Drumset, Hand  
Percussion, Percussion Principals  
Offered: Spring, Summer, Fall

Continuation of Performance Ear Training for Percussion 1.

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**ET 073** 1 credit  
**Performance** Prerequisite: Ensemble Rating  
**Ear Training** 3313 and ET 012  
**for Voice I** Course Chair: G. Badolato  
Required of: PF Voice Principals  
Electable by: Voice Principals  
Offered: Fall

Ear Training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear. Emphasis is on sight reading. Some dictation. Some nonsyllabic sight reading.

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**ET 074** 1 credit  
**Performance** Prerequisite: ET 073  
**Ear Training** Course Chair: G. Badolato  
**for Voice 2** Required of: PF Voice Principals  
Electable by: Voice Principals  
Offered: Spring

Continuation of Performance Ear Training for Voice 1.

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**ET 076** 1 credit  
**Performance** Prerequisite: Ensemble Rating  
**Ear Training** 2333 and ET 012  
**for Bass 1** Course Chair: G. Badolato  
Required of: PF Bass Principals  
Electable by: Bass Principals  
Offered: Spring, Summer, Fall

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

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**ET 077** 1 credit  
**Performance** Prerequisite: ET 076  
**Ear Training** Course Chair: G. Badolato  
**for Bass 2** Required of: PF Bass Principals  
Electable by: Bass Principals  
Offered: Spring, Summer, Fall

Continuation of Performance Ear Training for Bass 1.

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**ET 101** 2 credits  
**Harmonic Ear** Prerequisite: HR 014 and ET 013  
**Training 1** or ET 031  
Course Chair: G. Badolato  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**ET 102** 2 credits  
**Harmonic Ear** Prerequisite: ET 101  
**Training 2** Course Chair: G. Badolato  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of Harmonic Ear Training 1.

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**ET 107** 2 credits  
**Rhythmic Ear** Prerequisite: ET 012  
**Training** Course Chair: G. Badolato  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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).

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**ET 111** 2 credits  
**Advanced Ear** Prerequisite: ET 014 or ET 032  
**Training 1** Course Chair: G. Badolato  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Singing and aurally 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.

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**ET 112** 2 credits  
**Advanced Ear** Prerequisite: ET 111  
**Training 2** Course Chair: G. Badolato  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of Advanced Ear Training 1.

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**ET 121** 2 credits  
**Atonal Solfege I** Prerequisite: ET 014 or ET 032  
Course Chair: G. Badolato  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A continuation of solfege which will concentrate on atonal music. Sol fa syllables are not used. Please note that this course is recommended for students who have a high potential in nontonal intervallic solfege.

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**ET 122** 2 credits  
**Atonal Solfege 2** Prerequisite: ET 121  
Course Chair: G. Badolato  
Required of: None  
Electable by: All  
All Offered: Spring

Continuation of Atonal Solfege 1, including the choral works of Webern.

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**ET 127** 2 credits  
**Fundamentals of Transcription** Prerequisite: ET 013 or ET 031  
Course Chair: G. Badolato  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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.

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**ET 131** 2 credits  
**Jazz Solo Transcription** Prerequisite: ET 014 or ET 032 or ET 127  
Course Chair: G. Badolato  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**ET 137** 2 credits  
**Popular Song Transcription** Prerequisite: ET 014 or ET 032 or ET 127  
Course Chair: G. Badolato  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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.

## Ensembles

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**EN 001** 1 credit  
**The Berklee Buddy Rich Ensemble** Prerequisite: Ensemble Rating 7757  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A big band ensemble that performs arrangements from the Buddy Rich band library. An end-of-semester concert is usually scheduled. Instrumentation: four trumpets, three trombones, two altos, two tenors, one baritone, piano, guitar, bass, drums.

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**EN 002** 1 credit  
**The Berklee Woody Herman Ensemble** Prerequisite: Ensemble Rating 7757  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A big band ensemble that performs arrangements from the Woody Herman band library. An end-of-semester concert is usually scheduled. Instrumentation: five trumpets, three trombones, one alto, three tenors, one baritone, piano, bass, drums.

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**EN 003** 1 credit  
**The Berklee  
Count Basie  
Ensemble** Prerequisite: Ensemble Rating 7757  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A big band ensemble that performs arrangements from the Count Basie band library. An end-of-semester concert is usually scheduled. Instrumentation: five trumpets, four trombones, two altos, two tenors, one baritone, piano, guitar, bass, drums.

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**EN 004** 1 credit  
**The Berklee  
Wes  
Montgomery  
Ensemble** Prerequisite: Ensemble Rating 6666  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A small group ensemble performing material composed or arranged by, or otherwise associated with Wes Montgomery. Emphasis will be placed on accurate performance of transcribed written parts and improvisation in the bop idiom. Instrumentation: Tenor saxophone, guitar, piano, bass, drums.

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**EN 006** 1 credit  
**Jazz/Rock  
Ensemble** Prerequisite: By audition  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered Spring, Fall

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. Instrumentation: mixed winds, rhythm, strings, voices.

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**EN 010** 1 credit  
**The Berklee  
Thad Jones-  
Mel Lewis  
Ensemble** Prerequisite: Ensemble Rating 7777  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A big band ensemble that performs arrangements from the Thad Jones-Mel Lewis band library. An end-of-semester concert is usually scheduled. Instrumentation: four trumpets, three trombones, two altos, two tenors, one baritone, piano, guitar, bass, drums.

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**EN 021** 1 credit  
**8-Piece Jazz  
Ensemble** Prerequisite: Ensemble Rating 2222-5555  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Medium-sized ensembles that perform arrangements in a variety of contemporary jazz styles. Instrumentation: trumpet, trombone, alto, tenor, piano, guitar, bass, drums, vibes.

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**EN 022** 1 credit  
**9-Piece Jazz  
Ensemble** Prerequisite: Ensemble Rating 5555-9999  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Medium-sized ensembles that perform arrangements in a variety of contemporary styles. Instrumentation: mixed winds, piano, guitar, bass, drums, vibes.

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**EN 024** 1 credit  
**Big Band  
Ensemble** Prerequisite: Ensemble Rating 2222-6666  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Large ensembles that perform arrangements in a variety of con-

temporary jazz styles. Instrumentation: trumpets, trombones, altos, tenors, baritone, piano, guitar, bass, drums, vibes.

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**EN 025** 1 credit  
**Back Bay Brass** Prerequisite: Ensemble Rating 6666  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A jazz ensemble featuring arrangements and originals by composers/arrangers such as Rob McConnell, Bill Holman, and Sam Nestico. A library of arrangements not used by other groups. Instrumentation: four trumpets, three trombones, two altos, two tenors, one baritone, piano, guitar, bass, drums.

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**EN 030** 1 credit  
**The Berklee John Scofield Ensemble** Prerequisite: Ensemble Rating 7787  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A small group ensemble performing transcriptions of the music of John Scofield as recorded in duo, trio, and quintet settings. Equal emphasis will be placed on contemporary and fusion compositions. Instrumentation: two guitars, piano, bass, drums.

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**EN 032** 1 credit  
**The Berklee Wayne Shorter Ensemble** Prerequisite: Ensemble Rating 6666  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A jazz ensemble that plays the music of Wayne Shorter. Concentration on Shorter's later work in the fusion style (e.g., with Weather Report) plus selected earlier works (e.g., Blue Note and with the Miles Davis Quintet). Instrumentation: trumpet, alto, tenor, piano, guitar, bass, drums.

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**EN 050** 1 credit  
**Country Music Ensemble** Prerequisite: Ensemble Rating 4444 and prior written approval  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

This ensemble will specialize in playing various styles of country music. It will be of particular interest to all rhythm section players, vocalists, and violinists. Materials will cover bluegrass, Southern-rock, rock-a-billy, Texas swing, and country and western music (the Nashville sound). Instrumentation: bass, drums, two acoustic guitars, two electric guitars, fiddle, four to six singers, acoustic piano, synthesizer.

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**EN 101** 1 credit  
**Small Theater Orchestra** Prerequisite: Ensemble Rating 5515  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Performances of various Broadway show scores written for smaller groups. Instrumentation: piano, guitar, bass, drums, vocalists, mixed winds.

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**EN 102** 1 credit  
**Latin Ensembles** Prerequisite: Ensemble Rating 5555-9999  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Ensembles that perform Latin American musical styles and explore different Latin American rhythms. Instrumentation: piano, guitar, bass, drums, percussion, mixed winds.

**EN 103** 1 credit  
**General Business Ensemble**  
 Prerequisite: Ensemble Rating 3333  
 Course Chair: O. Wright  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

Emphasis is on tunes and procedures for performing in general business or club date situations. Instrumentation: piano, guitar, bass, drums, vocalists, mixed winds.

**EN 104** 1 credit  
**Dixieland Ensembles**  
 Prerequisite: Ensemble Rating 3333-6666  
 Course Chair: O. Wright  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

Application of repertory and improvisational techniques in the Dixieland style. Instrumentation: piano, guitar, drums, banjo, tuba, trumpet, clarinet, trombone.

**EN 106** 1 credit  
**Small Concert Jazz Ensemble**  
 Prerequisite: By audition  
 Course Chair: O. Wright  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

A group that primarily performs music created by members of the ensemble. Improvisational and ensemble skills are blended to allow for individual musical growth. Instrumentation: mixed winds, piano, guitar, bass, drums.

**EN 108** 1 credit  
**Rhythm Section and Vocal Ensemble**  
 Prerequisite: Ensemble Rating 1111-9999  
 Course Chair: O. Wright  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

Rhythm section accompaniment for vocalists. Some arrangements, some head charts. Instrumentation: piano, guitar, bass, drums, vibes, voices.

**EN 110** 1 credit  
**The African-Pop Ensemble**  
 Prerequisite: Ensemble Rating 4444  
 Course Chair: O. Wright  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

A large rhythm ensemble modeled after popular bands of Africa but integrated with contemporary American dance and pop styles. The music includes covers and original compositions by students and faculty. The focus is on solo and group improvisation skills. Instrumentation: piano, bass, drums, vocals, mixture of African drums.

**EN 111** 1 credit  
**Multi-Keyboard Ensemble**  
 Prerequisite: Ensemble Rating 5555-9999  
 Course Chair: O. Wright  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

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. Instrumentation: guitar, bass, drums, saxophone (tenor or alto), synthesizer, acoustic piano, electric piano, clarinet.

**EN 113** 1 credit  
**Show Band Vocal Ensembles**  
 Prerequisite: Ensemble Rating 4434  
 Course Chair: O. Wright  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

Top-40, show band, swing, and night club style material. Some two-, three-, and four-part vocals as well as solos and head charts. Instrumentation: trumpet, tenor, alto, piano, guitar, bass, drums, voices.

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**EN 114** 1 credit  
**The Trombone Ensemble** Prerequisite: Ensemble Rating 6666  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A performance-oriented group playing arrangements written for 10 trombones and rhythm section. Members of the ensemble are encouraged to create some of the music. Concerts will be given. Instrumentation: 10 trombones, piano, bass, drums.

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**EN 115** 1 credit  
**Keyboard Improvisation Ensembles** Prerequisite: Ensemble Rating 1111-9999  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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. Instrumentation: four pianos, bass, drums.

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**EN 116** 1 credit  
**Piano Trio with Vocalists** Prerequisite: Ensemble Rating 5555-9999  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Use of trio technique in a supportive role. Emphasis on the ability to interact successfully with vocalists. Instrumentation: two voices, two pianos, bass, drums.

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**EN 117** 1 credit  
**Jazz Flute Ensemble** Prerequisite: Ensemble Rating 4444-9999  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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. Instrumentation: flutes, alto flutes, bass, flute, guitar, bass, drums, piano, vibes.

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**EN 119** 1 credit  
**Brass Rehearsal Techniques Ensemble** Prerequisite: Ensemble Rating 1111 or by audition  
Course Chair: T. Plsek  
Required of: None  
Electable by: Brass Principals  
Offered: Spring, Fall

Instrumental performance ensemble for brass principals designed to improve reading/performance skills and to develop rehearsal techniques for brass chamber music (two- to five-part). Analysis of music from brass literature by such composers as Palestrina, Gabrieli, Bach, Mozart, Beethoven, and various twentieth century composers, through performance, listening, and score reading.

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**EN 120** 1 credit  
**Brass Choir** Prerequisite: Ensemble Rating 3313  
Course Chair: T. Plsek  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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

**EN 124** 1 credit  
**Musical Theater/Opera Performance Ensemble**  
 Prerequisite: By audition and concurrent enrollment in IL 476  
 Course Chair: K. Greenhouse  
 Required of: None  
 Electable by: Voice Principals  
 Offered: Spring, Fall

An ensemble designed to provide singers with an understanding of repertoire, styles, and basic stage-craft. In conjunction with IL 476 Musical Theater/Opera Performance Workshop an end-of-semester musical/dramatic presentation will be scheduled. Note: Students must enroll in both EN 124 and IL 476.

**EN 135** 1 credit  
**The Berklee Yellowjackets Ensemble**  
 Prerequisite: Ensemble Rating 7777  
 Course Chair: O. Wright  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

A small group jazz fusion ensemble performing music recorded by the Yellowjackets. Musical scores include original performance materials as well as published and unpublished transcriptions. Emphasis will be placed on stylistic integrity, rhythmic accuracy, and memorization of material assigned weekly.

**EN 136** 1 credit  
**All Synthesizer Ensemble**  
 Prerequisite: Ensemble Rating 5555  
 Course Chair: O. Wright  
 Required of: None  
 Electable by: MS Majors Only  
 Offered: Spring, Summer, Fall

A multi-instrumental controller ensemble consisting of all synthesized sound equipment.

**EN 137** 1 credit  
**Mixed Instrumental/Synthesizer Ensemble**  
 Prerequisite: Ensemble Rating 5555  
 Course Chair: O. Wright  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

A mixed instrumental ensemble dealing with issues concerning the blend of synthetic and acoustic timbres.

**EN 170** 1 credit  
**Small Improvisation Ensemble**  
 Prerequisite: Ensemble Rating 5555-9999  
 Course Chair: O. Wright  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

Workshops that deal with improvisation in the jazz and rock idioms. Instrumentation: mixed horns, piano, guitar, bass, drums, vibes.

**EN 175** 1 credit  
**Contemporary Small Ensemble**  
 Prerequisite: Ensemble Rating 3333-4444  
 Course Chair: O. Wright  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

Small group performance in jazz, rock, swing, and Latin idioms. Instrumentation: trumpet, alto, tenor, flute, piano, guitar, bass, drums, vibes, strings.

**EN 180** 1 credit  
**Small Band Ensemble**  
 Prerequisite: Ensemble Rating 1111-2222  
 Course Chair: O. Wright  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

A variety of small band ensembles that utilize original compositions and arrangements written in a variety of musical styles: jazz, rock, Latin. Instrumentation: mixed winds, piano, guitar, bass, drums.

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**EN 183** 1 credit  
**The Berklee** Prerequisite: Ensemble Rating  
**Horace Silver** 6666-9999  
**Ensemble** Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A small group ensemble performing two-horn arrangements of originals and standards by Horace Silver. Instrumentation: trumpet, tenor, piano, bass, drums.

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**EN 184** 1 credit  
**The Berklee** Prerequisite: Ensemble Rating  
**Cannonball** 6666-9999  
**Adderley** Course Chair: O. Wright  
**Ensemble** Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A small group ensemble performing music recorded by the Cannonball Adderley Quintet. Instrumentation: trumpet, alto, piano, bass, drums.

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**EN 185** 1 credit  
**The Berklee** Prerequisite: Ensemble Rating  
**Art Blakey** 6666-9999  
**Ensemble** Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A small group ensemble performing jazz compositions and arrangements of standards used by Art Blakey and the Jazz Messengers. Instrumentation: trumpet, alto, tenor, piano, bass, drums.

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**EN 186** 1 credit  
**The Berklee** Prerequisite: Ensemble Rating 7787  
**Thelonious** Course Chair: O. Wright  
**Monk** Required of: None  
**Ensemble** Electable by: All  
Offered: Spring, Fall

A small group ensemble performing transcriptions of the compositions of Thelonious Monk. Emphasis will be placed on memorization through

rote learning and extensive listening to the recordings of the composer. Instrumentation: trumpet, tenor, bass, drums, piano, guitar.

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**EN 191** 1 credit  
**Contemporary** Prerequisite: Ensemble Rating  
**Fusion** 6666-9999  
**Ensemble** Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A small group ensemble exploring contemporary music, including jazz, rock, Latin, and some experimental idioms. Book will include music of Ictus and other similar groups. Instrumentation: tenor or alto, bass, drums, guitar, two keyboards, optional percussion.

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**EN 201** 1.5 credits  
**The Concert** Prerequisite: Ensemble Rating 4444  
**Band** Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Rehearsal and performance of traditional and twentieth century works for concert band. An end-of-semester concert is usually scheduled. Instrumentation: brass, woodwinds, percussion.

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**EN 303** 2 credits  
**The Berklee** Prerequisite: By audition  
**Concert Jazz** Course Chair: O. Wright  
**Orchestra** Required of: None  
Electable by: All  
Offered: Spring, Fall

A big band ensemble that plays original compositions by student writers, as well as select repertoire of the great big band leaders such as Duke Ellington, Gil Evans, Woody Herman, Count Basie, Stan Kenton, and others. An end-of-semester concert is usually scheduled.

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**EN 305** 1 credit  
**Film Scoring Project Band** Prerequisite: Ensemble Rating 6615  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Ensembles that perform and record student scores written for film composition courses. Instrumentation: brass, woodwinds, percussion, and rhythm section.

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**EN 351** 1 credit  
**The Recording Rhythm Section** Prerequisite: Ensemble Rating 5555-7777  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

An ensemble that emphasizes the development of recording studio skills for rhythm section. Instrumentation: piano, guitar, bass, drums, synthesizer.

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**EN 355** 1 credit  
**Band and Vocal Recording Ensembles** Prerequisite: Ensemble Rating 5515 or by audition  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

An ensemble that gives training in a variety of studio techniques. Two sections of this ensemble are offered; one for vocalists, one for band. Instrumentation: two trumpets, tenor, trombone, piano, guitar, bass, drums, voices.

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**EN 356** 1 credit  
**Vocal Recording Ensembles** Prerequisite: By audition  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Experience in a variety of vocal techniques necessary in the recording studio. Solos, background, pop tunes, and jingles. Instrumentation: five voices.

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**EN 357** 1 credit  
**Commercial Pop-Rock Recording Ensemble** Prerequisite: Ensemble Rating 6656-6666  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Training in the recording of band tracks for a variety of musical styles. Playing with prerecorded tracks and involvement with other studio techniques. Instrumentation: trumpet, trombone, synthesizer tenor, piano, two guitars, bass, drums, percussion (vibes, conga).

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**EN 358** 1 credit  
**The Berklee Recording Orchestra** Prerequisite: Ensemble Rating 7757  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Training in performance under actual recording conditions. Experience with proper projection, balance, and accuracy of performance. Approximate instrumentation: complete saxophone section (with doubles), four trumpets, four trombones, piano, guitar, bass, drums.

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**EN 470** 2 credits  
**The College Singers** Prerequisite: By audition  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A contemporary vocal ensemble performing twentieth century American choral music, vocal jazz and original arrangements, and compositions by students and faculty. Programs feature guest faculty instrumentalists. Performance Center concerts are scheduled every fall and spring semester.



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**EN 471** 2 credits  
**Concert Choir** Prerequisite: By audition  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A mixed choir performing a wide variety of repertory from baroque to contemporary with twentieth century music stressed. An end-of-semester concert is usually scheduled.

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**EN 474** 2 credits  
**Vocal Summit** Prerequisite: CW 011 and PS 077, and by audition  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Small a cappella vocal ensemble specializing in developing improvisation skills directed towards the creation of spontaneous compositions in live performance. Other jazz vocal styles, along with student arrangements and adaptations of instrumental pieces, are also programmed. An end-of-semester concert is usually scheduled.

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**EN 476** 2 credits  
**Vocal Jazz Ensemble** Prerequisite: By audition  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Large ensemble of 12 singers and a four-piece rhythm section performing a variety of contemporary and jazz vocal works. Special arrangements by students and the director are featured. An active performance schedule is maintained during the fall and spring semesters.

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**EN 485** 2 credits  
**Gospel Choir** Prerequisite: By audition  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Large vocal ensemble with emphasis on traditional and contemporary gospel music. Concert performances during the fall and spring semesters. (A \$15.00 refundable deposit for the use of a choir robe is required.)

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**EN 502** 1 credit  
**Improvisational Styles Ensembles** Prerequisite: Ensemble Rating 5555-7777  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Small ensemble with an emphasis on contemporary idioms including electronic experimentation.  
Instrumentation: trumpet, tenor, synthesizer, piano, guitar, bass, drums, percussion.

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**EN 503** 1 credit  
**Chord Scale Madness Ensemble** Prerequisite: Ensemble Rating 6666  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring

An ensemble that performs outstanding student works written in CW 101 Chord Scale Voicings for Arranging in an annual concert entitled "Chord Scale Madness."  
Instrumentation: two trumpets, alto, tenor, trombone, baritone, piano, guitar, bass, drums, percussion.

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**EN 504** 1 credit  
**The Jazz Composition Ensemble** Prerequisite: Ensemble Rating 7757  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

An ensemble that performs student compositions in the jazz idiom. The repertoire includes blues, ballads, contemporary postbebop, and avant-garde works. Instrumentation: two trumpets, one trombone, alto, tenor, baritone, piano, guitar, bass, drums.

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**EN 507** 1 credit  
**Jazz Sextets** Prerequisite: Ensemble Rating 7777  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

The repertoire of these ensembles includes original music as well as compositions by Oliver Nelson, Horace Silver, Wayne Shorter, and Slide Hampton. Instrumentation: trumpet, alto, trombone, piano, bass, drums.

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**EN 508** 1 credit  
**Small Bebop Jazz Ensemble** Prerequisite: Ensemble Rating 6666  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

An ensemble that performs jazz arrangements in the bebop idiom. Emphasis on both reading skills and improvisation. Instrumentation: trumpet, alto, trombone, piano, bass, drums.

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**EN 510** 1 credit  
**Big Band Jazz Styles Ensemble** Prerequisite: Ensemble Rating 4413  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Fall

An ensemble which offers training in the interpretation of a wide variety of jazz styles. Instrumentation: four trumpets, four trombones, two altos, two tenors, one baritone, piano, guitar, bass, drums.

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**EN 511** 1 credit  
**Improvisation Workshop** Prerequisite: Ensemble Rating 1444  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Fall

Training in improvisational techniques using standard tune materials. Learning through performance by ear; theory is used as reinforcement to experience. Instrumentation: mixed winds, piano, guitar, bass, drums.

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**EN 512** 1 credit  
**Advanced Repertory Workshops** Prerequisite: Ensemble Rating 5777  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Harmonic analysis and performance of contemporary standard jazz repertoire. Instrumentation: mixed winds, piano, guitar, bass, drums.

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**EN 513** 1 credit  
**Funk Bands** Prerequisite: Ensemble Rating 5555-9999  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

The performance of fusion and funk arrangements by Tom Scott, the Brecker Brothers, and others, as well as student compositions. Instrumentation: mixed winds, synthesizer, piano, guitar, bass, drums, percussion.

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**EN 514** 1 credit  
**The Avant-  
Garde  
Ensemble** Prerequisite: Ensemble Rating 1777  
Course Chair: O. Wright  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Designed to cover free or atonal playing using a wide variety of sounds inside and outside the normal range of the instruments. Instrumentation: mixed winds, piano, guitar, bass, drums.

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**EN 520** 1 credit  
**World  
Percussion  
Ensemble** Prerequisite: Ensemble Rating 3333, IL 222, IL 257 or by audition  
Course Chair: D. Anderson  
Required of: None  
Electable by: Drumset, Hand Percussion, Vibraphone, and Percussion Principals  
Offered: Spring, Fall

An ensemble utilizing transcriptions and adaptations of the repertoire of percussion groups throughout the world. Drumset, marching and orchestral percussion instruments will be combined in performance with African, Indian, Brazilian, and Latin instruments. Through demonstration and study of recorded audio and video sources, students will develop performance skills on a wide variety of percussion instruments.

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**EN 603** 1 credit  
**Music  
Education  
Concert Choir** Prerequisite: None  
Course Chair: O. Wright  
Required of: ME Majors  
Electable by: ME Majors Only  
Offered: Spring, Fall

Concert choir experience with the materials and literature of secondary school music. Note: One semester of concert choir is required of all Music Education Majors. Two semesters are required for those majors in the vocal emphasis. See the Music Education handbook or a department advisor for additional information.

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## Film Scoring

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**FS 091** 2 credits  
**Survey of Film  
Scoring  
Techniques and  
Procedures** Prerequisite: FS 117 and PS 401, and either CW 101 or CW 134  
Course Chair: D. Wilkins  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall  
Lab Fee: \$200.00

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 special dramatic situations will be followed by demonstrations of scoring techniques such as click tracks and picture recording. Procedures for composing and recording film music.

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**FS 101** 2 credits  
**Scoring  
Techniques for  
Film and Video** Prerequisite: FS 111, CM 045, CP 049, and either PS 401 or PS 407  
Course Chair: D. Wilkins  
Required of: FS Majors  
Electable by: FS Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$200.00

Covers full range of mechanical scoring techniques; time and footage relationships of all film and video formats. Applications and actual usages of these techniques presented using extensive musical and visual examples. Scoring procedures and rehearsal techniques. Students record a final project with "live" ensemble using scoring stage facilities.

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**FS 102** 2 credits  
**Scoring Applications for Film and Video**  
Prerequisite: FS 101, CM 046, CP 049, and either PS 402 or PS 408  
Course Chair: D. Wilkins  
Required of: FS Majors  
Electable by: FS Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$325.00

This course will provide opportunities for scoring scenes with a wide range of dramatic and technical requirements. A combination of material from FS 101 Scoring Techniques for Film and Video combined with advanced techniques from the course (scoring to picture, special and variable clicks, segue/overlays/sweeteners), will be employed in the scoring assignments. All recorded projects will be conducted by the composers and screened for faculty evaluation. These assignments will also form the basis of a portfolio which will be compiled and submitted in FS 140 Directed Study in Film Scoring as partial requirements for graduation.

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**FS 110** 2 credits  
**History of Film Music**  
Prerequisite: None  
Course Chair: D. Wilkins  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A survey of music in feature-length films from the silent period to the present day. An overview of stylistic scoring approaches that represent the most significant developments in the field. Discussion of works of composers who have contributed extensively to the development of film music, including representatives of newer trends in recent years. Extensive visual examples will be combined with independent aural analysis of a wide range of scores.

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**FS 111** 2 credits  
**Analysis of Film Scores**  
Prerequisite: FS 117, CM 042, and CP 043  
Course Chair: D. Wilkins  
Required of: FS Majors  
Electable by: FS Majors Only  
Offered: Spring, Summer, Fall

A study of the significance of important film scores by prominent composers from the 1930s to the present. This course will stress the study of important film scores that will allow for sufficient depth and variety in content and style.

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**FS 117** 2 credits  
**Introduction to Film Scoring**  
Prerequisite: None  
Course Chair: D. Wilkins  
Required of: FS Majors  
Electable by: All  
Offered: Spring, Summer, Fall

Investigation of 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. Exploration of career opportunities in film and television music.

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**FS 118** 2 credits  
**Dramatic Scoring Concepts for Film**  
Prerequisite: FS 102, CM 042, and CP 047 or CP 049  
Course Chair: D. Wilkins  
Required of: FS Majors  
Electable by: FS Majors Only  
Offered: Spring, Fall

A study of the relationship between dramatic situations and effective musical support. Various approaches for targeting appropriate musical treatment are examined. Selected film sequences are studied for analysis of the composer's decisions. Term paper: analysis of a major film score.

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**FS 121** 2 credits  
**Film Music Editing I** Prerequisite: FS 102, CM 046, and CM 102  
Course Chair: D. Wilkins  
Required of: FS Majors  
Electable by: FS Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$300.00

A technical course designed to give composers experience editing music on magnetic film and digitally on a hard disk. Class instruction and weekly private lab work will include access to 16mm film editing equipment and a hard disk workstation. Basic editing techniques in 16mm magnetic film will include the preparation of A/B music tracks edited to film. Techniques for digital editing on hard disk will involve music selection and editing interlocked to video tape. Midterm and final projects will be demonstrated on each format.

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**FS 122** 2 credits  
**Advanced Film Music Editing** Prerequisite: FS 121, FS 301  
Course Chair D. Wilkins  
Required of: FS Majors  
Electable by: FS Majors Only  
Offered: Spring, Fall  
Lab Fee: \$395.00

An advanced music editing course dealing with standard film and television industry procedures. Intended for the student who demonstrates technical fluidity with editing equipment and who intends to pursue a career in this field. Emphasis is on the responsibilities of a music editor for the "scored" film from temp tracks and spotting through dubbing. Instruction will include 35mm magnetic film sound and digital editing techniques on a multitrack hard-disk workstation. Midterm and final projects will be prepared and presented on each format.

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**FS 125** 1 credit  
**Advanced Projects in Music Editing** Prerequisite: FS 122  
Course Chair: D. Wilkins  
Required of: None  
Electable by: FS Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$275.00

A course emphasizing extensive project work in music editing for film and video utilizing analog and digital technology. The course involves advanced use of Auricle software, further application of building and editing music tracks on 35mm mag film, and digital editing on a computer workstation. Each student will produce a demo reel illustrating the audio editing of previously composed material.

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**FS 130** 2 credits  
**Stylistic Adaptation in Film Scoring** Prerequisite: CM 102, FS 101, FS 102, PS 402, and CP 049  
Course Chair: D. Wilkins  
Required of: FS Majors  
Electable by: FS Majors Only  
Offered: Spring, Fall  
Lab fee: \$200.00

This course will address the prevalent and recurrent need in films to emulate a wide variety of stylistic scoring approaches appropriate to the period setting and/or specific ethnic locale of a screenplay. Approaches to research and adaptation of authentic musical styles will be discussed. (Such styles include, for example, seventeenth century European, African, American in the 1920s, etc.) Careful attention to instrumentation, arranging, orchestration and dramatic theme development will be stressed. Assignments representing realistic situations will be recorded synchronously to the specific needs of film scenes.

**FS 140** 2 credits  
**Directed Study in Film Scoring** Prerequisite: FS 102 and FS 121  
 Course Chair D. Wilkins  
 Required of: FS Majors  
 Electable by: FS Majors Only  
 Offered: Spring, Summer, Fall  
 Lab Fee: \$325.00

This course guides the student in the preparation and assembly of a portfolio. This collection will consist of representative material chosen from the student's output to date. Under instructor supervision and guidance, new projects will also be scored for the purpose of completing and/or enhancing the portfolio. Career planning, relevant business aspects, and the film and television industry's expectations of the film composer/music editor will be discussed.

**FS 141** 2 credits  
**Directed Study in Video Scoring/Sequencing** Prerequisite: FS121 and FS302  
 Course Chair: D. Wilkins  
 Required of: None; but may fulfill Directed Study requirement in place of FS 140  
 Electable by: FS Majors Only  
 Offered: Spring, Summer, Fall  
 Lab Fee: \$175.00

An advanced projects course for video scoring with emphasis on using the technology of computer and synthesis hardware and software to realize original music. Students would elect this course as their final requirement (as an alternative to taking FS140 Directed Study in Film Scoring) if they plan to pursue a career scoring music in a "project studio" environment. Course content emphasizes skills necessary to score industrial/corporate films and documentaries.

**FS 301** 2 credits  
**Computer/Synthesis Applications for Film Scoring** Prerequisite: FS 101  
 Course Chair: D. Wilkins  
 Required of: FS Majors  
 Electable by: FS Majors Only  
 Offered: Spring, Summer, Fall  
 Lab Fee: \$200.00

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. This course may not be elected by Music Synthesis majors.

**FS 302** 2 credits  
**Advanced Computer Applications for Film/Video Scoring** Prerequisite: FS 102 and FS 301  
 Course Chair: D. Wilkins  
 Required of: FS Majors  
 Electable by: FS Majors Only  
 Offered: Spring, Fall  
 Lab Fee: \$350.00

Use of the computer as an aid in scoring to picture with both sequenced and live instruments. Macintosh software discussed extensively includes Cue, Performer, and relevant new programs as they appear on the market. Emphasis will be placed on a thorough understanding of SMPTE time code as used by the film composer, and how to work with it in a variety of equipment configurations. "Package deal" projects completed in personal studio environments will also be discussed.

## General Education

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<b>GE 004</b>	3 credits
<b>English as a Second Language I (ESL 1)</b>	Prerequisite: English Proficiency Exam Course Chair: C. Combs Required of: Non-native English speaking degree students scoring below a designated point on the English Proficiency Exam Electable by: Students meeting scoring criteria Offered: Spring, Summer, Fall
	In this course, speakers of other languages will develop the skills of speaking, listening, reading, and writing in English necessary for success in all college courses. Students will read articles, essays, and short stories, practice writing clearly and correctly in a variety of styles, and review basic/intermediate grammar structures.

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<b>GE 005</b>	3 credits
<b>English as a Second Language 2 (ESL 2)</b>	Prerequisite: GE 004 or sufficient test score Course Chair: C. Combs Required of: Non-native English speaking degree students scoring between designated points on the English Proficiency Exam Electable by: Students meeting scoring criteria Offered: Spring, Summer, Fall
	A continuation of GE 004 ESL 1, this course will help speakers of other languages improve their ability to speak English with effectiveness, listen with understanding, read with comprehension, and write with clarity. Students will read college-level materials (articles, essays, short stores, and a novel) and write essays in a variety of styles (narrative, descriptive, and expository).

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<b>GE 010</b>	3 credits
<b>English Skills</b>	Prerequisite: English Proficiency Exam Course Chair: C. Combs Required of: Students failing to test into GE 011 Electable by: All Offered: Spring, Summer, Fall

In this course, students develop the skills of reading, writing and analytical thinking which are necessary for success in all college courses. Students are introduced to thought-provoking ideas in reading from a variety of disciplines which help them to recognize, define, and evaluate their own beliefs. They analyze their understanding and thoughts in written standard English appropriate for college freshmen. Students learn to organize material, analyze ideas, and write clearly.

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<b>GE 011</b>	3 credits
<b>English Composition</b>	Prerequisite: GE 010 or pass English Proficiency Exam Course Chair: C. Combs Required of: Degree students Electable by: All Offered: Spring, Summer, Fall

In English Composition, students will develop techniques for the writing of concise and lucid themes as a means of developing clarity and coherence in discussion and essays. Additionally, the analysis of assigned readings provides an introduction to various rhetorical forms where emphasis will be placed on effective communication. The course focuses on effective writing skills ranging from mechanics (grammar, spelling, and punctuation), to paragraph structure and organization, to more subtle considerations of style, audience, and tone. It covers the principal aims of writing: to express, explain, persuade, and create.

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**GE 012** 3 credits  
**Introduction to Literature** Prerequisite: GE 011  
Course Chair: C. Combs  
Required of: Degree students  
Electable by: All  
Offered: Spring, Summer, Fall

This course focuses on critical methods for analyzing various forms of literature in both writing and speech. Students develop the ability to evaluate literature critically (to analyze, interpret, and explain). This involves exploring such elements of literary development as plot, point of view, character, tone, and style.

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**GE 018** 3 credits  
**Studies in Poetry** Prerequisite: GE 012  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring, Fall

This course will focus on the elements of poetry: the relationship 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.

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**GE 021** 3 credits  
**Creative Writing: Poetry** Prerequisite: GE 012  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

This is an intensive workshop (seminar format) in which the student concentrates on the writing of poetry, on the use of metrics and form (plus free verse), and on the use of symbolism and metaphor.

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**GE 023** 3 credits  
**Studies in Fiction** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Fall

This course is an analysis of American and British short stories and novels with some attention to European works of fiction. The emphasis is on the social context of various works, forms of fiction, language, and narrative technique. It introduces major critical approaches to the understanding and appreciation of fiction. The focus of the course will vary from semester to semester, for example, "Film Adaptations of Novels," "Utopian Literature," "Ethnic Diversity in American Literature," and "Varieties of Humor." Course topics will be posted at the beginning of each spring semester in the General Education office.

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**GE 026** 3 credits  
**Creative Writing: Fiction** Prerequisite: GE 012  
Course Chair: C. Combs  
Required of: None  
Electable by: Degree students  
Offered: Spring

This is an advanced writing course focusing on the techniques of creating fictional prose. By examining various prose styles, the student is introduced to narrative theory and readings in each style. Creative writing assignments representing various stylistic approaches to writing fiction will be completed by each student.



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**CE 027** 3 credits  
**Creative Writing: Drama** Prerequisite: GE 011  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Fall

This course is a workshop for those interested in writing for stage and screen. We will work together on shaping dramatic structure, characters, conflict, and dialogue. We will also consider one-man/woman shows (dramatic monologues). Students will be given the opportunity to incorporate music into their dramatic writing or to write the "book" for a musical theater piece. First-hand experience in dramatic writing will also benefit composers who plan on writing music for theater, film, or television. Several plays and films will be examined as models for writing, but the focus of this workshop will be on original scripts.

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**CE 036** 3 credits  
**Music Criticism and Reviewing** Prerequisite: GE 011  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Students will learn the fundamentals of music criticism and apply those principles in writing reviews both of recordings and live performances. Music reviews will focus on writing both for professional musicians and for the general public.

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**CE 058** 3 credits  
**Theater Workshop** Prerequisite: GE 012  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

In a workshop setting, students will participate in acting exercises and theater games, as well as perform character monologues and improvisational scenes. Then, from the point-of-view of the actor, they will study several play scripts. The final demonstration of their understanding of the play scripts and characters will be the performance of a scene from the play.

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**CE 059** 3 credits  
**Modern Drama and Film** Prerequisite: GE 012  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

In this course we will discuss films and film adaptations of modern plays. We will choose movies by such directors as Martin Scorsese, Francis Ford Coppola, Orson Welles, Ingmar Bergman, Robert Altman, Steven Spielberg, Woody Allen, Spike Lee, David Lynch, Neil Jordan, and Ridley Scott. We will also consider film adaptations of plays by such dramatists as Tennessee Williams, Sam Shepard, Harold Pinter, Marsha Norman, John Guare, Beth Henley, and David Mamet. Our discussions of the elements of drama and film will focus on topics such as dramatic shape, photography, film scoring, scriptwriting, directing, acting, ritual, and myth.

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**CE 123** 3 credits  
**Effective Communication** Prerequisite: GE 011  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring, Fall

This course is designed to improve the student's performance in public speaking. Emphasis will be placed on the development of personal style, confidence and security; the construction, and delivery of various forms of speeches; and on the acceptance and use of evaluative, constructive criticism.

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**CE 151** 3 credits  
**History of Art I** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: Degree students  
Electable by: All  
Offered: Spring, Summer, Fall

This course covers the prehistoric to the Gothic period. It is 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.

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**CE 152** 3 credits  
**History of Art 2** Prerequisite: GE 151; GE 011, or permission of instructor  
Course Chair: C. Combs  
Required of: Degree students  
Electable by: All  
Offered: Spring, Summer, Fall

This course covers the late Gothic period to the early twentieth century. It is a survey of European art from the end of the Middle Ages through the Renaissance, mannerism, the baroque, rococo, neoclassi-

cism, romanticism, realism, impressionism, postimpressionism, and early abstraction; also American art from the colonial period to the early twentieth century. Slide lectures are supplemented by viewing works at the Museum of Fine Arts and the Gardner Museum.

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**CE 155** 3 credits  
**Approaches to the Visual Arts** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

This course covers technical, analytical, and interpretive approaches to painting, sculpture, architecture, drawings, and prints. The technical methods and compositional principles used by artists are discussed. Works are interpreted in terms of style and quality. Readings and classroom discussions will be supplemented by viewing Boston art collections.

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**CE 161** 3 credits  
**History of Western Civilization I** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: Degree students  
Electable by: All  
Offered: Spring, Summer, Fall

Western civilization is the result of the blending of earlier cultures: the Greco-Roman, the Judeo-Christian, and the Germanic. This course is a survey of that process through which our civilization acquired its distinctive characteristics. Its historical scope extends from the ancient mid-east civilizations through the Renaissance/Reformation era (circa 1600).

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**GE 162** 3 credits  
**History of Western Civilization 2** Prerequisite: GE 161; GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: Degree students  
Electable by: All  
Offered: Spring, Summer, Fall

This is a survey of Western history from the seventeenth century to the present. Principal topics include the Enlightenment, the American and French Revolutions, the industrial revolution, imperialism and colonialism, the world wars, and post-war international developments.

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**GE 168** 3 credits  
**Contemporary History** Prerequisite: GE 162  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Fall

Students will read and discuss articles by respected scholars and commentators on critical issues facing the world today. Discussions will focus on topics of historic significance in the last quarter of the twentieth century.

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**GE 172** 3 credits  
**Foundations of Western Religion** Prerequisite: GE 161  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

Western civilization has been profoundly shaped by the heritage of ethical monotheism which stands at the core of Judaism, Christianity, and Islam. This course surveys the origin and development of these religions from the time of Moses to that of Muhammad, emphasizing the most influential traditions.

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**GE 174** 3 credits  
**Introduction to American History** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Fall

This course is 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 post-World War II America.

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**GE 201** 3 credits  
**Modern Political Thought** Prerequisite: GE 162  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

This course surveys the major ideological movements of our time. Students will understand the principal ideas and practices of nationalism, fascism, communism, and democracy.

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**GE 210** 3 credits  
**History of Political Thought** Prerequisite: GE 162  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Fall

This course surveys the history of political thought from the time of ancient Greece to the modern era. Students will read selections from the major philosophers and examine how their ideas contributed to the development of contemporary democracy.

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**GE 230** 3 credits  
**Concepts of Mathematics** Prerequisite: None  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

This course is designed to develop student skills in quantitative and visual reasoning. Students gain proficiency in problem-solving through an appreciation of mathematics and its role in the arts, including finance. Interaction with computer technology is discussed to better communicate present mathematical practice and use of graphic displays. Topics covered are algebra, geometry, mathematical modeling, and statistics.

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**GE 251** 3 credits  
**French I** Prerequisite: None  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Fall

The emphasis of this course is on language acquisition, that is, on developing a basic level of oral and written comprehension and a certain degree of self-expression.

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**GE 252** 3 credits  
**French 2** Prerequisite: GE 251  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

This course is a continuation of French 1. The emphasis of the course is on continued language acquisition, that is, on developing more advanced oral and written comprehension and self-expression.

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**GE 261** 3 credits  
**Spanish I** Prerequisite: None  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring, Fall

This course covers basic grammar, composition, and cultural reading selections. The emphasis is on pronunciation and conversational Spanish.

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**GE 262** 3 credits  
**Spanish 2** Prerequisite: GE 261  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

A continuation of Spanish 1, this course covers more advanced grammar, composition, and reading selections. Emphasis continues on pronunciation and conversational Spanish.

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**GE 271** 3 credits  
**Japanese I** Prerequisite: None  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring, Fall

This course is a study of the Japanese language focusing on spoken Japanese and everyday conversation techniques. The areas covered include reading and pronunciation of the written language as well as study of Japanese traditions, customs, and literature. This course will focus primarily on speaking and conversation.

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**GE 272** 3 credits  
**Japanese 2** Prerequisite: GE 271  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Japanese 2 is a study of the Japanese language focusing on spoken Japanese and everyday conversational techniques. The course covers reading and pronunciation of the written language, and a continued study of Japanese traditions, customs, and literature. The stress will continue to be on speaking and conversation.

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**GE 306** 3 credits  
**Principles of** Prerequisite: None  
**Physics** Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring, Fall

This course is an introduction to the world of physical phenomena, including the following topics: mechanics, heat, electricity, and sound.

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**GE 308** 3 credits  
**Principles of** Prerequisite: None  
**Music** Course Chair: C. Combs  
**Acoustics** Required of: MP&E and MS  
Majors not taking GE 315  
Electable by: All  
Offered: Spring, Summer, Fall

This course is a survey of acoustical phenomena relating to music. The course includes an overview of the nature of sound waves and vibration, sound propagation and room acoustics, sound level and its measurement, the human ear and perception, and tuning systems. Course material is directed toward the contemporary musician's need to understand acoustical phenomena in various contexts, including performance, writing, and music technology applications.  
Note: Either GE 308 or GE 315

can be used to fulfill both the physical science requirement and the acoustic requirement for MP and MS majors.

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**GE 315** 3 credits  
**Applications** Prerequisite: None  
**of Music** Course Chair: W. Scheniman  
**Acoustics** Required of: MP&E Majors  
Electable by: All  
Offered: Spring, Fall

This course includes the study of basic vibrating systems and sound sources; sound outdoors and indoors (waves, echoes, and reverberation); sound transmission and noise reduction; sound reinforcement systems; room acoustics and vibration isolation; hearing and psychoacoustics; and acoustics of musical instruments. Math proficiency at basic college level of GE 230 strongly recommended.

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**GE 318** 3 credits  
**Environmental** Prerequisite: None  
**Science** Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

This course is an introductory course which will cover such topics as hydrology, water quality, solid waste management, hazardous waste, air pollution, the greenhouse effect, acid rain, the ozone layer, energy sources, environmental modeling, and environmental problems, and societal priorities.

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**GE 321** 3 credits  
**Health and Human Physiology** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

This course is designed to provide a scientific understanding of human physiology and health, including a study of wellness, which is relevant to the pursuit of a healthy lifestyle. This understanding includes knowledge of physiological systems, e.g., digestive, cardiovascular, nervous, skeletal-muscular, and reproductive, and their interrelationship with nutrition, exercise, stress, sexuality, substance abuse, eating disorders, and the physical environment.

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**GE 364** 3 credits  
**Urban Sociology** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

This is a survey of American sociology that uses urban materials to encourage students to explore their own surroundings, while employing the tools of sociological analysis. This course will emphasize three subject areas within the field of sociology: the Sociology of Work, the Sociology of Family Life, and the Sociology of Popular Culture (particularly music and film), all within an urban context.

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**GE 401** 3 credits  
**Cross-Cultural Communication** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

This course is an introduction to major principles of cross-cultural communication with a focus on similarities and differences in cultural patterns around the world: values, beliefs, customs, verbal and nonverbal messages, ways of perceiving reality, types of social organizations, and world view. This course explores the process of cross-cultural conflict and interaction and the ways in which social and cultural forces influence people's lives. Emphasis is placed on obstacles to effective communication among international cultures and among cocultures in the United States. The course stresses cross-cultural communication skills, cultural self-awareness, and such issues as stereotyping, prejudice, gender roles, and family and educational structures around the world.

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**GE 404** 3 credits  
**Philosophy of Education** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: ME Majors  
Electable by: All  
Offered: Spring, Summer, Fall

This course is an introduction to the method and spirit of philosophical inquiry involving the exploration of idealism, realism, pragmatism, and existentialism and the application of such inquiry to selected educational theories and practices.

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**CE 408** 3 credits  
**Philosophy of Religion** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

This course is an examination of the philosophical arguments for the existence of God—cosmological, ontological, teleological, moral and experiential or mystical—as found in the work of such philosophers as Plato, Anselm, Aquinas, Descartes, Leibniz, Kant, Paley, Kierkegaard, and Buber. The historical development of these various “proofs” will be studied, including both Hume’s skeptical arguments against them as well as what has existentially come to be called the I-Thou encounter and its relevance for the modern “eclipse of God.”

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**CE 411** 3 credits  
**Ethics** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Fall

Conducted as a basic introduction to ethics and its place in philosophy, this course explores the roots of Western values in the life and thought of Socrates as presented by Plato and in the comprehensive analysis of Aristotle. Also examined will be the existential relevance of ethics for modern life and thought.

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**CE 414** 3 credits  
**Introduction to Logic** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

This course is an examination of the nature of thinking and rational discourse, especially as these are found in actual philosophical texts. Deductive and inductive reasoning, definition, propositions, syllogisms, contradiction, and paradox, as well as various logical fallacies will be studied.

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**CE 432** 3 credits  
**Introduction to Western Philosophy** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Fall

This course is an introduction to the vast history of Western philosophy and necessarily entails a close and careful consideration of its origins in ancient Greece. Such an examination of Socrates and Plato will enable the student to understand not only the meaning of philosophy as “the love of wisdom” but also the complexities involved in the subsequent development of ideas in various schools of thought. Another philosopher or two (e.g., Descartes, Nietzsche) will be closely examined to compare and contrast with the Greeks. The existential significance of the root meaning of philosophical thinking is crucial to an appreciation of what has been alternately lost and retrieved throughout the course of Western thought.

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**GE 433** 3 credits  
**Introduction to Eastern Philosophy** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

This course is an examination of ideas and traditions in the philosophical thinking and spiritual experience of the East, with special emphasis on Hinduism, Buddhism, Confucianism, Taoism, and Zen. Such concepts as Yoga, Atman, Brahman, Nirvana, Karma Dharma, Avatar, Bodhisattva, Satori, Jen, Wen, Li, Tao, and Yin-Yang will be analyzed in select ancient texts. Other notions having to do with incarnation and reincarnation, with the sage and the saint, with ethics and judgment, with the soul and religion generally will also be studied.

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**GE 501** 3 credits  
**General Psychology** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: ME Majors  
Electable by: All  
Offered: Spring, Summer, Fall

This course is a survey of the history, theory, and applications of general psychology, including the study of human behavior, factors in psychological development, methods of measurement, and the brain.

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**GE 504** 3 credits  
**Child and Adolescent Psychology** Prerequisite: GE 501  
Course Chair: C. Combs  
Required of: ME Majors  
Electable by: All  
Offered: Spring, Summer, Fall

This course is an opportunity for students to learn more about their own personal development and evolution up to this point, by examining theories and research regarding child and adolescent development, and by examining their own families of origin.

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**GE 524** 3 credits  
**Foundations of Creativity** Prerequisite: GE 011 or permission of instructor  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Fall

This course is an investigation into the psychological, social, and philosophical sources of creativity. The approach is interdisciplinary and considers the lives of artists, the social and historical situations of creative people, and current philosophical and psychological theories. The emphasis is on dialogue and self-analysis by the student.



## Harmony

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**HR 011** 2 credits  
**Harmony I** Prerequisite: None  
Course Chair: B. London  
Required of: All  
Electable by: All  
Offered: Spring, Summer, Fall

Basic harmonic theory. Note identification, scale and mode construction, key signatures, interval recognition, chord construction, available tensions. Principles of diatonic chord progressions and analysis.

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**HR 012** 2 credits  
**Harmony 2** Prerequisite: HR 011  
Course Chair: B. London  
Required of: All  
Electable by: All  
Offered: Spring, Summer, Fall

Continued exploration of modern chord progression. Secondary and extended dominant relationships. Principles of linear harmonic continuity and melodic analysis. Minor key chord progressions. Blues theory and chord progressions.

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**HR 013** 2 credits  
**Harmony 3** Prerequisite: HR 012  
Course Chair: B. London  
Required of: All  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of principles of modern chord progression: analysis and synthesis of progressions found in current popular music; modulations; diminished-chord patterns; melody/harmony relationship; substitute dominant and related II-7 chords.

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**HR 014** 2 credits  
**Harmony 4** Prerequisite: HR 013  
Course Chair: B. London  
Required of: All  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of principles of modern chord progression: deceptive resolutions of secondary dominants; contiguous dominant motion; constant structure chord progressions; basic principles of modal harmony and modal interchange.

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**HR 018** 2 credits  
**Reharmonization Techniques** Prerequisite: HR 014  
Course Chair: B. London  
Required of: JC Majors  
Electable by: All  
Offered: Spring, Summer, Fall

Functional, extended, and bass line reharmonization. Incomplete chord structures and reharmonization of diminished chords. Application of the above techniques for writing turnarounds, introductions, interludes, modulations, and extended endings. Corrections of faulty lead sheets.

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**HR 021** 2 credits  
**Harmonic Considerations in Improvisation I** Prerequisite: HR 014  
Course Chair: J. Beard  
Required of: PF Majors  
Electable by: All  
Offered: Spring, Summer, Fall

Exploration of the relationship between improvisation and harmonic context. Analysis of harmonically sophisticated music 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. Solos of John Coltrane, Herbie Hancock, Woody Shaw, and other influential soloists.

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**HR 022** 2 credits  
**Harmonic** Prerequisite: HR 021  
**Considerations** Course Chair: J. Beard  
**in** Required of: None  
**Improvisation 2** Electable by: None  
Offered: Spring, Fall

Continued exploration of the relationship between improvisation and harmonic context. Analysis of contemporary compositions and their harmonic implications applied to the craft of improvisation. Symmetrical scales, two- and three-tonic systems, and rhythm devices. Repertoire studied will include solos by John Coltrane, David Liebman, Ornette Coleman, Steven Grossman, and Herbie Hancock.

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**HR 110** 2 credits  
**Harmonic** Prerequisite: HR 013  
**Analysis of** Course Chair: B. London  
**Rock Music** Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Identification and analysis of rock harmonies and melodies. Examples from the mid-1950s to the present day will be studied. Pentatonic and diatonic harmony, linear/open harmony, modulation, and classic rock chord patterns will be included. Emphasis will be placed on harmonic dictation.

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**HR 301** 2 credits  
**Advanced** Prerequisite: HR 014  
**Harmonic** Course Chair: B. London  
**Concepts** Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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 nonfunctional harmonic techniques including multitonic systems, constant cycles, and patterned material. Analysis of representative tunes.

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**HR 304** 2 credits  
**Advanced** Prerequisite: HR 014  
**Modal** Course Chair: B. London  
**Harmony** Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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

## History of Music

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**HM 031** 2 credits  
**A History of** Prerequisite: None  
**the Music of** Course Chair: J. Beard  
**Black America** Required of: None  
Electable by: All  
Offered: Fall

A study of the historical attributes and positive contributions of the development of black American music: African influences and the early slave music of the South; northern and southern influences through the black church; composers and songwriters in and after the American Civil War; ragtime and blues, early jazz, the jazz age, and the black renaissance; composers and performers up to the present; black concert-music composers. Research, homework, listening, lecture-demonstrations, and required attendance at performances.

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**HM 032** 2 credits  
**Black Music** Prerequisite: None  
**Black Cultures** Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring

This course is a continuation of A History of the Music of Black America and is a comprehensive examination of selected black musical styles and influences. Though this course will focus heavily on Afro-American musical expressions, emphasis will, from time to time, be given to a consideration of styles which emanate from other parts of the African diaspora and upon relations which exist between these styles and those of black America. This course will also attempt to examine the relationship between particular Afro-American (north and central) styles and the social and political attitudes upon which these styles are based.

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**HM 051** 2 credits  
**History of** Prerequisite: Prior or concurrent  
**Western Music I** enrollment in CM 041 and CP 041  
Course Chair: J. Jarrett  
Required of: Degree – All;  
Diploma – CM Majors  
Electable by: All  
Offered: Spring, Summer, Fall

A survey of the major styles in Western music from about A.D. 600 to the conclusion of the baroque. This includes a summary of ancient music. Audiovisual examples of scores and photographs of related art works.

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**HM 053** 2 credits  
**History of** Prerequisite: Prior or concurrent  
**Western Music 2** enrollment in CM 042 and CP 043  
Course Chair: J. Jarrett  
Required of: Degree – All;  
Diploma – CM Majors  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**HM 062** 2 credits  
**History of** Prerequisite: None  
**Rock Music** Course Chair: J. Beard  
Required of: None  
Electable by: All  
Formerly: HM 061  
Offered: Spring, Summer, Fall

A survey of rock music from its origins to the present. Lectures will focus on musical distinctions among the substyles present in the genre, and will include audio and video clips of major artists and style-setters. Literary, sociological, and other cultural aspects of this music will also be discussed. Students will be able to take advantage of access to extensive research materials available outside the classroom.

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**HM 064** 2 credits  
**History of Jazz** Prerequisite: None  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Formerly: HM 063  
Offered: Spring, Summer, Fall

A survey of music in the jazz idiom from its origin 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 films. Students will develop a knowledge of the periods, styles, and forms of this music, and will have access to extensive research materials outside of the classroom.

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**HM 104** 2 credits  
**Chamber Music of the Romantic Period** Prerequisite: HM 053  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Spring

Historical analysis and examination of the chamber music literature of the nineteenth century. Survey of form and content of representative works by Schubert, Brahms, Saint-Saens, Franck, and Tchaikovsky.

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**HM 108** 2 credits  
**Women in Music** Prerequisite: None  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Fall

An examination of womens' contributions to jazz and classical music in twentieth century America and the factors which influenced their careers. Students will study individual performers, composers, and all-women groups using audio and visual resources and critically evaluate the sociopolitical factors that affected their careers through lecture, discussion, and research.

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**HM 110** 2 credits  
**The Bop Masters** Prerequisite: None  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Fall

An in-depth survey of the principal instrumental soloists, vocalists, vocal groups, arrangers, and composers of the bebop period. A variety of groups will be examined through recordings.

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**HM 116** 2 credits  
**Survey of Trumpet Styles** Prerequisite: None  
Course Chair: J. Beard  
Required of: PF Trumpet Principals  
Electable by: All  
Offered: Spring

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

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**HM 201** 2 credits  
**Survey of Guitar Styles** Prerequisite: None  
Course Chair: J. Beard  
Required of: PF Guitar Principals  
Electable by: All  
Offered: Spring, Fall

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.

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**HM 207** 2 credits  
**Survey of Trombone Styles**  
Prerequisite: None  
Course Chair: J. Beard  
Required of: PF Trombone Principals  
Electable by: All  
Offered: Spring

A study of the development of jazz trombone playing. Analysis through recordings and transcriptions of various styles of playing. Studies of Jack Teagarden, Bill Harris, J.J. Johnson, and others.

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**HM 210** 2 credits  
**Survey of Bass Styles**  
Prerequisite: None  
Course Chair: J. Beard  
Required of: PF Bass Principals  
Electable by: All  
Offered: Spring, Fall

The study of the bass in the styles of Dixieland, swing, bebop, cool, experimental, fusion, and others. In-depth analysis of the function of the bass as part of the rhythm section and as a solo voice. Some of the players heard and discussed are Pop Foster, Walter Page, Jimmy Blanton, Oscar Pettiford, Slam Stewart, Paul Chambers, Charles Mingus, Ron Carter, Richard Davis, Eddie Gomez, and Jaco Pastorius.

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**HM 213** 2 credits  
**Survey of Piano Styles**  
Prerequisite: None  
Course Chair: J. Beard  
Required of: PF Piano Principals  
Electable by: All  
Offered: Spring, Fall

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

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**HM 214** 2 credits  
**Survey of Percussion Styles**  
Prerequisite: None  
Course Chair: D. Anderson  
Required of: PF Percussion Principals  
Electable By: All  
Offered: Spring, Fall

Historical survey of musical development and usage of percussion instruments, including timpani, snare drum, marimba, xylophone, glockenspiel, vibraphone, multiple percussion, and accessories. Studies will include solo percussion in orchestral, theatrical, and various studio environments.

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**HM 215** 2 credits  
**Survey of Latin American Hand Percussion Styles**  
Prerequisite: None  
Course Chair: D. Anderson  
Required of: PF Hand Percussion Principals  
Electable By: All  
Offered: Spring, Fall

A study of the history and development of the music of Latin America and the Caribbean, with particular focus on hand percussion playing. Emphasis will be on the music of Cuba and Brazil, and on the development of Latin American music in New York from the 1920s to the present. Musical relationships to the European and African traditions will be studied, as well as specific instruments, song styles and rhythms, composing and arranging styles, and significant artists in the idiom.

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**HM 216** 2 credits  
**Survey of Drum Styles to the 60s** Prerequisite: None  
Course Chair: D. Anderson  
Required of: PF Drumset Principals  
Electable by: All  
Offered: Spring, Fall

A study of the development of the jazz drummer from the music's early period through the 1960s. Analysis through recordings and transcriptions of various playing styles. Studies of Big Sid Catlett, Max Roach, Buddy Rich, and others.

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**HM 217** 2 credits  
**Survey of Drum Styles Since the 60s** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A survey of the development of contemporary drumming styles. This course is a historical and stylistic continuation of HM 216 Survey of Drum Styles to the 60s. The basis for study will be the principal artists who have emerged during and since the mid-60s, and the musical styles in which they have performed. Also covered will be the development of the instrument itself as its role has evolved in various styles.

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**HM 219** 2 credits  
**Survey of Vocal Styles** Prerequisite: None  
Course Chair: J. Beard  
Required of: PF Voice Principals  
Electable by: All  
Offered: Spring, Fall

A study of the development of the jazz vocalist. Listening and style analysis through use of recordings. Singers covered include Bessie Smith, Billie Holiday, Frank Sinatra, Ella Fitzgerald, and Sarah Vaughan.

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**HM 223** 2 credits  
**Survey of Woodwind Styles** Prerequisite: None  
Course Chair: J. Beard  
Required of: PF Woodwind Principals  
Electable by: All  
Offered: Spring, Fall

The analysis of the history of woodwind instruments (saxophone, flute, clarinet) in jazz. Emphasis is placed on the various styles of major players. The study of woodwind players including Johnny Hodges, Charlie Parker, Cannonball Adderley, Lester Young, John Coltrane, Eric Dolphy, Frank Wess, Andy Kirk, Benny Goodman, John LaPorta, Gerry Mulligan, and others, through tapes, articles, and transcriptions.

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**HM 225** 2 credits  
**Survey of Jazz Violin Styles** Prerequisites: None  
Course Chair: J. Beard  
Required of: PF String Principals  
Electable by: All  
Offered: Spring

An overview of the history of jazz violin with special emphasis on the work of major innovators: Joe Venuti, Stephane Grappelli, Svend Asmussen, Stuff Smith, Joe South, and Jean-Luc Ponty. Recordings and transcriptions used to analyze improvisational approaches, bowing, tone, and left-hand techniques.

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**HM 231** 2 credits  
**Music of Africa, Latin, and South America** Prerequisites: None  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A study of the major musics and cultures of Africa, and of the interaction of African and European cultures in the New World of Latin America and South America, focusing on the ways these cultures have produced new musical forms as a result.

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**HM 235** 2 credits  
**Music of India, the East, and Eastern Europe** Prerequisites: None  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A study of the music of North India, and other musics and cultures of the Near and Far East, including Japan, Indonesia, and Turkey, as well as eastern Europe, including Greece, Bulgaria, and Soviet Georgia. The focus of study will be on the interaction of cultures to produce new musical forms.

### Instrumental Labs

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**IL 001** 0.5 credit  
**Keyboard Lab - Comping 1** Prerequisite: None  
Course Chair: P. Schmeling  
Required of: Piano Principals  
Electable by: Piano Principals  
Offered: Spring, Summer, Fall

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of idioms. Recorded material for play-along purposes.

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**IL 002** 0.5 credit  
**Keyboard Lab - Comping 2** Prerequisite: IL 001  
Course Chair: P. Schmeling  
Required of: Piano Principals  
Electable by: Piano Principals  
Offered: Spring, Summer, Fall

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of idioms. Recorded material for play-along purposes.

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**IL 003** 0.5 credit  
**Keyboard Lab - Comping 3** Prerequisite: IL 002  
Course Chair: P. Schmeling  
Required of: Piano Principals  
Electable by: Piano Principals  
Offered: Spring, Summer, Fall

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of idioms. Recorded material for play-along purposes.

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**IL 004** 0.5 credit  
**Keyboard Lab - Advanced Comping** Prerequisite: IL 003  
Course Chair: P. Schmeling  
Required of: Piano Principals  
Electable by: None  
Offered: Spring, Summer, Fall

Continuation of IL 003 Keyboard Lab - Comping 3 emphasizing more advanced voicing techniques. Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to the jazz idiom. Recorded material for play-along purposes.

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**IL 006** 0.5 credit  
**Advanced Stylistic Comping - Pop: Level I** Prerequisite: IL 003  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano Principals  
Offered: Spring, Fall

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of pop music styles. There will be use of recorded material for play-along purposes.

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**IL 007** 0.5 credit  
**Advanced Stylistic Comping - Funk/Fusion**  
Prerequisite: IL 004 and IL 033  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano Principals  
Offered: Spring, Fall

Instrumental laboratory for piano principals emphasizing comping studies and their application to the funk/fusion idiom. Recorded material for play-along purpose.

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**IL 009** 0.5 credit  
**Advanced Stylistic Comping - Latin**  
Prerequisite: IL 003  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano Principals  
Offered: Spring, Fall

Instrumental laboratory for piano principals emphasizing the application of comping techniques to a variety of Latin and Latin-influenced jazz and pop music styles. Use of recorded material for play-along purposes, as well as transcriptions of comping of major Latin piano players.

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**IL 010** 0.5 credit  
**Advanced Stylistic Comping - Roots/Rock**  
Prerequisite: IL 003 and IL 032  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano Principals  
Offered: Spring, Fall

Instrumental laboratory for piano principals emphasizing the application of comping techniques to a variety of "roots of rock" styles influenced by blues, New Orleans, and gospel music. Use of recorded material and transcriptions of influential players. Emphasis on in-class performance and play-along.

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**IL 031** 0.5 credit  
**Keyboard Lab - Reading 1**  
Prerequisite: None  
Course Chair: P. Schmeling  
Required of: Piano Principals  
Electable by: Piano Principals  
Offered: Spring, Summer, Fall

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

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**IL 032** 0.5 credit  
**Keyboard Lab - Reading 2**  
Prerequisite: IL 031  
Course Chair: P. Schmeling  
Required of: Piano Principals  
Electable by: Piano Principals  
Offered: Spring, Summer, Fall

Continuation of Keyboard Lab - Reading 1. Reading studies in a variety of idioms.

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**IL 033** 0.5 credit  
**Keyboard Lab - Reading 3**  
Prerequisite: IL 032  
Course Chair: P. Schmeling  
Required of: Piano Principals  
Electable by: Piano Principals  
Offered: Spring, Summer, Fall

Continuation of Keyboard Lab - Reading 2. Reading studies in a variety of idioms.

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**IL 034** 0.5 credit  
**Keyboard Lab - Advanced Reading**  
Prerequisite: IL 002 and IL 033  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano Principals  
Offered: Spring, Summer, Fall

Continuation of Keyboard Lab - Reading 3, emphasizing more difficult reading situations common in today's music.



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**IL 040** 0.5 credit  
**Keyboard Lab - Chart Reading** Prerequisite: IL 003 and IL 033  
 Course Chair: P. Schmeling  
 Required of: None  
 Electable by: Piano Principals  
 Offered: Spring, Summer, Fall

Practical training in the kind of reading and comping skills necessary for successful ensemble participation. Recorded material for play-along purposes.

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**IL 050** 0.5 credit  
**Keyboard Lab - Repertoire** Prerequisite: IL 003 and IL 033  
 Course Chair: P. Schmeling  
 Required of: None  
 Electable by: Piano Principals  
 Offered: Spring, Summer, Fall

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

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**IL 051** 0.5 credit  
**Keyboard Lab - Improvisation** Prerequisite: IL 001  
 Course Chair: P. Schmeling  
 Required of: None  
 Electable by: Piano Principals  
 Offered: Spring, Fall

A performance lab intended for keyboardists with little or no experience in improvisation. Instructional focus is on understanding of materials of improvisation both theoretically and aurally, and assimilating these materials into established musical forms and styles. Learning methods include playing with tapes and MIDI sequences, various call-and-response activities, and writing, performing, and analyzing improvisations.

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**IL 057** 0.5 credit  
**Keyboard Lab - MIDI** Prerequisite: IL 003, IL 033 and MT 010  
 Course Chair: P. Schmeling  
 Required of: None  
 Electable by: Piano Principals  
 Offered: Spring, Summer, Fall

Introduction to the MIDI keyboard controller for performance-oriented piano principals. Emphasis on making music with lab components (keyboard controllers, sound modules, drum machines, various effects) and sequenced parts using a Macintosh computer. Acquisition of basic proficiency in problem-solving and practical playing setups. Musical materials will be provided to encourage students to use their own equipment and onboard sounds in a creative manner.

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**IL 058** 0.5 credit  
**MIDI Performance Lab** Prerequisite: IL 057 or IL 190 or IL 210 or IL 435 or IL 309  
 Course Chair: P. Schmeling  
 Required of: None  
 Electable by: Bass, Drums, Guitar, Piano, and Woodwind Principals  
 Offered: Spring, Fall

A continuation of IL 057 Keyboard Lab – MIDI emphasizing performance of various ensemble roles in the MIDI-band context, including comping, lead line, bass line, and percussion. Contemporary repertoire by such artists as Steely Dan, Miles Davis, Herbie Hancock, and Jaco Pastorius will be provided that may include sequenced parts on a Macintosh computer. End-of-term concerts are planned.

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**IL 060** 0.5 credit  
**Classical Repertory for Two Pianos**  
Prerequisite: IL 033 and completion of Proficiency Level 3  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano Principals  
Offered: Spring, Summer, Fall

An advanced instrumental lab for pianists that focuses on traditional and twentieth century literature for two pianos, four hands.

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**IL 067** 0.5 credit  
**Survey of Keyboard Technique**  
Prerequisite: Completion of Proficiency Levels 1 and 2  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano Principals  
Offered: Spring

Study and development of specific keyboard techniques demanded by a wider stylistic spectrum. Solutions to a number of problems encountered in keyboard technique will be presented using musical examples from some of the most distinguished technicians in keyboard history. Material to be examined will include such varied sources as Scarlatti, Bach, Liszt, Chopin, Debussy, Bartok, Tatum, Corea, Jarrett, Cage, and Crumb. Discussion of technical similarities and difference between acoustic pianos and various electronic keyboards.

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**IL 069** 0.5 credit  
**Jazz Theory for the Piano**  
Prerequisite: None  
Course Chair: P. Schmeling  
Required of: Entering piano principals auditioning below Comping 1  
Electable by: All  
Offered: Spring, Summer, Fall

An organized approach to establishing a thorough foundation of knowledge and proficiency in keyboard theory necessary for the study of jazz harmony, improvisation, and composition. Material to be covered: scales, scale patterns, diatonic chords, available tensions, triads, seventh chords, guide tones, and some simple voicing techniques. Designed for pianists and other instrumentalists who want to develop keyboard skills

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**IL 070** 1 credit  
**Jazz Piano Master Class**  
Prerequisite: Any Ensemble Rating  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano Principals  
Offered: Spring, Fall

An advanced performance lab for piano principals providing the opportunity to study, analyze, and perform the music of selected jazz pianists in a master-class setting. Transcriptions of materials to be studied will be distributed to provide the basis for faculty-led analytical discussions. The addition of bass and drums will allow for performance in a complete group setting.

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**IL 107** 1 credit  
**Guitar Performance Skills** Prerequisite: None  
Course Chair: L. Baione  
Required of: Guitar Principals  
Electable by: Entering Guitar Principals  
Offered: Spring, Summer, Fall

Instrumental lab for first semester guitar principals emphasizing performance of written chordal and melodic materials. (Nonguitar principals need department chair's permission to enroll in this course.)

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**IL 109** 1 credit  
**Guitar Styles Skills Labs** Prerequisite: IL 107  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

Instrumental labs for guitar principals with a minimum of Semester 2 standing. Offered in stylistically delineated sections (jazz, rock, funk, fusion, blues), these labs develop performance skills in the specified style. Students should consult the current *Preregistration Manual* in order to enroll in the appropriate section of this lab.

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**IL 110** 0.5 credit  
**Standard Tune Workshop for the Guitarist** Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

Standard tunes are prepared (melody, chords, bass lines, and improvisation) for critiqued performance on a weekly basis. Techniques for and approaches to improvisation, including solo transcription and analysis of chord progressions for scale relationship.

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**IL 111** 0.5 credit  
**Advanced Standard Workshop for the Guitarist** Prerequisite: IL 110 and Ensemble Rating 3333  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

A continuation of IL 110 Standard Tune Workshop for Guitarists using standards which present greater challenges. Tunes are prepared (melody, chords, bass line, and improvisation) for critiqued performance on a weekly basis. Techniques for and approaches to improvisation, including the application of melodic and harmonic minor scales and diminished and whole tone scales.

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**IL 115** 0.5 credit  
**Ensemble Preparation Lab - Guitar** Prerequisite: IL 107  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

A lab focusing on the development of lead, comping, and soloing skills necessary for effective performance in an ensemble. Aids to skills development include a graphic/electronic repertoire of rhythm tracks that provides effective ensemble environments. Planned outcomes include successful transition into the college ensemble program.

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**IL 120** 0.5 credit  
**Jazz-Rock** Prerequisite: IL 109  
**Improvisation** Course Chair: L. Baione  
**for Guitar** Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

Study and application of scales and harmony in this style of improvisation and their application to the guitar, including fingering and guitaristic devices (string bending, slides, etc.). Presentation is through written and recorded examples of contemporary artists (including nonguitarists), teacher demonstration, and student performance with taped rhythm section.

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**IL 121** 0.5 credit  
**Jazz-Rock** Prerequisite: IL 120  
**Improvisation** Course Chair: L. Baione  
**for Guitar 2** Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

A continuation of Jazz-Rock Guitar 1, with more advanced theory and techniques. Analysis becomes secondary as in-class performance is more greatly stressed. Teacher demonstration is continued.

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**IL 126** 0.5 credit  
**Guitarmony 1** Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

Complete enharmonic examination of four-note structures beginning with "drop 2" type voicings and including various tension additions and substitutions. Different voice-leading concepts will be introduced resulting in an enriched vertical and horizontal harmonic awareness by students.

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**IL 127** 0.5 credit  
**Guitarmony 2** Prerequisite: IL 126  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

A lab for guitar principals continuing the development of harmonic and voice-leading concepts introduced in IL126 Guitarmony 1. Various string combinations and voicing sizes will be introduced, and a more in-depth examination of modal harmonies and upper-structure triads will be developed.

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**IL 137** 0.5 credit  
**Guitar Lab -** Prerequisite: IL 107  
**Developmental** Course Chair: L. Baione  
**Arpeggios** Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

Instrumental lab for guitar principals dealing with two-octave three- and four-part arpeggios across the guitar. Included in weekly assignments will be exercises and drill studies.

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**IL 140** 0.5 credit  
**Reading** Prerequisite: IL 109  
**Contemporary** Course Chair: L. Baione  
**Guitar** Required of: None  
**Rhythms** Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

This lab is designed for the student to experience the rhythmic challenges (from simple to very complex) encountered in contemporary music. Pop, rock, jazz, fusion, and country music styles will be covered in harmonic settings.

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**IL 145** 0.5 credit  
**Triadic Improvisation for Guitar**  
Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

This lab deals with solo performances derived from the use of triads. Upper-structure and substitution techniques are included.

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**IL 150** 0.5 credit  
**Upper Position Reading for the Guitar**  
Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

Intensive study of positions 8 through 12 on the fingerboard.

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**IL 153** 0.5 credit  
**Guitar Lab - Performance Techniques and Comping**  
Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

A performance lab for guitarists focusing on combining jazz style harmonic techniques with the development of rhythmic flexibility. This course is for students who wish to develop these skills in an interactive setting.

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**IL 157** 0.5 credit  
**Polyrhythms for Guitar 1**  
Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

This lab is an introduction to rhythmic displacement in comping and soloing by the use of various polyrhythms and polymeters against a standard 3/4 or 4/4 time signature.

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**IL 158** 0.5 credit  
**Polyrhythms for Guitar 2**  
Prerequisite: IL 157  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

This is a continuation of Polyrythms for Guitar 1 (rhythmic displacement in comping and soloing by the use of polyrythms and polymeters).

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**IL 162** 0.5 credit  
**Guitar Chart Reading and Performance**  
Prerequisite: IL 107  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

Development of reading skills focusing on interpretation of lead sheets as well as performance of guitar parts. Blend, balance, and accurate performance of intermediate to advanced rhythmic materials are to be addressed.

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**IL 163** 0.5 credit  
**Jazz-Rock Rhythm Guitar Playing** Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

The application of harmony as it occurs in popular music. Rhythm guitar parts presented through tapes, transcriptions, and demonstrations of jazz, rock, funk, and fusion records. Included are adaptations of keyboard parts to guitar and discussion and demonstration of various rhythm guitar techniques (two- and three-note voicings, mutings, etc.)

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**IL 165** 0.5 credit  
**Jazz-Blues Guitar** Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

This lab focuses on basic to intermediate jazz blues techniques including single note blues heads, solos, and standard dominant-seventh, minor-seventh, and major-seventh blues progressions. Weekly playing assignments; analysis of recordings by various blues artists.

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**IL 166** 1 credit  
**Advanced Guitar Performance Lab** Prerequisite: By audition  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

For advanced guitar principals, continuation of development of skills and techniques, with emphasis on reading and group performance.

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**IL 167** 1 credit  
**Advanced Rock Guitar Performance Techniques** Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

Instrumental lab for guitar principals with third semester or higher standing. Emphasis on application of theory and musicianship concepts presented in core music studies (harmony and ear training) to modern rock guitar improvisation.

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**IL 168** 0.5 credit  
**Building Guitar Technique through Triads** Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

This lab uses the original George Van Eps method for guitar. The student is rigorously involved in developing a triad-oriented approach to the finger board. Topics covered include harmonized scales and scale patterns, melodized triads and free improvisations. Strong emphasis on correct technique for both right and left hands.

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**IL 169** 0.5 credit  
**Linear Approach Concepts** Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

A lab for guitar principals that develops approach patterns and trains the ear for improvisation in all idioms.

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**IL 170** 1 credit  
**Guitar Chord Soloing** Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

Immediately accessible mechanical and nonmechanical techniques for the development of arrangements for solo guitar. Each week a step-by-step approach will be demonstrated and discussed. During the semester, students will produce a tape of four chord solos (two original arrangements and two from department files).

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**IL 171** 1 credit  
**Advanced Chord Soloing** Prerequisite: IL 170  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

A continuation of IL 170 Guitar Chord Soloing 1 developing the nonmechanical aspects of writing chord solos. Topics include reharmonization, voicings from chord scales, bottom line technique, and improvisational extension of chord solo arrangements. Students will produce a 40-minute tape of chord solos, consisting of original arrangements and some from department files.

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**IL 174** 0.5 credit  
**Advanced Reading** Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

Performance lab for guitar principals focusing on development of advanced reading skills. Each session will be thorough and challenging. Individual solos as well as group arrangements will be played.

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**IL 177** 0.5 credit  
**Walking Bass Line and Chords for Guitar** Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

A systematic technique developing a complete rhythm section style of accompaniment playing, ideal for duo and trio situations. Class participation involves weekly performance of standard, jazz, blues, or Latin tunes.

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**IL 179** 0.5 credit  
**Solo Jazz Guitar** Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

This lab offers an in-depth analysis of complex harmonic situations in the creation and performance of chord solos, involving mechanical voicings derived from chord scales and various reharmonization techniques.

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**IL 180** 0.5 credit  
**Rhythm Guitar Styles** Prerequisite: IL 107  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

Performances of right-hand rhythms in the jazz, rock, and Latin idioms. Comping with walking bass and the use of upper-structure triads are also presented.

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**IL 182** 0.5 credit  
**Show/Theater**  
**Guitar Lab** Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

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

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**IL 184** 0.5 credit  
**The Complete**  
**Rhythm**  
**Guitarist** Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

A systematic group approach designed to expose students to the correct interpretation and techniques necessary to perform all styles of rhythm guitar playing. A taped rhythm section is used for students to play-along with, which enhances their musical experience in this very important area of guitar performance.

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**IL 186** 0.5 credit  
**Rock Guitar**  
**Lab** Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

Performance of material from HM 201 Survey of Guitar Styles including reading and performances of right-hand rhythm solos and arrangements in the rock idiom. Use and analysis of electronic effects. Arranging for bass and drum.

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**IL 188** 0.5 credit  
**Country**  
**Guitar Lab** Prerequisite: IL 109  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

Performance of material from *Country Guitar Styles*, including single-note solos, pedal steel style, folk finger-picking, and western swing.

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**IL 190** 0.5 credit  
**Guitar**  
**Synthesizer**  
**Lab** Prerequisite: IL 107  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

Applications, scope, and limitations of guitar synthesizers. Understanding the operating principles of guitar synthesizers as they have evolved with developments in technology. Discussion of appropriate performance techniques and related problems.

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**IL 192** 0.5 credit  
**Electronic**  
**Effects for**  
**Guitar** Prerequisite: None  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

Hands-on training with current digital equipment and electronic devices. Approaches to effective performance using various signal-processing equipment.



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**IL 194** 0.5 credit  
**Classical** Prerequisite: IL 107  
**Guitar** Course Chair: L. Baione  
**Chamber** Required of: None  
**Music 1** Electable by: Guitar Principals  
Offered: Spring, Fall

An intermediate-level lab focusing on the rehearsal and recording of literature written or transcribed for classical guitar.

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**IL 195** 0.5 credit  
**Classical** Prerequisite: IL 194  
**Guitar** Course Chair: L. Baione  
**Chamber** Required of: None  
**Music 2** Electable by: Guitar Principals  
Offered: Spring, Fall

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

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**IL 197** 0.5 credit  
**Professional** Prerequisite: IL 109  
**Guitar Styles** Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Summer, Fall

Designed to prepare guitarists for professional general business engagements, this lab will cover correct rhythm and lead styles for all types of music commonly played on such engagements. Other topics will include: hearing common chord progressions, forming a band, utilizing booking agents, and running an engagement.

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**IL 198** 0.5 credit  
**The Linear Style** Prerequisite: IL 109  
**of Pat Martino:** Course Chair: L. Baione  
**Approaches to** Required of: None  
**Jazz** Electable by: Guitar Principals  
**Improvisation** Offered: Spring, Fall

Instrumental lab for guitar principals emphasizing performance in the style of Pat Martino. Study of etudes and line studies as preparation for performing transcribed solos. Application of linear concepts to improvisation.

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**IL 201** 1 credit  
**West African** Prerequisite: None  
**Drumming** Course Chair: D. Anderson  
**Techniques** Required of: Hand Percussion Principals  
Electable by: Drumset, Mallet, and Percussion Principals  
Offered: Spring, Summer, Fall

An intensive study of West African drumming styles of the Ewe, Dagbamba, Ga's, and Susu. Technical study will focus on four typical performance techniques: straight stick, curved stick, and two different styles of African hand drumming. Repertoire to be performed will include music from the Gahu, Agbekor, Agbadza, Damba, Takai, Kpanlogo, High Life, and Kuku Lamba styles. Teaching methods will include traditional oral call-and-response techniques, and the study and discussion of videos and transcriptions. A public performance will be scheduled at the end of the semester.

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**IL 210** 0.5 credit  
**Contemporary** Prerequisite: IL 223  
**Electronic** Course Chair: D. Anderson  
**Percussion** Required of: None  
Electable by: Drumset, Vibraphone, Hand Percussion, Percussion Principals  
Offered: Spring, Fall

A comprehensive course on functioning in today's music world with the latest electronic instruments in modern percussion. The program includes hands-on work with electronic drum kits, drum machines, and the programming, triggering, and interfacing of the same.

**IL 215** 1 credit  
**World Music Performance Lab**  
 Prerequisite: IL 296 or permission of instructor  
 Course Chair: D. Anderson  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

A performance lab open to students from diverse musical and cultural backgrounds. Class members will present their musical cultures—indigenous instruments, typical styles, and performance concepts—to their peers. An ensemble will be formed to rehearse and perform original compositions reflecting the musical diversity of the class. An end-of-semester performance will be scheduled.

**IL 221** 0.5 credit  
**Drum Lab 1**  
 Prerequisite: None  
 Course Chair: D. Anderson  
 Required of: Drumset, Hand Percussion, Percussion Principals  
 Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
 Offered: Spring, Summer, Fall

Basic grip and sticking techniques; basic drumset skills. Snare drum studies. Playing basic time feels on the drumset; introduction to drumset reading.

**IL 222** 0.5 credit  
**Drum Lab 2**  
 Prerequisite: IL 221  
 Course Chair: D. Anderson  
 Required of: Drumset, Hand Percussion, Percussion Principals  
 Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
 Offered: Spring, Summer, Fall

Development of drumset time-playing and improvisational skills in various styles. Continuation of snare drum technique and reading studies; reading basic drum charts and lead sheets on the drumset.

**IL 223** 0.5 credit  
**Drum Lab 3**  
 Prerequisite: IL 222  
 Course Chair: D. Anderson  
 Required of: Drumset Principals  
 Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
 Offered: Spring, Summer, Fall

Continued development of fluency and effectiveness in playing time-feels and improvising on the drumset. Brush playing skills. Intermediate drumset reading studies, including odd meters and polyrhythms; snare drum reading studies.

**IL 224** 0.5 credit  
**Drum Lab 4**  
 Prerequisite: IL 223  
 Course Chair: D. Anderson  
 Required of: Drumset Principals  
 Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
 Offered: Spring, Summer, Fall

Musical application of previous drumset technique and style studies to current repertoire. Intermediate-to-advanced chart reading and improvisation studies; introduction to drumset notation and repertoire.

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**IL 225** 0.5 credit  
**Advanced** Prerequisite: IL 224  
**Drum Chart** Course Chair: D. Anderson  
**Reading** Required of: None  
Electable by: Vibraphone, Drumset,  
Hand Percussion, Percussion  
Principals  
Offered: Spring, Fall

Musical applications of skills associated with reading in professional performance situations: drum parts, lead sheets, sight reading, song forms, soloing, playing with brushes, show charts, shifting time feels, and changes of meter. Extensive use of prerecorded materials in both large and small ensemble configurations.

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**IL 227** 0.5 credit  
**Rhythmic** Prerequisite: IL 223 or by audition  
**Concepts:** Course Chair: D. Anderson  
**Broken Eighth** Required of: None  
**Note Feels** Electable by: Drumset Principals  
Offered: Spring, Summer, Fall

This course is an in-depth exploration of the rhythmic jazz feel of straight note jazz, also known as the broken eighth note jazz feel. The class will center on playing and performance by the participants in the class. The course material will be presented through demonstrations, recordings, videos, transcriptions, and handouts generated specifically for the course.

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**IL 230** 0.5 credit  
**Mallet Lab 1** Prerequisite: None  
Course Chair: D. Anderson  
Required of: Vibraphone,  
Hand Percussion Principals  
Electable by: Vibraphone, Drumset,  
Hand Percussion, Percussion  
Principals  
Offered: Spring, Summer, Fall

A mallet-keyboard lab for percussion department principals with no prior mallet experience. Development of basic skills required including grips, stroke,

pedaling, dampening, sight-reading, basic four-mallet technique, and scales/arpeggios.

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**IL 231** 0.5 credit  
**Mallet Lab 2** Prerequisite: IL 230 or by audition  
Course Chair: D. Anderson  
Required of: Vibraphone Principals  
Electable by: Vibraphone, Drumset,  
Hand Percussion Principals  
Offered: Spring, Summer, Fall

A mallet-keyboard performance lab for percussion department principals with some basic grounding in mallet work, including grips, scales, and reading experience. In this lab the student will begin to address broader melodic, harmonic, and technical issues involved in mallet playing, including the continuation of four-mallet technique applied to basic harmonic progressions.

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**IL 232** 0.5 credit  
**Mallet Lab 3** Prerequisite: IL 231  
Course Chair: D. Anderson  
Required of: Vibraphone Principals  
Electable by: Vibraphone, Drumset,  
Hand Percussion, Percussion  
Principals  
Offered: Spring, Summer, Fall

A continuation of IL 231 Mallet Lab 2 with emphasis on improvisational skills, technical development, and sight-reading skills.

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**IL 234** 0.5 credit  
**Intermediate** Prerequisite: IL 230  
**Improvisation -** Course Chair: D. Anderson  
**Mallets** Required of: Vibraphone Principals  
Electable by: Vibraphone, Drumset,  
Hand Percussion, Percussion  
Principals  
Offered: Spring, Summer, Fall

Discussion and execution of improvisation techniques as well as the ability to effectively accompany soloists with a wide variety of voicing techniques.

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**IL 236** 0.5 credit  
**Advanced** Prerequisite: IL 234  
**Improvisation -** Course Chair: D. Anderson  
**Mallets** Required of: Vibraphone Principals  
Electable by: Vibraphone, Drumset,  
Hand Percussion, Percussion  
Principals  
Offered: Spring, Summer, Fall

Improvisational concepts applied to a wide cross-section of tunes. Strong emphasis on transcription and analysis of the major improvisers from the bebop era to the present.

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**IL 238** 0.5 credit  
**Advanced** Prerequisite: IL 232  
**Mallet** Course Chair: D. Anderson  
**Technique** Required of: None  
Electable by: Drumset, Vibraphone,  
Hand Percussion, Percussion  
Principals  
Offered: Spring, Summer, Fall

Expansion and further development of the four mallet technique. Topics include stickings, four mallet independence and the proper development of playing with regard to strength, stamina, control, and speed.

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**IL 240** 0.5 credit  
**Listening** Prerequisite: None  
**Concepts -** Course Chair: D. Anderson  
**Mallets** Required of: None  
Electable by: Vibraphone, Drumset,  
Hand Percussion Percussion  
Principals  
Offered: Spring, Fall

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

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**IL 242** 0.5 credit  
**Solo** Prerequisite: IL 244  
**Technique -** Course Chair: D. Anderson  
**Mallets** Required of: None  
Electable by: Vibraphone, Drumset,  
Hand Percussion, Percussion  
Principals  
Offered: Spring, Fall

The vibraphone as a solo instrument. Techniques such as dampening, left-hand accompaniment, voicings, and reharmonization are covered.

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**IL 244** 0.5 credit  
**Comping for** Prerequisite: IL 230  
**Mallet Players** Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, Drumset,  
Hand Percussion, Percussion  
Principals  
Offered: Spring, Fall

Drills and exercises to speed up recognition and recall of basic chord types. Open and closed voicings, tension and voice leading are discussed and applied to tunes.

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**IL 246** 1 credit  
**Marimba** Prerequisite: IL 232  
**Performance** Course Chair: D. Anderson  
**Lab** Required of: None  
Electable by: Vibraphone, Drumset,  
Hand Percussion, Percussion  
Principals  
Offered: Spring, Fall

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

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**IL 248** 0.5 credit  
**MIDI Mallet Lab** Prerequisite: IL 230 and IL 232  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Fall

Study of practical applications for MIDI mallet controllers for live performance. Focus will be on the musical interaction of controller technique and sound production from synthesizer modules.

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**IL 251** 0.5 credit  
**Basic Time and Pulse** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Summer, Fall

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

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**IL 252** 0.5 credit  
**Linear Time Feels and Phrasing** Prerequisite: IL 223  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Summer, Fall

A contemporary approach to today's music utilizing linear time feels and phrasing to strengthen technique, time, and ideas.

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**IL 253** 0.5 credit  
**Fusion Lab 1** Prerequisite: IL 223  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Summer, Fall

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

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**IL 254** 0.5 credit  
**Fusion Lab 2** Prerequisite: IL 253  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Summer, Fall

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

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**IL 255** 0.5 credit  
**Funk Drumming Lab** Prerequisite: IL 222  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Summer, Fall

A survey of funk drumming techniques including advanced rhythmic stickings, phrasing, and coordination techniques in the style of today's leading funk drummers, including John Robinson, Jr., Steve Jordan, Jeff Porcaro, Omar Hakim, and others.

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**IL 256** 0.5 credit  
**Understanding Grooves** Prerequisite: IL 222  
Course Chair: D. Anderson  
Required of: None  
Electable by: Drumset, Percussion Principals  
Offered: Spring, Fall

A study of what makes drum grooves feel "alive." Study, discussion, and re-performance of recordings and transcriptions, with technical emphasis on subdivision and internal accent. Styles studied will include reggae, funk, New Orleans, shuffles, r&b, and swing.

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**IL 257** 0.5 credit  
**World Beat Pop Lab** Prerequisite: IL 224  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Fall

Study of drum grooves found in contemporary pop music around the world, such as Nigerian "Ju-Ju," Brazilian "Tropicalissimo," Latin "Hip-Hop," and others. Students will recreate beats through study of transcriptions and recordings, and performances with tapes and sequences.

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**IL 258** 0.5 credit  
**Country and Western Drumming Styles** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A performance-based historical survey of country and western drumming styles up to the present day. Development of performance skills in country and western feels incorporating both stick and brush techniques. Major drummers in this style will be studied.

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**IL 262** 0.5 credit  
**Orchestral Percussion Techniques** Prerequisite: IL 221  
Course Chair: D. Anderson  
Required of: Percussion Principals  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Fall

A performance approach to percussion repertory. Concentration on snare drum, bass drum, cymbals, accessories, xylophone, and glockenspiel. Listening analysis of scores as well as actual performance of orchestral excerpts.

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**IL 264** 0.5 credit  
**Orchestral Timpani Techniques** Prerequisite: IL 276  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Fall

Study of orchestral timpani repertory. Material covered includes classical, romantic, and contemporary periods. Listening analysis of scores as well as performances of orchestral excerpts.

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**IL 265** 0.5 credit  
**The Berklee Drum Line** Prerequisite: IL 282  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Fall

A percussion lab/ensemble designed to develop playing skills in the "drum line" idiom. Instrumentation includes snare drums, multi-toms, mixed percussion, tuned bass drums, and mallet keyboards. Practice materials and routines designed to develop strength, control, and endurance will be included, and an end-of-semester performance will be prepared.

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**IL 267** 0.5 credit  
**Studio Drumming Lab** Prerequisite: IL 224  
Course Chair: D. Anderson  
Required of: Drumset Principals  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Fall

Comprehensive course on studio drumming; analysis of today's top studio recording drummers, tuning the instrument, use of a click track, drum charts in the studio, jingle recording, television and movie sound track recording techniques; drum machine, electronic drums and sequencers and their use in the studio.

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**IL 270** 1 credit  
**Berklee Percussion Ensemble** Prerequisite: IL 224 or Ensemble Rating 4444 or by audition  
Course Chair: D. Anderson  
Required of: Percussion Principals  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Fall

Advanced performance lab for percussion principals emphasizing group performance of contemporary percussion literature. Students enrolled in the fall semester are expected to re-register in this course for credit for the spring semester. Spring concert material will be rehearsed and prepared during both fall and spring semesters.

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**IL 272** 0.5 credit  
**Contemporary Drum Styles 1** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Examination of various styles as exemplified by contemporary drummers through transcriptions, tapes, records, and videos.

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**IL 273** 0.5 credit  
**Contemporary Drum Styles 2** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: All  
Offered: Spring, Fall

This course will provide the opportunity to further study the various styles of additional contemporary drummers not included in IL 272 Contemporary Drum Styles 1 through the use of transcriptions, articles, tapes, records, compact discs, videos, and performance demonstrations.

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**IL 274** 0.5 credit  
**Contemporary Drum Styles 3** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A lab focusing on playing styles and approaches of contemporary drummer/percussionists. Classroom learning resources will include videos, prepared reports, recordings, transcriptions, articles, and demonstrations. Students will prepare reports on individual artists.

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**IL 275** 0.5 credit  
**Beginning Percussion Ensemble**  
Prerequisite: None  
Course Chair: D. Anderson  
Required of: ME Percussion Principals  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Summer, Fall

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

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**IL 276** 0.5 credit  
**Introduction to Timpani**  
Prerequisite: None  
Course Chair: D. Anderson  
Required of: Hand Percussion, Percussion Principals  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Summer, Fall

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

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**IL 277** 0.5 credit  
**Intermediate Timpani Lab**  
Prerequisite: IL 276  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Summer, Fall

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

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**IL 278** 0.5 credit  
**Polyrhythms I**  
Prerequisite: IL 222  
Course Chair: D. Anderson  
Required of: Percussion Principals  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Summer, Fall

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

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**IL 279** 0.5 credit  
**Polyrhythms 2**  
Prerequisite: IL 278  
Course Chair: D. Anderson  
Required of: None  
Electable by: Percussion Principals  
Offered: Spring, Fall

Further development of polyrhythmic concepts. Drumset articulation, sticking, phrasing, motion, and styles are related to concepts presented in IL 278 Polyrhythms 1.

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**IL 280** 0.5 credit  
**Solo Construction - Drumset**  
Prerequisite: IL 224 and Ensemble Rating 5555  
Course Chair: D. Anderson  
Required of: Drumset Principals  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Fall

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



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**IL 281** 0.5 credit  
**Advanced Drumset Skills in the Jazz Idiom** Prerequisite: IL 279 or instructor's permission  
Course Chair: D. Anderson  
Required of: None  
Electable by: Drumset Principals  
Offered: Spring, Fall

This lab will emphasize post-bop, nontraditional jazz techniques. The following issues will be examined: moderate and extreme broken times concepts, articulations, and textural considerations. Irregular phrasing, four-part rhythmic voicing, and metric modulation will also be covered.

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**IL 282** 0.5 credit  
**Advanced Drum Rudiments 1** Prerequisite: IL 222  
Course Chair: D. Anderson  
Required of: None  
Electable by: Drumset, Percussion Principals  
Offered: Spring, Fall

A study of the 26 American rudiments, the Swiss rudiments, and their variations. Application of rudimental vocabulary to successful performance of solo etudes, including Wilcoxon's *Modern Swing Solos*.

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**IL 283** 0.5 credit  
**Advanced Drum Rudiments 2** Prerequisite: IL 282  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Summer, Fall

A continuation of IL 282 Advanced Drum Rudiments 1. Additional learning resources will include the Percussive Arts Society's *Rudiments and Variations*. Emphasis on application of rudimental vocabulary to effective performance of solo material.

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**IL 284** 1 credit  
**Afro-Cuban Rhythms and Percussion** Prerequisite: None  
Course Chair: D. Anderson  
Required of: Hand Percussion, Percussion Principals  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Summer, Fall

A lab for Percussion Department principals focusing on rhythmic techniques and song styles of Cuban and other Afro-Antillean music and their related percussion instruments. Development of performance skills through study of recordings, transcriptions, and supervised ensemble playing.

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**IL 285** 1 credit  
**Brazilian Rhythms and Percussion** Prerequisite: None  
Course Chair: D. Anderson  
Required of: Hand Percussion, Percussion Principals  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Summer, Fall

A lab for Percussion Department principal focusing on rhythmic techniques and song styles of Brazilian music and their related percussion instruments. Development of performance skills through study of recordings, transcriptions, and supervised ensemble playing.

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**IL 286** 1 credit  
**Afro-Cuban Rhythms and Percussion for Nonpercussionists** Course Chair: D. Anderson  
Required of: None  
Electable by: All Nonpercussion Principals  
Offered: Spring, Summer, Fall

Rhythms, song styles, and percussion instruments of Cuba and other Afro-Caribbean regions. Development of performance skills in various rhythm styles through study of basic techniques of characteristic percussion instruments.

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**IL 287** 1 credit  
**Latin Percussion 2** Prerequisite: IL 284, IL 285 or audition  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Fall

Continuation of IL 284 and IL 285. Development of more advanced techniques and concepts through deeper examination of evolution and derivations of the rhythmic styles. Intended course outcomes include performance-level group playing and improvisation, as well as soloing.

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**IL 288** 1 credit  
**Brazilian Rhythms and Percussion for Nonpercussionists** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: Nonpercussion Principals  
Offered: Spring, Summer, Fall

Rhythms, song styles, and percussion instruments of Brazil. Development of performance skills in various rhythm styles through study of basic techniques of characteristic percussion instruments.

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**IL 289** 1 credit  
**Afro-Cuban and Brazilian Rhythms for the Drumset** Prerequisite: IL 284, IL 285, IL 287 and Ensemble Rating 5555, or audition  
Course Chair: D. Anderson  
Required of: None  
Electable by: Drumset, Percussion Principals  
Offered: Spring, Fall

Intended for students who have completed IL 287 Latin Percussion 2, this course will develop integrated applications of all Latin

percussion concepts for the drumset. Topics include drumset performance with no percussionist, with one or more percussionists, physical integration of percussion instruments into the drumset for simultaneous performance by one player, and creation of "custom" sets and set-ups for specific musical situations. Topics will be examined from both traditional and nontraditional perspectives.

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**IL 290** 1 credit  
**Practical Application of Afro/Latin Rhythms** Prerequisite: IL 284 or IL 285  
Required of: Hand Percussion Principals  
Electable by: All  
Offered: Spring, Fall

A study of traditional or indigenous Afro/Latin rhythmic concepts and their application to contemporary musical forms. Expanded concepts of technique as it relates to this study and to related instruments. Emphasis on performance with traditional instruments and rhythmic concepts in nontraditional music.

<b>IL 291</b>	0.5 credit		
<b>Lead Sheet Interpretation</b>	Prerequisite: IL 223		
	Course Chair: D. Anderson		
	Required of: None		
	Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals		
	Offered: Spring, Summer, Fall		
		Development of techniques for effective interpretation at the drumset of lead sheet charts.	
<b>IL 293</b>	0.5 credit		
<b>Double Bass Drum Studies</b>	Prerequisite: None		
	Course Chair: D. Anderson		
	Required of: None		
	Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals		
	Offered: Spring, Summer, Fall		
		Style and technical coordination in the use of two bass drums in jazz and rock.	
<b>IL 294</b>	0.5 credit		
<b>Snare Drum Techniques for the Drumset Principal</b>	Prerequisite: PI 402 (Proficiency Level 2)		
	Course Chair: D. Anderson		
	Required of: Drumset Principals		
	Electable by: Vibraphone, Drumset, Hand Percussion, and Percussion Principals		
	Offered: Spring, Summer, Fall		
		A required lab for all drumset principals. This course will cover snare drum performance techniques and reading of constant odd meters, changing meters, polyrhythms over one and two beats, and metric modulation.	
<b>IL 295</b>	0.5 credit		
<b>Concert Snare Drum Techniques</b>	Prerequisite: IL 223 and IL 278		
	Course Chair: D. Anderson		
	Required of: None		
	Electable by: Drumset, Vibraphone, Hand Percussion, Percussion Principals		
	Offered: Spring, Fall		
		Technique, interpretation, and practical use of the snare drum in a solo context.	
<b>IL 296</b>	1 credit		
<b>World Percussion IA</b>	Prerequisite: None		
	Course Chair: D. Anderson		
	Required of: None		
	Electable by: Nonpercussion Principals		
	Offered: Spring, Summer, Fall		
		A lab for nonpercussion department principals focusing on the development of basic techniques and sound production for various frame drums. Various world musical styles from Third World countries will be studied.	
<b>IL 297</b>	0.5 credit		
<b>Brush Techniques</b>	Prerequisite: IL 222		
	Course Chair: D. Anderson		
	Required of: None		
	Electable by: Drumset, Percussion Principals		
	Offered: Spring, Fall		
		This lab will emphasize techniques that are related to traditional wire brushes and heavier weight specialty brushes. The following issues will be examined: conventional sweeping and figure patterns, individualized patterns, distribution of rhythm between both hands, reverse functioning in the hands, and techniques related to jazz, funk, and Latin styles.	

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**IL 298** 1 credit  
**World Percussion IB** Prerequisite: None  
Course Chair: D. Anderson  
Required of: Hand Percussion Principals  
Electable by: Vibraphone, Drumset, Hand Percussion, Percussion Principals  
Offered: Spring, Summer, Fall

A lab for percussion department principals focusing on abilities and techniques used to produce a wide variety of sounds from any hand drum (frame drum, dumbek, etc.). Emphasis on rhythms of North Africa, the Middle East, and Turkey, and how to apply them to contemporary American music.

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**IL 299** 1 credit  
**World Percussion 2** Prerequisite: IL 296  
Course Chair: D. Anderson  
Required of: None  
Electable by: All Percussion Principals  
Offered: Spring, Fall

This course will allow students who have taken IL 296 to expand their techniques and knowledge of third world music. Spoken rhythms, hand and finger techniques, frame drums, clay drums, tambourines, and any percussive surface instrument will be covered.

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**IL 301** 0.5 credit  
**Woodwind Doubling Lab - Flute** Prerequisite: None  
Course Chair: M. Marvuglio  
Required of: Non-PF Woodwind Principals  
Electable by: All  
Offered: Spring, Summer, Fall

The study of the flute as a doubling instrument for the woodwind principal. Fundamentals of embouchure, breathing, and technique are represented using representative methods, etudes, and solos. Emphasis is placed on doubling situations.

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**IL 302** 0.5 credit  
**Woodwind Doubling Lab - Clarinet** Prerequisite: None  
Course Chair: M. Marvuglio  
Required of: Non-PF Woodwind Principals  
Electable by: All  
Offered: Spring, Summer, Fall

The study of the clarinet as a doubling instrument for the woodwind principal. Fundamentals of embouchure, breathing, and technique are presented using representative methods, etudes, and solos. Emphasis is placed on doubling situations.

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**IL 307** 0.5 credit  
**Woodwind Doubling Lab - Saxophone** Prerequisite: None  
Course Chair: M. Marvuglio  
Required of: Non-PF Woodwind Principals  
Electable by: All  
Offered: Spring, Summer, Fall

The study of the saxophone as a doubling instrument for the woodwind principal. Fundamentals of embouchure, breathing, and technique are presented using representative methods, etudes, and solos. Emphasis is placed on doubling situations.

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**IL 309** 0.5 credit  
**Woodwind Doubling Lab - MIDI Wind Controller I** Prerequisite: IL 317  
Course Chair: M. Marvuglio  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

The study of the MIDI wind controller as a doubling instrument. Fundamentals of technique are presented using representative literature and MIDI sequencers using various kinds of synthesized voices. Students must own a MIDI wind controller.

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**IL 310** 0.5 credit  
**Woodwind** Prerequisite: IL 309  
**Doubling Lab -** Course Chair: M. Marvuglio  
**MIDI Wind** Required of: None  
**Controller 2** Electable by: All  
Offered: Spring, Summer, Fall

The continuation of the study of the MIDI wind controller as a doubling instrument. Advanced instrumental techniques are presented using representative literature and MIDI sequences employing various synthesized voices. Students must own a MIDI wind controller.

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**IL 311** 0.5 credit  
**Woodwind Lab -** Prerequisite: None  
**Techniques I** Course Chair: M. Marvuglio  
Required of: Woodwind Principals  
Electable by: Woodwind Principals  
Offered: Spring, Summer, Fall

Reading studies, improvisational techniques, and practice routines in a variety of styles. Lab content is musically related to ensemble and private instrumental instruction materials.

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**IL 312** 0.5 credit  
**Woodwind Lab -** Prerequisite: IL 311  
**Techniques 2** Course Chair: M. Marvuglio  
Required of: Woodwind Principals  
Electable by: Woodwind Principals  
Offered: Spring, Summer, Fall

Reading studies, improvisational techniques, and practice routines in a variety of styles. Lab content is musically related to ensemble and private instrumental instruction materials.

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**IL 317** 0.5 credit  
**Woodwind Lab -** Prerequisite: IL 312  
**Techniques 3** Course Chair: M. Marvuglio  
Required of: Woodwind Principals  
Electable by: Woodwind Principals  
Offered: Spring, Summer, Fall

Reading studies, improvisational techniques and practice routines in a variety of styles. Lab content is musically related to ensemble and private instrumental instruction materials.

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**IL 321** 1 credit  
**Clarinet Choir** Prerequisite: Ensemble Rating 3313  
Course Chair: M. Marvuglio  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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

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**IL 322** 1 credit  
**Saxophone** Prerequisite: Ensemble Rating 3313  
**Quartet** Course Chair: M. Marvuglio  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A saxophone ensemble performing a mixture of traditional and twentieth century music for soprano, alto, tenor, and baritone saxophone.

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**IL 324** 1 credit  
**Flute Choir** Prerequisite: Ensemble Rating 3313  
Course Chair: M. Marvuglio  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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

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**IL 325** 0.5 credit  
**Saxophone Section Playing** Prerequisite: IL 317  
Course Chair: M. Marvuglio  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Aspects and techniques of playing in a saxophone section within the big band context: lead playing, blending with the lead and with the brass section, and section soli playing.

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**IL 326** 0.5 credit  
**Jazz Flute Lab** Prerequisite: IL 317  
Course Chair: M. Marvuglio  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

This course is designed to help the flutist develop a jazz style of playing through the study of various practice routines and the performance of standard jazz repertory. Students will perform on a weekly basis with sequenced practice routines and rhythm tracks of standard jazz tunes.

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**IL 331** 0.5 credit  
**Brass Lab - Sectional I** Prerequisite: None  
Course Chair: T. Plsek  
Required of: Brass Principals  
Electable by: Brass Principals  
Offered: Spring, Summer, Fall

IL 331 and IL 341 are a pair of labs designed to prepare the entering brass student for the college ensemble program. IL 341 emphasizes reading studies in a variety of styles, while IL 331 emphasizes the development of brass section playing in the various ensembles.

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**IL 332** 0.5 credit  
**Brass Lab - Sectional 2** Prerequisite: IL 331  
Course Chair: T. Plsek  
Required of: Brass Principals  
Electable by: Brass Principals  
Offered: Spring, Summer, Fall

IL 332 and IL 342 are a pair of labs designed to prepare the entering brass student for the college ensemble program. IL 342 emphasizes reading studies in a variety of styles, while IL 332 emphasizes the continuing development of brass section playing in the various ensembles.

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**IL 335** 0.5 credit  
**Brass Lab - Sectional 3** Prerequisite: IL 332  
Course Chair: T. Plsek  
Required of: Brass Principals  
Electable by: Brass Principals  
Offered: Spring, Summer, Fall

IL 335 and IL 345 are a pair of labs designed to prepare the entering brass student for the college ensemble program. IL 345 emphasizes reading studies in a variety of styles, while IL 335 emphasizes the continuing development of brass section playing in the various ensembles.

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**IL 341** 0.5 credit  
**Brass Lab -**  
**Reading 1** Prerequisite: None  
Course Chair: T. Plsek  
Required of: Brass Principals  
Electable by: Brass Principals  
Offered: Spring, Summer, Fall

IL 331 and IL 341 are a pair of labs designed to prepare the entering brass student for the college ensemble program. IL 341 emphasizes reading studies in a variety of styles, while IL 331 emphasizes the development of brass section playing in the various ensembles.

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**IL 342** 0.5 credit  
**Brass Lab -**  
**Reading 2** Prerequisite: IL 341  
Course Chair: T. Plsek  
Required of: Brass Principals  
Electable by: Brass Principals  
Offered: Spring, Summer, Fall

IL 332 and IL 342 are a pair of labs designed to prepare the entering brass student for the college ensemble program. IL 342 emphasizes reading studies in a variety of styles, while IL 332 emphasizes the continuing development of brass section playing in the various ensembles.

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**IL 345** 0.5 credit  
**Brass Lab -**  
**Reading 3** Prerequisite: IL 342  
Course Chair: T. Plsek  
Required of: Brass Principals  
Electable by: Brass Principals  
Offered: Spring, Summer, Fall

IL 335 and IL 345 are a pair of labs designed to prepare the entering brass student for the college ensemble program. IL 345 emphasizes reading studies in a variety of styles, while IL 335 emphasizes the continuing development of brass section playing in the various ensembles.

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**IL 380** 0.5 credit  
**Exploring**  
**Technology for**  
**Brass Players** Prerequisite: Proficiency Level 4  
Course Chair: T. Plsek  
Required of: None  
Electable by: Brass Principals  
Offered: Spring, Fall

Students will be introduced to technology applications available for use by brass players in real-time performance situations. Emphasis will be on the use of technology as an extension of the instruments.

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**IL 400** 0.5 credit  
**Elementary**  
**Double Bass**  
**Lab** Prerequisite: None  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass/Electric Bass Principals  
Offered: Spring, Summer, Fall

Intended primarily for electric bass players, this lab focuses on basic concepts of double bass playing: fingering, bowing, sound production. Students are required to have access to a double bass and a bow for use in class and practice.

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**IL 401** 0.5 credit  
**Bass Lab -**  
**Reading 1** Prerequisite: None  
Course Chair: R. Appleman  
Required of: Bass Principals  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**IL 402** 0.5 credit  
**Bass Lab -**  
**Reading 2** Prerequisite: IL 401  
Course Chair: R. Appleman  
Required of: Bass Principals  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of IL 401 Bass Lab - Reading 1.

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**IL 403** 0.5 credit  
**Orchestral Repertoire Workshop for Double Bass** Prerequisite: IL 406 or audition  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass Principals  
Offered: Spring, Fall

This course will introduce the double bass student to orchestral playing. Suitable orchestral literature will be presented for practice.

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**IL 404** 0.5 credit  
**Bass Fundamentals** Prerequisite: None  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass Principals\*  
Offered: Spring, Summer, Fall

General physical and mechanical aspects of playing the double bass and electric bass (four-, five-, and six-string) will be covered in depth, along with proper performance practices. Topics will include instrument construction, repair and maintenance, proper body posture for effective bass playing, physical problems associated with performance, theoretical make-up of the fingerboard, and proper fingering concepts of both hands. This course is meant to be a basics manual for the bassist. Student participation via performance in class will be required.

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**IL 406** 0.5 credit  
**Arco Workshop** Prerequisite: IL 400 or audition  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass Principals or departmental recommendation  
Offered: Spring, Fall

This course will introduce the double bass student to orchestral performance. Basic bowing techniques will be covered and suitable etudes will be presented for practice.

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**IL 407** 0.5 credit  
**Bass Lab - Basic Timekeeping** Prerequisite: None  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass Principals  
Offered: Spring, Fall

Development of the ability to grasp and maintain a tempo. Exercises including "metronome games" to improve accuracy and steady time while developing suppleness and flexibility to meet the wide array of rhythm section challenges found in contemporary, live, and studio environments.

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**IL 411** 0.5 credit  
**Bass Lab - Lines 1** Prerequisite: None  
Course Chair: R. Appleman  
Required of: Bass Principals  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**IL 412** 0.5 credit  
**Bass Lab - Lines 2** Prerequisite: IL 411  
Course Chair: R. Appleman  
Required of: Bass Principals  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of IL 411 Bass Lab - Lines 1.

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**IL 413** 0.5 credit  
**Bass Lab - Lines 3** Prerequisite: IL 412  
Course Chair: R. Appleman  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of IL 412 Bass Lab - Lines 2. Instrumental lab for bass principals emphasizing the construction and performance of bass lines through standard chord progressions, using more demanding styles and approaches.



**IL 415** 0.5 credit  
**Afro-Latin American Bass Lab** Prerequisite: Both IL 402 and IL 412 or Ensemble Rating 1111  
 Course Chair: R. Appleman  
 Required of: None  
 Electable by: Bass Principals  
 Offered: Spring, Fall

The study and playing of bass lines and rhythms in this style.

**IL 416** 0.5 credit  
**Electric Bass Pop Repertoire** Prerequisite: AN 215  
 Course Chair: R. Appleman  
 Required of: None  
 Electable by: Bass Principals  
 Offered: Spring, Fall

A bass lab designed to develop familiarity and performance skills in the pop repertoire. Bass lines to a number of classic pop tunes will be learned, and the ability to transpose these lines to several other keys will be developed. Students will learn harmonic sequences that are frequently used in pop music styles, and will also develop interactive and communication skills by teaching new songs to the class.

**IL 417** 0.5 credit  
**Five- and Six-String Electric Bass Lab** Prerequisite: None  
 Course Chair: R. Appleman  
 Required of: None  
 Electable by: Bass Principals  
 Offered: Spring, Fall

A general overview and application of different types of knowledge applied to five- and six-string bass, including but not limited to, different muting techniques, two- and three-octave scales, arpeggios, intervals, reading in positions, and also discussions on various neck widths, string closeness, pick-up placement, bolt-on necks vs. neck-through basses.

**IL 419** 0.5 credit  
**Five- and Six-String Electric Bass Chord Lab** Prerequisite: Proficiency Level 4 and Ensemble Rating 3333  
 Course Chair: R. Appleman  
 Required of: None  
 Electable by: Bass Principals  
 Offered: Spring, Fall

A study of various approaches and voicings that are possible on the five- and six-string bass; inversions, octave displacements, playing changes through a tune, playing melodies with chord sound accompanying.

**IL 420** 0.5 credit  
**Funk/Fusion Styles for Bass** Prerequisite: Proficiency Level 3 and Ensemble Rating 2322  
 Course Chair: R. Appleman  
 Required of: None  
 Electable by: Bass Principals  
 Offered: Spring, Fall

Development of working knowledge of funk styles for bass, including grooves, reading syncopated rhythms, developing a good sound with thumb slapping and popping, importance of drum/bass concept in contemporary rock and commercial styles.

**IL 422** 0.5 credit  
**Basic Slap Techniques for Electric Bass** Prerequisite: IL 401, IL 402, or Ensemble Rating 1 in reading (first digit of rating)  
 Course Chair: R. Appleman  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

Alternately called "slap bass," "funk bass," or "thumb and snap bass," this technique will be approached in class on a beginner's basis. Emphasis will be placed on fundamentals. Developing a technical foundation through progressive exercises, students will learn to read and interpret basic slap notation. Creativity is encouraged through use of combining basic slap ideas (thumb, snap, muted notes, slides, hammer-ons, and pull-offs).

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**IL 424** 0.5 credit  
**Slap** Prerequisite: IL 422  
**Techniques for** Course Chair: R. Appleman  
**Electric Bass 2** Required of: None  
Electable by: Bass Principals  
Offered: Spring, Fall

Students will learn how to incorporate advanced slapping techniques in order to construct effective lines and solos. Emphasis will be on solid groove playing between drums and bass, with special stress on consistency. Students will study and perform transcriptions of classic funk bass lines as an aid to learning proper integration of technique, sound, and feel.

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**IL 425** 0.5 credit  
**Introduction** Prerequisite: Proficiency Level 1  
**to Latin Jazz** Course Chair: R. Appleman  
**Bass Playing** Required of: None  
Electable by: Bass/Electric Bass Principals  
Offered: Spring, Summer, Fall

Students will learn the basics of Latin jazz bass playing. Emphasis on Cuban and Brazilian music and rhythms from the 20s through the 60s.

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**IL 426** 0.5 credit  
**Latin Bass** Prerequisite: IL 427 or PI 104 or  
**Lines** Ensemble Rating 5 in reading (first digit of rating)  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass Principals  
Offered: Spring, Fall

A performance lab focusing on the development, interpretation, and performance of bass lines in the Latin jazz ensemble setting. Includes the study of characteristic melodies in this style.

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**IL 427** 0.5 credit  
**Bass Lab -** Prerequisite: Ensemble Rating 5 in  
**Sight Reading** reading (first digit of rating)  
**Latin Rhythms** Course Chair: R. Appleman  
Required of: None  
Electable by: Bass Principals  
Offered: Spring, Summer, Fall

Development of effective ability to sight read typical bass parts in Latin styles. Patterns derived using actual recordings in specific idioms, including Son, Songo, Cha-cha, Bolero, Merengue, and Salsa.

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**IL 429** 0.5 credit  
**Bass Lab -** Prerequisite: Ensemble Rating  
**Advanced** 4444 or Proficiency Level 4  
**Rhythmic** Course Chair: R. Appleman  
**Language** Required of: None  
Electable by: Bass Principals  
Offered: Spring, Fall

Development of rhythmic language ability through study of principles of temporal articulation and elaboration: creation of polymeter and polyrhythm via grouping of subdivisions of the basic meter. Use of subtle tempo change (rubato) within established rhythmic and harmonic contexts for expressive purposes in live performance, as well as automated recording environments.

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**IL 430** 0.5 credit  
**Blues Bass** Prerequisite: IL 411  
**Lab** Course Chair: R. Appleman  
Required of: None  
Electable by: Bass Principals  
Offered: Spring, Fall

An instrumental lab for bass players which concentrates on blues forms and the various musical styles (r&b, jazz, rock, Dixieland, pop, etc.) in which they are performed.

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**IL 432** 0.5 credit  
**Bass Performance Group** Prerequisite: IL 402 or Proficiency Level 3  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass Principals  
Offered: Spring, Summer, Fall

An instrumental lab for bass players focusing on the musical relationship between performers in an ensemble. Rehearsal and performance of music arranged for this class will facilitate the learning process.

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**IL 433** 0.5 credit  
**Bass Lab - Advanced Reading** Prerequisite: Ensemble Rating 4444 or Proficiency Level 4  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass Principals  
Offered: Spring, Fall

Methods of approach to, and practice in, reading examples of high difficulty in various music styles including classical, jazz, and rock.

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**IL 435** 0.5 credit  
**Bass Doubling Lab - MIDI Bass Controller** Prerequisite: Ensemble Rating 4444 or Proficiency Level 4  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass Principals  
Offered: Spring, Fall

Study of the MIDI fretboard controller as a doubling instrument. Aspects of setting up a system, necessary adaptations of technique, and necessary expansion of musical horizons will be explored using MIDI equipment and representative repertoire.

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**IL 440** 0.5 credit  
**Rock Bass Lab** Prerequisite: Completion of Bass Proficiency Level 1  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass Principals  
Offered: Spring, Fall

Study, through performance, of a wide variety of rock bass playing techniques from the sixties through the nineties. Students will perform transcriptions, read and sight read typical bass lines, and demonstrate general and specific aspects of a particular rock bass style.

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**IL 449** 0.5 credit  
**Vocal Lab: Elements of Vocal Technique** Prerequisite: None  
Course Chair: K. Greenhouse  
Required of: None  
Electable by: Voice Principals  
Offered: Spring, Summer, Fall

Introductory fundamentals lab designed to address the basic elements of singing (e.g., breath management, intonation, tone quality, phrasing). Song materials will be selected in consultation with the private teacher. Students will participate in periodic self-assessment and videotaped in-class performance.

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**IL 450** 1 credit  
**Basic Reading Skills for Vocalists** Prerequisite: None  
Course Chair: K. Greenhouse  
Required of: Entering Voice Principals testing into this level  
Electable by: Entering Voice Principals testing into this level  
Offered: Spring, Summer, Fall

A lab designed to prepare students for subsequent integration into the regular reading lab curriculum. This lab will introduce the rudiments of reading vocal music at a skill level which precedes current level 1. This course will focus on rhythmic and intervallic comprehension by integrating both aural

and visual perceptions of notated music. Students will practice vocal exercises that will enhance their ability to “visualize” rhythms and “feel” intervallic distances.

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**IL 451** 0.5 credit  
**Vocal Lab - Reading 1** Prerequisite: None  
Course Chair: K. Greenhouse  
Required of: Voice Principals  
Electable by: Voice Principals  
Offered: Spring, Summer, Fall

A vocal lab for emphasizing basic rhythmic and melodic patterns (including syncopation and triplet subdivision) and singing melodies and lyrics.

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**IL 454** 0.5 credit  
**Vocal Lab - Reading 2** Prerequisite: IL 451  
Course Chair: K. Greenhouse  
Required of: Voice Principals  
Electable by: Voice Principals  
Offered: Spring, Summer, Fall

A continuation of IL 451 Vocal Lab – Reading 1. A vocal lab for voice principals, emphasizing stylistic distinctions (jazz, Latin, pop), rhythmic and intervallic patterns of intermediate difficulty, minor tonalities, blues forms, commonly encountered chromaticism (e.g., resulting from secondary dominants), and continuing lyric/melody studies.

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**IL 455** 0.5 credit  
**Vocal Lab - Reading 3** Prerequisite: IL 454 or Ensemble Rating 3 in reading (first digit of rating)  
Course Chair: K. Greenhouse  
Required of: None  
Electable by: Voice Principals  
Offered: Spring, Fall

A continuation of IL 454 Vocal Lab – Reading 3. A vocal lab for voice principals, emphasizing reading problems encountered in advanced rhythmic (more complex meters and beat subdivisions), melodic (advanced interval, scale and pattern recognition), and harmonic (modulation, key of the moment recognition and orientation) environments, as well as more advanced lyric/melody reading studies.

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**IL 456** 0.5 credit  
**Vocal Lab - Jazz Fundamentals** Prerequisite: None  
Course Chair: K. Greenhouse  
Required of: None  
Electable by: Voice Principals  
Offered: Spring, Fall

An introductory lab for aspiring jazz vocalists. Sight reading, analysis, and performance of standard rhythmic figures, scales, and melodic embellishments as a foundation of style.

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**IL 457** 0.5 credit  
**Vocal Styles Lab - Pop/Rock/Country** Prerequisite: None  
Course Chair: K. Greenhouse  
Required of: Voice Principals  
Electable by: Voice Principals  
Offered: Spring, Summer, Fall

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

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**IL 458** 0.5 credit  
**Vocal Styles Lab - Jazz/Blues** Prerequisite: None  
 Course Chair: K. Greenhouse  
 Required of: Voice Principals  
 Electable by: Voice Principals  
 Offered: Spring, Summer, Fall

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

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**IL 459** 0.5 credit  
**Vocal Styles Lab - R&B** Prerequisite: None  
 Course Chair: K. Greenhouse  
 Required of: Voice Principals  
 Electable by: Voice Principals  
 Offered: Spring, Summer, Fall

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

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**IL 466** 1 credit  
**Advanced Vocal Performance Lab** Prerequisite: IL 459 or IL 460 or Ensemble Rating 3333  
 Course Chair: K. Greenhouse  
 Required of: None  
 Electable by: Voice Principals  
 Offered: Spring, Fall

An extension of IL 461 and IL 464 Vocal Lab – Repertory 1 and 2. Emphasis on song interpretation, elements of style, microphone technique, stage presence, and rehearsing with a rhythm section.

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**IL 474** 1 credit  
**Rehearsal Techniques for Vocalists** Prerequisite: None  
 Course Chair: K. Greenhouse  
 Required of: None  
 Electable by: Voice Principals  
 Offered: Spring, Fall

A lab designed to prepare singers for performance with accompanying instrumentalists. Students will conduct open rehearsals of their own basic arrangements of pop, rock, jazz, and r&b tunes. Emphasis on communication skills, effective rehearsal procedures, and the independent and collective role of each rhythm section member. Intended to increase the singer's aptitude for participation in college ensemble offerings.

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**IL 476** 1 credit  
**Musical Theater/Opera Performance Workshop** Prerequisite: By audition and concurrent enrollment in EN 124  
 Course Chair: K. Greenhouse  
 Required of: None  
 Electable by: Voice Principals  
 Offered: Spring, Fall

Performance workshop designed to provide singers with an understanding of repertoire, styles, and basic stagecraft. In conjunction with EN 124 Musical Theater/Opera Performance Ensemble, an end-of-semester musical/dramatic presentation will be scheduled. Note: Students must enroll in both IL 476 and EN 124.

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**IL 550** 1 credit  
**String Chamber Music** Prerequisite: None  
 Course Chair: M. Glaser  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

Small groups, performing traditional music for strings. Instrumentation: violin, viola, cello.

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**IL 551** 0.5 credit  
**String Performance Lab** Prerequisite: None  
Course Chair: M. Glaser  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**IL 552** 1 credit  
**String Chamber Orchestra** Prerequisite: None  
Course Chair: M. Glaser  
Required of: String Principals  
Electable by: See department chair  
Offered: Spring, Fall

Rehearsal and performance of traditional and twentieth century works for symphonic orchestra. Instrumentation: strings, woodwinds, brass, percussion.

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**IL 561** 1 credit  
**Improvisational String Performance Lab** Prerequisite: None  
Course Chair: M. Glaser  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

An improvisation lab which utilizes conventional and experimental concepts of basic jazz language, ear-to-hand coordination, and melodic development. Instrumentation: violin, viola, cello.

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**IL 562** 0.5 credit  
**Jazz Violin Lab** Prerequisite: None  
Course Chair: M. Glaser  
Required of: None  
Electable by: String Principals  
Offered: Spring, Summer, Fall

Advanced improvisational concepts and their application in strings. Reading charts with jazz phrasing, higher-level bowing and left-hand development. Instrumentation: violin, viola.

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**IL 564** 0.5 credit  
**World Fiddle Group** Prerequisite: None  
Course Chair: M. Glaser  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**IL 575** 0.5 credit  
**Recital Workshop for Performance Majors** Prerequisite: Proficiency Level 4, Performance Track and current enrollment in Recital Preparation 1 (RPX05)  
Course Chair: L. Monroe  
Required of: All fifth semester Performance Majors enrolled in Recital Preparation 1  
Electable by: fifth semester PF Majors  
Offered: Spring, Summer, Fall

Required for all fifth semester Performance majors. Each student will perform three times during the semester. Students will critique each others' performances. Topics to be discussed will include repertoire, stage presence, constructive criticism, and mental preparation.

## Instrumental Studies

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**IS 101** 1 credit  
**Keyboard** Prerequisite: None  
**Class 1 for** Course Chair: P. Schmeling  
**Music** Required of: ME Majors  
**Education** Electable by: ME Majors  
**Majors** Offered: Spring, Summer, Fall

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

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**IS 102** 1 credit  
**Keyboard** Prerequisite: IS 101  
**Class 2 for** Course Chair: P. Schmeling  
**Music** Required of: ME Majors  
**Education** Electable by: ME Majors  
**Majors** Offered: Spring, Summer, Fall

Coordination studies leading to a simple chorale style. Introduction to transposition of simple melodies with accompaniment (major keys). Continuation of scale studies and chordal patterns relating to harmonization.

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**IS 103** 1 credit  
**Keyboard** Prerequisite: IS 102  
**Class 3 for** Course Chair: P. Schmeling  
**Music** Required of: ME Majors  
**Education** Electable by: ME Majors  
**Majors** Offered: Spring, Summer, Fall

Further development of techniques necessary for functional piano playing in public school teaching. Full chorale style with the aid of graduated coordination studies. Emphasis on rhythmicized accompaniment patterns and transposition of material based on standard school music (major keys with secondary dominants). Chorale-type accompaniments based on various styles.

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**IS 104** 1 credit  
**Keyboard** Prerequisite: IS 103  
**Class 4 for** Course Chair: P. Schmeling  
**Music** Required of: ME Majors  
**Education** Electable by: ME Majors  
**Majors** Offered: Spring, Summer, Fall

Continued use of chorale style materials including some standard public school literature. Further use of simple melodies with rhythmicized chordal patterns in minor keys. Sight reading of open score vocal arrangements. A complete, simplified supplement for pop music, including melody with chordal accompaniment or chordal progressions with bass line. Standard progression studies.

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**IS III** 2 credits  
**Basic** Prerequisite: None  
**Keyboard** Course Chair: P. Schmeling  
**Techniques I** Required of: AR/CW, CM, FS, JC, SW Majors  
Electable by: All  
Offered: Spring, Summer, Fall

For nonpiano principals. Comping, harmonic continuity. Triads, seventh chords, melody, and accompaniment. Standard song forms, blues.

**IS 112** 2 credits  
**Basic Keyboard Techniques 2**  
 Prerequisite: IS 111  
 Course Chair: P. Schmeling  
 Required of: AR/CW, CM, FS, JC, SW Majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

Continuation of Basic Keyboard Techniques 1 (for nonpiano principals). Advanced comping, voicings, additional melody with accompaniment.

**IS 205** 1 credit  
**Flute Class for Music Education Majors**  
 Prerequisite: None  
 Course Chair: M. Marvuglio  
 Required of: None  
 Electable by: ME Majors  
 Offered: Spring, Summer, Fall

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

**IS 215** 1 credit  
**Clarinet Class for Music Education Majors**  
 Prerequisite: None  
 Course Chair: M. Marvuglio  
 Required of: ME Majors  
 Electable by: ME Majors  
 Offered: Spring, Summer, Fall

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

**IS 235** 1 credit  
**Double Reed/Saxophone Class for Music Education Majors**  
 Prerequisite: None  
 Course Chair: M. Marvuglio  
 Required of: None  
 Electable by: ME Majors  
 Offered: Spring, Summer, Fall

Functional study of the oboe, bassoon, and saxophone. Technical fundamentals of classroom instruction in music education. Use of representative elementary/secondary school methods and materials.

**IS 245** 1 credit  
**Trumpet Class for Music Education Majors**  
 Prerequisite: None  
 Course Chair: T. Plsek  
 Required of: ME Majors  
 Electable by: ME Majors  
 Offered: Spring, Summer, Fall

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

**IS 246** 1 credit  
**Trombone Class for Music Education Majors**  
 Prerequisite: None  
 Course Chair: T. Plsek  
 Required of: None  
 Electable by: ME Majors  
 Offered: Spring, Summer, Fall

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



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**IS 251** 1 credit  
**Percussion Class for Music Education Majors**  
 Prerequisite: None  
 Course Chair: D. Anderson  
 Required of: None  
 Electable by: ME Majors  
 Offered: Spring, Summer, Fall

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

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**IS 261** 1 credit  
**Guitar Class for Music Education Majors**  
 Prerequisite: None  
 Course Chair: L. Baione  
 Required of: None  
 Electable by: ME Majors  
 Offered: Spring, Summer, Fall

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

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**IS 276** 1 credit  
**String Class for Music Education Majors**  
 Prerequisite: None  
 Course Chair: M. Glaser  
 Required of: None  
 Electable by: ME Majors  
 Offered: Spring, Summer, Fall

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

## Music Business/Management

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**MB 101** 2 credits  
**Introduction to the Music Business**  
 Prerequisite: None  
 Course Chair: D. Gorder  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

This course will provide a survey of the music industry, highlighting those areas where music and business intersect. The focus will be on: career possibilities in the music industry; the development of business-related knowledge and skills necessary for effectively maintaining a professional music career; the vocabulary and terminology of the music industry and the distinction between music and business at the corporate level. The course will serve both the student wishing to increase his/her understanding of common business practices related to the music industry, and the student who is considering further study of music business/management.

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**MB 201** 2 credits  
**Principles of Business Management**  
 Prerequisite: None  
 Course Chair: D. Gorder  
 Required of: MB/M Majors  
 Electable by: MB/M, MP Majors  
 Offered: Spring, Summer, Fall

An overview of the activities involved in managing a business, including marketing, accounting, finance, and the production of goods and services. The course focuses on the ability of the music business executive to analyze, plan, coordinate, and set objectives for these activities, through the presentation of business theory and problem solving.

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**MB 211** 2 credits  
**Legal Aspects of the Music Industry** Prerequisite: None  
 Course Chair: D. Gorder  
 Required of: MB/M Majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

An overview of business and legal issues of special concern to musicians and songwriters, with special emphasis on copyright law, recording and music publishing agreements, and relationships between artists and other parties, including managers, producers, and investors.

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**MB 225** 3 credits  
**International Economics and Finance** Prerequisite: None  
 Course Chair: D. Gorder  
 Required of: MB/M Majors  
 Electable by: MB/M Majors  
 Offered: Spring, Summer, Fall

An analysis of supply and demand in the international music marketplace, as affecting issues of pricing, employment, the output of goods and services, and competition. Emphasis is also placed on the techniques of financial management found within a music-oriented business, including planning and forecasting, allocation of resources, and profit analysis, as well as the monetary transmission mechanisms found in international business.

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**MB 255** 2 credits  
**Computer Applications in the Music Industry** Prerequisite: MB 201  
 Required of: MB/M Majors  
 Electable by: MB/M Majors Only  
 Course Chair: D. Gorder  
 Offered: Spring, Summer, Fall  
 Lab Fee: \$100.00

An advanced, hands-on approach to the important role of computers in the music industry. Students work with the programs typically found in music business operations, including word processing, spread-

sheet, database, and graphics, as well as those which are more appropriate for entrepreneurial settings, for such purposes as record-keeping and business communications. Modern networking in music information systems is also covered.

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**MB 275** 2 credits  
**Principles of Financial Accounting** Prerequisite: MB 201  
 Course Chair: D. Gorder  
 Required of: MB/M Majors  
 Electable by: MB/M Majors Only  
 Offered: Spring, Summer, Fall

An introduction to the fundamental principles of accounting and record keeping in business operations. Emphasis is placed on the theory of debit and credit, the recording of business transactions, the preparation of basic financial statements, and the use of accounting information within music business organizations.

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**MB 287** 2 credits  
**Business Communications** Prerequisite: MB 201, MB 255  
 Course Chair: D. Gorder  
 Required of: None  
 Electable by: MB/M Majors  
 Offered: Spring, Fall  
 Lab Fee: \$100.00

A detailed study of the categories of correspondence and presentation most relevant to the music business. These include: (1) effective techniques of business writing, including letters, memos, reports, proposals, and electronic communications; (2) oral presentations, including the use of visual aids and multimedia; (3) planning and running meetings; and (4) supervising team projects.

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**MB 301** 2 credits  
**Business Leadership and Ethics** Prerequisite: MB 201  
 Course Chair: D. Gorder  
 Required of: MB/M Majors  
 Electable by: MB/M Majors Only  
 Offered: Spring, Summer, Fall

The application of theories of organizational behavior and structure to managerial processes, and the overriding influence of ethics in decision making. Through case study analysis, students enhance their leadership abilities while developing skills in organizational efficiency, managerial effectiveness, adaptability, and values clarification.

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**MB 331** 2 credits  
**International Industry Operations: Record Companies** Prerequisite: MB 201, MB 211, MB 225  
 Course Chair: D. Gorder  
 Required of: MB/M Majors in Management Track  
 Electable by: MB/M Majors Only  
 Offered: Spring, Summer, Fall  
 Lab Fee: \$100.00

A critical analysis of the anatomy of domestic and international record companies, focusing on the role of each department within the structure. Students become intricately acquainted with such areas of activity as artists and repertoire (A&R), promotions, marketing, distribution, product management, and business affairs. Special attention is given to contractual relationships with artists and producers, as well as domestic and international licensing of masters.

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**MB 335** 2 credits  
**International Industry Operations: Music Publishing** Prerequisite: MB 201, MB 211, MB 225  
 Course Chair: D. Gorder  
 Required of: MB/M Majors in Management Track  
 Electable by: MB/M Majors Only  
 Offered: Spring, Summer, Fall  
 Lab Fee: \$100.00

A detailed analysis of the inner workings of music publishing companies, with emphasis on the role of the publisher in the acquisition, market development, and administration of copyrighted musical compositions. Topics include copyright registration and renewal, contractual relationships with composers, and an analysis of domestic and international licensing of the publisher's catalog, through recordings, motion pictures, print, and performance rights. Relationships with foreign affiliates and subpublishers are also covered.

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**MB 337** 2 credits  
**International Merchandising and Sales** Prerequisite: MB 201 and MB 225  
 Course Chair: D. Gorder  
 Required of: MB/M Majors in Merchandising Track  
 Electable by: MB/M Majors Only  
 Offered: Spring, Fall

An in-depth survey of the business mechanisms found in the international commerce of music products, from the manufacturer to the wholesaler/distributor to the retailer. Topics include the mechanical and economic considerations involved in moving products through the stream of commerce to the point of purchase, as well as the analytical processes of new product development, demographic projections, and effective advertising and product representation.

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**MB 339** 2 credits  
**Music Technology in the Marketplace**  
Prerequisite: MB 201  
Course Chair: D. Gorder  
Required of: MB/M Majors in Merchandising Track  
Electable by: MB/M, MP Majors  
Offered: Spring, Summer, Fall

A course that presents the essential elements of technology used for making music, including a brief history of music technology, a discussion of the physical and mathematical natures of various systems, a presentation of the various families of music technology devices, in both hardware and software realms and in both analog and digital realms. Principles of development, manufacturing, ergonomics, and artistic validity will be considered, along with underlying principles of acoustics, electronics, and electroacoustics.

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**MB 345** 2 credits  
**Advanced Management Techniques**  
Prerequisite: MB 201, MB 275, MB 301  
Course Chair: D. Gorder  
Required of: None  
Electable by: MB/M Majors  
Offered: Spring, Fall

An in-depth study of important management techniques and approaches. Subject areas include: strategic planning, employee development, managing change, decision making, small business start-up and management, organizational structuring, labor relations and business negotiating. The course will focus on the practical applications of the subject matter to the music industry through case studies, role playing, and simulations.

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**MB 351** 2 credits  
**Data Management and Statistics**  
Prerequisite: MB 225, MB 255, MB 275  
Course Chair: D. Gorder  
Required of: MB/M Majors  
Electable by: MB/M Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$100.00

The development of quantitative, graphic, and verbal skills in the analysis of data, emphasizing the ability to reduce data to its simplest and most representative expression, as necessary for music business operations. A focus of the course will be the familiarization of the student with the economic statistics of the music industry in the United States and abroad. Additionally, students' communication skills are developed through effective, computer-enhanced data presentation.

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**MB 375** 2 credits  
**Music Intermediaries: Agents, Managers, and Attorneys**  
Prerequisite: MB 201, MB 211  
Course Chair: D. Gorder  
Required of: None  
Electable by: MB/M Majors  
Offered: Spring, Summer, Fall

The role of the intermediary in advising, representing, and furthering the careers of artists, focusing on the establishment of mutually beneficial working relationships. Topics include the mechanics of talent booking and contracting, union and government regulations, fee/commission structures, contractual considerations, fiduciary duties, budgeting, the development of a client base, and finding success through honesty and fair dealing.

**MB 391** 2 credits  
**Concert Promotion and Venue Management**  
 Prerequisite: MB 201, MB 211, MB 275  
 Course Chair: D. Gorder  
 Required of: None  
 Electable by: MB/M Majors  
 Offered: Spring, Fall

Business aspects of promoting live performances and managing the venues in which such performances occur. Emphasis is placed on (1) the promoter's ability to project a profit margin considering such matters as the cost of the act and venue, ticket pricing, advertising budgets, alternative forms of publicity, and package deals with agents, and (2) the venue manager's ability to oversee a profitable establishment in light of overhead, effective scheduling, accommodation of concessions and music merchandise, sound and lighting fixtures, and the creation of an audience-friendly environment.

**MB 401** 3 credits  
**International Marketing**  
 Prerequisite: MB 201, MB 225, MB 255, MB 275, MB 351, and either MB 331, MB 335, MB 337, MB 339, PM 201 or MP 147  
 Course Chair: D. Gorder  
 Required of: MB/M Majors  
 Electable by: MB/M Majors Only  
 Offered: Spring, Summer, Fall  
 Lab Fee: \$100.00

An introduction to the processes of managerial decision making involved in coordinating the activities which direct the flow of musical goods and services from producers to consumers in the international marketplace. Emphasis is placed on the setting of marketing strategy for promotional activity, pricing, and determining channels of distribution and sales. Students are expected to produce a computer-generated multimedia marketing presentation.

**MB 461** 1 credit  
**Music Business/Management Senior Practicum I**  
 Prerequisite: MB 201, MB 225, MB 255, MB 275, MB 351, and either MB 331, MB 375 or MB 391  
 Course Chair: D. Gorder  
 Required of: MB/M students not taking MB 900\*  
 Electable by: MB/M Majors Only  
 Offered: Spring, Summer, Fall

Students receive hands-on business experience through participation in a student-operated entertainment company consisting of a concert promotion/booking agency and record label. With the instructor's approval, students may develop an independent project with a mission and outcome consistent with those of the company.

\*Note: If you are in the Merchandising Track, you are required to take MB 900. Equivalent credit for prior experience is not available due to the requirement of concurrent contact between the employer/supervisor and the college.

**MB 463** 1 credit  
**Music Business/Management Senior Practicum 2**  
 Prerequisite: MB 201, MB 225, MB 255, MB 275, MB 301, MB 351, MB 461 and either MB 331, MB 375 or MB 391  
 Course Chair: D. Gorder  
 Required of: MB/M Majors not taking MB 900\*  
 Electable by: MB/M Majors only  
 Offered: Spring, Summer, Fall  
 Lab Fee: \$100.00

The second semester of the MB/M Senior Practicum sequence, this course will give the students the opportunity to move into leadership positions within the student-operated entertainment company consisting of a concert promotion/booking agency and record label. With the instructor's approval, students may develop an independent project with a mission and outcome consistent with those of the enter-

tainment company.

\*Note: If you are in the Merchandising Track, you are required to take MB 900. Equivalent credit for prior experience is not available due to the requirement of concurrent contact between the employer/supervisor and the college.

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**MB 900** 2 credits  
**Internship in Music Business/Management** Prerequisite: MB 201, MB 225, MB 255, MB 275, MB 351, prior written approval from MB/M chair, and either MB 331, MB 335, MB 337, MB 339, PM 201 or MP 147  
Course Chair: D. Gorder  
Required of: MB/M Majors in Merchandising Track; MB/M students not taking MB 461/463  
Electable by: MB/M Majors Only  
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to a major area in music business/management. Placements are limited to situations available from or approved by the Music Business/Management Chair or a designate.

## Music Education

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**ME 101** 3 credits  
**Elementary Classroom Methods** Prerequisite: None  
Course Chair: J. Hagon  
Required of: ME Majors  
Electable by: ME Majors Only  
Offered: Spring, Fall

Methods and materials for the instruction of general music in the elementary school. Preparation of lesson plans, formulation of principles for planning an entire musical curriculum. Selection and presentation of songs for the child voice, directed listening. Development of techniques for instruction in the notation of rhythm and melody. Minimum 15 hours assigned observation in elementary schools in the Greater Boston area.

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**ME 111** 3 credits  
**Secondary Classroom Methods** Prerequisite: None  
Course Chair: J. Hagon  
Required of: ME Majors  
Electable by: ME Majors Only  
Offered: Spring, Fall

An overview of music education in the secondary schools. 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. Minimum 15 hours assigned observation in secondary schools in the Greater Boston area.

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**ME 121** 1 credit  
**Vocal Methods and Materials I** Prerequisite: None  
Course Chair: J. Hagon  
Required of: ME Majors  
Electable by: ME Majors Only  
Offered: Spring, Fall

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

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**ME 122** 1 credit  
**Vocal Methods and Materials 2** Prerequisite: ME 121  
Course Chair: J. Hagon  
Required of: ME Majors  
Electable by: ME Majors Only  
Offered: Spring, Fall

Continuation of Vocal Methods and Materials 1.

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**ME 131** 2 credits  
**Methods and Materials for Marching Band** Prerequisite: None  
Course Chair: J. Hagon  
Required of: ME Majors  
Electable by: ME Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$100.00

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.

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**ME 133** 1 credit  
**Instrumental Methods and Materials** Prerequisite: None  
Course Chair: J. Hagon  
Required of: ME Majors  
Electable by: ME Majors Only  
Offered: Spring, Summer, Fall

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.

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**ME 135** 1 credit  
**Survey of Instrumental Literature** Prerequisite: None  
Course Chair: J. Hagon  
Required of: ME Majors  
Electable by: ME Majors Only  
Offered: Spring, Summer, Fall

A survey for Music Education majors of literature written for, and/or performed by, bands and orchestra in the elementary and secondary public schools.

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**ME 141** 2 credits  
**Orff and Kodaly: Approaches to Music Education** Prerequisite: None  
Course Chair: J. Hagon  
Required of: None  
Electable by: ME Majors  
Offered: Spring, Fall

This course will present the educational philosophies, objectives, teaching methods, and musical materials of the Orff and Kodaly methods of music education. The course will focus on techniques for developing music reading skills through a repertoire of songs and singing games from which these musical concepts can be taught. Directed listening, improvisation, movement, Orff instruments, and Melodic Hand Signs will also be important topics.

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**ME 143** 3 credits  
**Mainstreaming** Prerequisite: GE 504  
Course Chair: J. Hagon  
Required of: None  
Electable by: All  
Offered: Summer, Fall

This course will provide students with a sensitization and awareness in dealing with a mixed school population. Mainstreaming requires an expanded responsibility and familiarization toward students with educational exceptionalities.

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**ME 145** 1 credit  
**Advocacy for School Music** Prerequisite: ME 101 and ME 111  
Course Chair: J. Hagon  
Required of: None  
Electable by: ME Majors Only  
Offered: Spring

This course will present a plan of action which can be used to gather support of the community and school administration for a music program that may be in danger of collapse from lack of funding. Group discussion and projects, as well as visiting lecturers will be used to support classroom instruction.

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**ME 180** 2 credits  
**Teaching with a Multicultural Perspective** Prerequisite: None  
Course Chair: J. Hagon  
Required of: None  
Electable by: All  
Offered: Spring, Fall

This course will enable students to experience music of diverse cultures and give them skills for developing their own resources. Characteristics of art and folk music, instrumentation, the cultural setting, and resources for classroom and performing ensembles. The sounds of the culture, including language, will be explored.

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**ME 190** 2 credits  
**Computer Applications in Music Education** Prerequisite: None  
Course Chair: J. Hagon  
Required of: ME Majors  
Electable by: ME Majors Only  
Offered: Spring, Fall  
Lab Fee: \$125.00

A hands-on introduction to the operation of the Macintosh, IBM, and Apple IIgs computers, their software, and basic operating systems. Students will be introduced to software used in music and music education, general purpose programs such as word processing and database management, and programs which play music on a synthesizer.

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**ME 202** 1 credit  
**Prepracticum Apprenticeship/Seminar** Prerequisite: ME 101, ME 111, IS 104, as well as prior written approval  
Course Chair: J. Hagon  
Required of: ME Majors  
Electable by: ME Majors Only  
Offered: Spring, Fall

Assigned practical experience in elementary and secondary schools of the Greater Boston area. Minimum of 45 hours field work at the site. Evaluation of teaching experiences through group discussion at seminar meetings. Guest lecturers from the teaching profession. Final written report required.

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**ME 900** 6 credits  
**Practice Teaching/ Seminar K to 9 - Single Certification Level** Prerequisite: ME 202 and prior written approval  
Course Chair: J. Hagon  
Required of: ME Majors - Single Certification  
Electable by: ME Majors Only  
Offered: Spring, Fall

Student teaching experience in elementary or secondary schools. A minimum of 450 clock hours practice teaching in kindergarten to grade 9 is required. Critique and evaluation of problems encountered in student teaching Certification assignments in the public schools. Weekly seminar meetings are supervised by the Music Education Department Chair.



**ME 901** 6 credits  
**Practice** Prerequisite: ME 202 and prior written approval  
**Teaching/ Seminar 5 to 12 - Single Certification Level** Course Chair: J. Hagon  
 Required of: ME Majors – Single Certification  
 Electable by: ME Majors Only  
 Offered: Spring, Fall

Student teaching experience in elementary or secondary schools. A minimum of 450 clock hours practice teaching in 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 Chair.

**ME 910** 4 credits  
**Practice Teaching/ Seminar - Major Certification Grade Level** Prerequisite : ME 202, concurrent enrollment in ME 911, and prior written approval  
 Course Chair: J. Hagon  
 Required of: ME Majors  
 Electable by: ME Majors Only  
 Offered: Spring, Fall

Student teaching experience in elementary or secondary schools. A minimum of 240 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 Chair.

**ME 911** 2 credits  
**Practice Teaching/ Seminar Minor Certification Grade Level** Prerequisite: ME 202, concurrent enrollment in ME 910, prior written approval  
 Course Chair: J. Hagon  
 Required of: ME Majors  
 Electable by: ME Majors Only  
 Offered: Spring, Fall

Student teaching experience in elementary or secondary schools. A minimum of 210 clock hours practice teaching in kindergarten to grade 9 or grades 5 to 12 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 Chair.

## Music Production and Engineering

**MP 010** 2 credits  
**Principles of Production for Musicians** Prerequisite: None  
 Course Chair: W. Scheniman  
 Required of: None  
 Electable by: All except MP Majors  
 Offered: Spring, Summer, Fall

A classroom course providing a 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.

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**MP 015** 2 credits  
**Introduction to Music Production and Engineering** Prerequisite: None  
Course Chair: W. Scheniman  
Required of: None.  
Electable by: All  
Offered: Spring, Summer, Fall

Roles and responsibilities of music producers and engineers from idea inception to finished product. An overview of studio technologies and basic recording procedures. Recommended for students considering the MP&E major or anyone desiring a broad overview of the field.

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**MP 147** 2 credits  
**The Business of Music Production** Prerequisite: None  
Course Chair: W. Scheniman  
Required of: MB/M, MP Majors  
Electable by: MB/M, MP Majors Only  
Offered: Spring, Summer, Fall

Review of copyright, publishing, collection agencies, creative unions, and technical unions as they impact the music production business; budgeting, planning, and client relationship.

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**MP 218** 2 credits  
**Creative Production Skills** Prerequisite: MT 111, MP 147, MT 280  
Course Chair: W. Scheniman  
Required of: MP Majors  
Electable by: MP Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$225.00

Defining the goal of a recording project with the artist or client. Selecting composers, arrangers, players, and singers. Choosing the appropriate technical resources to fit the budget and goals. Working with vocalists and other soloists. Orchestrating and motivating all the participants and resources from rehearsal to recording to final mix. Three production projects required on 2-track and 8-track formats.

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**MP 220** 2 credits  
**Music Production for Records** Prerequisite: MP 218  
Course Chair: W. Scheniman  
Required of: MP Majors  
Electable by: MP Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$250.00

A study of the creative and business aspects of producing records for major and independent labels. Lectures on the financial structure of record companies, budgeting, cost control for development of new artists, jacket design, mastering for various formats, and promotion and tracking after release. Creative topics include analyzing songs and planning for master productions. Two 24-track projects required.

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**MP 221** 2 credits  
**Music Production for Visual Media** Prerequisite: MP 218  
Course Chair: W. Scheniman  
Required of: MP Majors who have not taken MP223  
Electable by: MP Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$150.00

An applied production course dealing with music production for film, video, and advertising. Topics will include aesthetic considerations, concept development, the relationships between music and visual events, and the matching of the production values to the target audience. The roles of the producer, music supervisor, music editor, and other personnel will also be considered, as will the production concerns pertaining to ADR, SFX, Foley, synchronization, and other technical processes. Each student will produce two projects of music recordings created for use with visual media.

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**MP 222** 2 credits  
**Vocal** Prerequisite: MP 220  
**Production** Course Chair: W. Scheniman  
Required of: None  
Electable by: MP Majors Only  
Offered: Spring, Fall

A hands-on study of the production of vocalists in the recording studio. Emphasis on techniques and strategies for obtaining the best possible vocal performance, in terms of both emotional impact and technical accuracy. Topics include analysis of commercially recorded vocals, discovering a vocalist's identity, psychological and technical limitations, preproduction with vocalists (with emphasis on the song/vocalist relationship), establishing producer/vocalist rapport, working sympathetically and effectively in the studio environment, conducting a vocal session, vocal compilation, and background vocals. Technical topics include microphone choice and associated signal processing and mixing for vocals. In-class sessions are conducted and produced by both instructor and students. Students will also be required to sing and thus "be produced." Students will produce two multitrack projects incorporating re-recording and compiling of vocal tracks using previous projects.

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**MP 223** 2 credits  
**Music** Prerequisite: MP 218 and MT 301  
**Production** Course Chair: W. Scheniman  
**Using MIDI** Required of: MP Majors who have not taken MP 221  
Electable by: MP Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$200.00

An applied production course dealing with music production using MIDI as the central element in the production process. Classwork will consider performance problems,

sequencing/arranging problems, the use of tape tracks as opposed to virtual tracks, documentation methods and systems, and problems encountered in mixdown. Each student will complete two multitrack projects utilizing MIDI as well as live performers.

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**MP 240** 2 credits  
**Multitrack** Prerequisite : MT201 and MT280  
**Recording** Course Chair: W. Scheniman  
**Techniques** Required of: MP Majors  
Electable by: MP Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$225.00

Emphasis on recording techniques including microphone placement, 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 multitrack recording process. Recording projects will be required. Audio ear training will be available outside of class.

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**MP 261** 2 credits  
**Advanced** Prerequisite: MP 220  
**Production** Course Chair: W. Scheniman  
**Projects** Required of: MP Majors  
Electable by: MP Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$325.00

Instructor and classmates will review and advise each class member at every step during the planning and production of two or more fully professional 24-track recordings. Criteria will include song selection or scoring, demoing, arranging, session planning, rehearsals, recording, and finished mixing. The instructor may select individual projects-in-progress to demonstrate creative or technical aspects of quality in production and market targeting.

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**MP 281** 2 credits  
**Advanced Mix Lab** Prerequisite: MP 240  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MP Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$250.00

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.

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**MP 305** 2 credits  
**Advanced Recording Techniques** Prerequisite: MP 240 and GE 308 or GE 315  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MP Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$225.00

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

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**MP 307** 2 credits  
**Audio for Video Postproduction** Prerequisite: MP 305 and MT 401  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MP Majors Only  
Offered: Spring, Fall  
Lab Fee: \$150.00

The video production/postproduction process. Video recorders and formats. Audio and multimedia synchronization systems. Hands-on training in audio postproduction techniques. Mixing to pictures.

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**MP 309** 2 credits  
**Technical Characteristics of Audio Systems** Prerequisite: MP 240  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MP Majors Only  
Offered: Spring, Fall

Technical aspects of recording studio set-up and operation. Interconnection of professional analog and digital equipment in properly functioning studio systems. DC and AC measurements, audio signal levels, transmission systems, professional and consumer equipment standards, reference levels, and optimization of dynamic range. Hands-on tape machine alignment will be assigned.

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**MP 313** 2 credits  
**Digital Audio Applications** Prerequisite: MP 240  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MP Majors Only  
Offered: Spring, Fall

Theory of digital audio and applications in music production. Sampling, quantization, modulation systems, data conversion, and error correction. Digital recording, stationary, rotary head, magnetic tape formats, computer-based and optical storage media. Digital signal processing and control: delay, reverberation, mixing consoles, and the all-digital workstation.

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**MP 317** 2 credits  
**Production of Acoustic Instrumental Music** Prerequisite: MP 220 and MP 281  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MP Majors Only  
Offered: Spring, Fall  
Lab Fee: \$275.00

Production of live jazz, classical, folk, country, and other acoustic ensembles. Working with composers, conductors, and performers to achieve the proper balance of high quality recording and dramatic impact in the finished product. Meeting market expectations, both in production and packaging. Recording techniques for studio and "live" albums. Live 2-track and multitrack projects required.

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**MP 319** 2 credits  
**Postproduction, Remixing, and Mastering of Records** Prerequisite: MP 220 and MP 281  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MP Majors Only  
Offered: Spring, Fall  
Lab Fee: \$300.00

Pinpointing the musical concept and marketplace of "finished" multitrack record productions, then using studio technology to maximize emotional and sales impact. Analysis of the effectiveness of each recorded track, replacement or addition of individual components, altering the "feel" via processing, multitrack editing, and remixing for the specific market. Sequencing and mastering for CDs, LPs, cassettes, and other formats; unifying the sound and flow of the finished album.

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**MP 322** 2 credits  
**Sound Reinforcement Systems** Prerequisite: MT 280  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MP Majors Only  
Offered: Spring, Summer, Fall

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

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**MP 325** 2 credits  
**Sound Reinforcement Lab** Prerequisite: MP 322  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MP Majors Only  
Offered: Spring, Summer, Fall

Students will practice set-up and mixing of live ensembles, and assist the audio staff at Berklee concerts and rehearsals in the Performance Center.

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**MP 327** 2 credits  
**Sound Reinforcement for Musicians** Prerequisite: None  
Course Chair: W. Scheniman  
Required of: None  
Electable by: All except MP Majors  
Offered: Spring, Summer, Fall

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, in concerts, in large halls, and in recording studios.

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**MP 375** 2 credits  
**Masters** Prerequisite: MP 281 and MP 305  
**Engineering** Course Chair: W. Scheniman  
**Lab** Required of: None  
Electable by: MP Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$250.00

Combining previously learned recording and miking techniques, including automation and signal processing. Emphasis is on meeting professional standards in the final mix. Mixing and/or recording projects required.

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**MP 401** 2 credits  
**Music** Prerequisite: MP 147  
**Entertainment** Course Chair: W. Scheniman  
**Law and** Required of: None  
**Contracts** Electable by: MP Majors Only  
Offered: Spring

Legal aspects of the music industry will be examined including recording agreements, producers and production deals, copyright, music publishing, managers and agents. In-depth analysis of contract provisions, as well as the art of negotiating and structuring contractual agreements.

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**MP 405** 2 credits  
**The Art of** Prerequisite: MB 201 or MB 211 or  
**Contract** MP 218  
**Negotiation** Course Chair: W. Scheniman  
Required of: None  
Electable by: MB/M, MP Majors  
Offered: Spring, Fall

Basic techniques for negotiating with record companies, publishing firms, and potential clients of all types. Hands-on experience using various standard contracts, examined term by term, date by date, and dollar by dollar. The class will be divided into two-person teams, each of which will be assigned to research, prepare, and actually negotiate as one of the parties to a proposed deal. Every student will participate in four to six such negotiations, each lasting a full class period.

## Music Synthesis

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**MS 011** 2 credits  
**Musical** Prerequisite: MT 010  
**Applications** Course Chair: J. Moorhead  
**of Synthesis** Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A musical survey of the performers, composers, and producers whose influences have shaped and defined the present and past of electro-acoustic music.

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**MS 105** 2 credits  
**Advanced** Prerequisite: MS 221  
**Subtractive** Course Chair: J. Moorhead  
**Synthesis** Required of: None  
**Techniques** Electable by: MS Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$200.00

A continued study of subtractive synthesis techniques used in designing sounds for hybrid analog/digital sound engines. Advanced studies in performance- and production-oriented programming techniques used in sophisticated systems. In addition to classroom time, students will be supervised in weekly hands-on practice in this synthesis lab.

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**MS 107** 2 credits  
**Advanced** Prerequisite: MS 221  
**Applications** Course Chair: J. Moorhead  
**in Synthesis** Required of: None  
Electable by: MS Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$225.00

Exploration of the theory and practice of digital signal processing, sound design, and music synthesis utilizing the full power of the personal computer as a virtual synthesizer. The student will employ a wide variety of approaches to sound and musical design: from classical techniques such as additive and subtractive synthesis, ring modulation, FM, waveshaping, and sam-

pling, to the most powerful new approaches such as granular synthesis and physical modeling; and discover ways in which the full potential of software synthesis can be applied in hard-disk-based composition and production.

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**MS 113** 2 credits  
**Signal Processing Software for Music Production**  
Prerequisite: MT 121 and MT 301  
Course Chair: J. Moorhead  
Required of: None  
Electable by: MP and MS Majors  
Offered: Spring, Summer, Fall  
Lab Fee: \$350.00

A theoretical and practical exploration of digital signal processing software. During supervised hands-on lab time, student projects will focus on the production, engineering, and compositional use of digital signal processing: pitch and time shifting, chorusing, delay, reverberation, spatialization, vocoding, convolution, FFT-based noise removal, and software-based cross synthesis. These skills and concepts are directly applicable in the direct-to-disk digital studio and the sample-based MIDI studio.

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**MS 117** 2 credits  
**Advanced Studies in Digital Sampling Techniques**  
Prerequisite: MS 221  
Course Chair: J. Moorhead  
Required of: None  
Electable by: MS Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$200.00

Using a variety of sampling synthesizers and related signal processing devices, the student will learn techniques employed in the creation of a variety of contemporary user-sampled sounds. Topics covered include: studio sampling applications with regard to acoustic, electronic, and environmental sounds; computer manipulation of complex waveforms; and various digital processing techniques. In addition to classroom time, students will be supervised in hands-on labs.

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**MS 125** 2 credits  
**Real-time Performance Synthesis**  
Prerequisite: IS 112 and MT 121  
Course Chair: J. Moorhead  
Required of: None  
Electable by: MS Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$200.00

Exploration of a variety of real-time performance issues such as phrasing, dynamics and special effects, and employment of a variety of MIDI controllers. This course will explore both performance issues and sound design concepts.

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**MS 126** 2 credits  
**Introduction to Multimedia**  
Prerequisite: MT 121 and MT 301  
Course Chair: J. Moorhead  
Required of: None  
Electable by: MS and MP Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$300.00

A hands-on introduction to multimedia and a survey of available applications. Students will complete assignments in the integration of music and graphics, desktop synchronization, video digitizing and editing, image processing, animation of supplied graphic images, and digital type, with a brief introduction to interactive scripting. Emphasis will be placed on media formats, storage, archival, and retrieval techniques. Lectures and demonstrations will include the musician's role in collaborative multimedia projects, managing large volumes of data, and compression strategies. Final discussions will introduce interactive aesthetics, consumer technologies, and industrial technologies.

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**MS 127** 2 credits  
**Advanced** Prerequisite: MT 121 and MT 301  
**Topics in** Course Chair: J. Moorhead  
**Real-time** Required of: None  
**Performance** Electable by: MP and MS Majors  
Offered: Spring, Summer, Fall  
Lab Fee: \$200.00

The musical exploration of the newest interactive real-time software. Students will develop performance systems in which the computer plays an active role. The primary focus will be on automated accompanists, computer-based score following, and multimedia performance will be actively explored through individual projects and supervised hands-on lab time.

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**MS 132** 2 credits  
**Advanced** Prerequisite: MT 121 and MT 301  
**Synthesis** Course Chair: J. Moorhead  
**Systems** Required of: MS Majors  
Electable by: MP and MS Majors  
Offered: Spring, Summer, Fall  
Lab Fee: \$375.00

A project-oriented course focused on the total mastery of a complex MIDI workstation. Students address the technical challenges of configuring and integrating a wide variety of synthesizers and samplers into a working MIDI network. Emphasis is placed on advanced sequencing techniques and innovative MIDI applications.

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**MS 135** 2 credits  
**Advanced** Prerequisite: MS 125  
**Real-time** Course Chair: J. Moorhead  
**Performance** Required of: None  
**Synthesis** Electable by: MS Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$375.00

Continuation of performance applications with the accent on live interaction between performer and computer. Use of single or multiple controllers to address a com-

plex MIDI system. Real-time manipulation of MIDI data stream as a creative technique. This course includes supervised hands-on lab time.

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**MS 138** 2 credits  
**Recital Class** Prerequisite: MS 135  
**for Music** Course Chair: J. Moorhead  
**Synthesis** Required of: None  
Electable by: MS Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$300.00

Studies will include issues directly related to the use of electronic instruments in live performance. Students will have the experience of performing in class on a regular basis, followed by teacher and student critique. Students will learn to create and customize their personal performance set-up and master other technical and psychological issues inherent to performing musically and effectively.

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**MS 139** 2 credits  
**Advanced** Prerequisite: MT 121 and MT 301  
**Production for** Course Chair: J. Moorhead  
**Synthesis** Required of: None  
Electable by: MS, MP Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$375.00

A project-oriented course which explores the production issues facing today's synthesist. Working at computer-based digital audio workstations, the students will draw from their in-depth study and understanding of digital audio recording, editing, mixing, processing, and mastering to produce: a "play list" remix; a public service announcement in the format used by commercial FM radio stations; two musical projects incorporating MIDI and multitrack digital audio; and an original project of their own.



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**MS 140** 2 credits  
**Composition/  
Orchestration  
for Synthesis** Prerequisite: MS 221  
Course Chair: J. Moorhead  
Required of: None  
Electable by: MS Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$200.00

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This course explores a wide variety of computer-based approaches to composition and orchestration. From traditional notation-based sequencing to nonnarrative structures built entirely of sound-objects, the student will apply new orchestrational techniques and compositional methods to both enhance their current work and discover new musical possibilities.

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**MS 201** 2 credits  
**Advanced  
Projects in  
Synthesis** Prerequisite: Completion of 8 credits of MS concentrate electives  
Course Chair: J. Moorhead  
Required of: MS Majors  
Electable by: MS Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$375.00

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Production of the required Music Synthesis graduation projects, with individual attention in a small group setting and independent laboratory work to this end. The specific nature of the project will be determined by written agreement between student and instructor.

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**MS 221** 2 credits  
**Advanced  
Programmable  
Synthesis** Prerequisite: MT 121  
Course Chair: J. Moorhead  
Required of: MS Majors  
Electable by: MS, MP Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$125.00

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A continuation of MT 121 Programmable Synthesis, this course provides various approaches to original sound design. Students will be shown how to assimilate a wide variety of synthesizer architecture and identify their unique or common elements. Students will learn to correlate the parameters of synthesis with the parameters of sound.

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**MS 226** 2 credits  
**Interactive  
Multimedia** Prerequisite: MS 126  
Course Chair: J. Moorhead  
Required of: None  
Electable by: MS, MP Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$300.00

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A hands-on study of strategies and methods for creating an interactive multimedia piece. Students will complete a large scale multimedia production. Assignments will involve scripting using several multimedia platforms, interapplication and intermedia synchronization, navigation of information systems, real-time image processing, and new input technologies such as speed and image recognition. Lecture/ demonstration topics will include the musician's role in advanced multimedia projects, interactive aesthetics, interactive technologies, virtual reality, and multiple-view cinema.

## Music Technology

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<b>MT 010</b>	2 credits
<b>Introduction to Music Technology</b>	Prerequisite: None Course Chair: J. Moorhead Required of: All first semester students Electable by: First semester students only Offered: Spring, Summer, Fall
	An introduction to the fundamentals of music technology geared to the needs of today's professional musician. One of the most significant challenges facing musicians today is mastering the skills required to continually adapt to a changing technology base. Musicians today must understand and be prepared for the fact that this technology base is moving more rapidly than it can be assimilated. The course topics will give an overview of all aspects of the current technology with the primary goal of enabling students to make intelligent decisions in evaluating future technological needs.

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<b>MT 101</b>	2 credits
<b>Principles of Audio Technology I</b>	Prerequisite: MT 010 Course Chair: W. Scheniman Required of: MP, MS Majors Electable by: MP, MS Majors Only Offered: Spring, Summer, Fall Lab Fee: \$50.00
	Algebraic, graphical, and other techniques for the analysis and study of audio signals and systems. Time and frequency domain measurements. Decibels in audio and acoustical applications. Systems analysis of contemporary recording and synthesis technology using block diagrams and sequential and flow charts. Black box analysis. Audio ear training required outside of class time.

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<b>MT III</b>	1 credit
<b>Production Analysis Lab</b>	Prerequisite: None Course Chair: W. Scheniman Required of: MP, MS Majors Electable by: MP, MS Majors Offered: Spring, Summer, Fall
	Comparisons of a wide variety of production styles and techniques from the evolution of multitrack to contemporary recording. Analysis of the production process in terms of song or composition choice; performance style; acoustic, electronic and synthesized instrumentation; and arrangement. Technical characteristics related to production values: recording technique; signal processing; special effects; and mixing methods. Considerations for critical listening. In-class evaluation of demos, masters and commercial recordings. Weekly class presentations of student analysis projects.

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<b>MT 121</b>	2 credits
<b>Programmable Synthesis</b>	Prerequisite: MT 101, MT 301, GE 308 or GE 315 (for MP and MS Majors); MT 301 or PW 010 (for non-MP or MS Majors) Course Chair: J. Moorhead Required of: MP, MS Majors Electable by: All Offered: Spring, Summer, Fall Lab Fee: \$125.00
	A course focusing on issues related to synthesizer architecture, patch programming/editing and functionality within the MIDI production environment. A variety of synthesizer technologies will be addressed, including subtractive, FM, sampling, hybrid, and software-based synthesis.

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**MT 201** 3 credits  
**Principles of Audio Technology 2**  
Prerequisite: MT 101 and GE 308 or GE 315  
Course Chair: W. Scheniman  
Required of: MP, MS Majors  
Electable by: MP, MS Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$50.00

Fundamentals of analog and digital audio. Recording consoles: design, function, and signal flow. Principles of signal processing: reverberation, echo, equalization, compression, and other effects. Microphones and loudspeakers. Magnetic recording, multitrack, and sel-sync configurations. Audio ear training requires time outside of class.

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**MT 280** 2 credits  
**Mix Techniques Lab**  
Prerequisite: MT 101 and current or prior enrollment in MT 201  
Course Chair: W. Scheniman  
Required of: MP, MS Majors  
Electable by: MP, MS Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$150.00

The functional operation of equipment used in multitrack mixdown of master tapes. Common control room procedures and protocol. Console and signal flow, control logic, and patching. Use of professional tape recorders. Stereo program editing using magnetic tape and digital workstations. Mixing of prerecorded 8-track tapes.

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**MT 301** 2 credits  
**MIDI Systems for Music Technology**  
Prerequisite: MT 010  
Course Chair: J. Moorhead  
Required of: MP, MS Majors  
Electable by: All  
Offered: Spring, Summer, Fall  
Lab Fee: \$225.00

A comprehensive study of the Musical Instrument Digital Interface (MIDI) and its many musical applications with an emphasis on sequencing. Synchronization of the MIDI sequencer to other devices via MIDI Time Code (MTC), FSK, and MIDI clock will also be explored. Working at computer-based workstations, students will apply in-depth knowledge and comprehension of the MIDI specification to a wide variety of musical projects.

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**MT 401** 2 credits  
**Principles of Synchronization for Music Technology**  
Prerequisite: MT 201 and MT 301  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MP, MS Majors Only  
Offered: Spring, Summer, Fall  
Lab Fee: \$150.00

Methods for machine synchronization currently used in studios, multimedia production, and live performance. MTC, VTC, LTC, SMPTE, FSK, and pulse synchronization will be composed and discussed as to their usefulness in various musical applications. Students will apply techniques learned in class to musical projects.

**MT 900** 2 credits  
**Music Technology Internship**  
 Prerequisite: MT 201 or MT 301 and approval from course chair  
 Course Chair: D. Puluse  
 Required of: None  
 Electable by: MP, MS Majors  
 Offered: Spring, Summer, Fall

Students will observe and participate in operations of companies serving the recording industry in order to gain first-hand professional experience in the field.

**Music Therapy (Partial course list only)**

**TH 201** 3 credits  
**Introduction to International Music Therapy**  
 Prerequisite: None  
 Course Chair: S. Hanser  
 Required of: MTH Majors  
 Electable by: All  
 Offered: Fall

This course covers the theories and processes of music therapy, history of the profession, and a survey of basic principles, methods, techniques, and applications. Students will visit facilities where music therapy is practiced, observe music therapists in action, and discuss the role of music in therapy within a wide variety of clinical and community settings. In addition, they will be introduced to music therapy practices in different countries through published literature.

**TH 311** 2 credits  
**Psychology of Music**  
 Prerequisite: Concurrent enrollment in TH 312  
 Course Chair: S. Hanser  
 Required of: MTH Majors  
 Electable by: All, with permission of instructor  
 Offered: Fall

This course will examine the psychological, physiological, and sociological foundations of music and music therapy. Students will learn aspects of musical behavior and processing including the influence of music upon behavior, physiological, and affective responses to music, perception and cognition of music, psychomotor components of music behavior, music learning and development, preference and creativity.

**TH 312** 2 credits  
**Music Therapy Practicum 2**  
 Prerequisite: Concurrent enrollment in TH 311  
 Course Chair: S. Hanser  
 Required of: MTH Majors  
 Electable by: MTH Majors Only  
 Offered: Fall

These courses are the concurrent clinical music therapy practica which accompany advanced professional music therapy courses. Students are assigned to a facility or agency in the community, and apply the skills they are learning in the classroom to this clinical placement.

## Performance Studies

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**PS 001** 2 credits  
**Improvisation for Guitar 1** Prerequisite: IL109 or audition  
 Course Chair: L. Baione  
 Required of: None  
 Electable by: Guitar Principals  
 Offered: Spring, Summer, Fall

Application of modes and pentatonic scales in performance with prerecorded rhythm section tapes. Comping and melodic embellishment techniques in a variety of settings (Latin/rock, jazz/rock, fusion, bossa nova, and blues). Midterm and final exams: student performance of solo with accompanying comping or rhythm part.

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**PS 002** 2 credits  
**Improvisation for Guitar 2** Prerequisite: PS 001 or audition  
 Course Chair: L. Baione  
 Required of: None  
 Electable by: Guitar Principals  
 Offered: Spring, Fall

Continuation of PS 001 Improvisation for Guitar 1. 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. Midterm and final projects: student performance of solo with accompanying comping or rhythm part.

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**PS 004** 2 credits  
**Fundamentals of Improvisation for Percussion** Prerequisite: None  
 Course Chair: D. Anderson  
 Required of: None  
 Electable by: Drumset, Vibraphone, Hand Percussion, Percussion Principals  
 Offered: Spring, Fall

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

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**PS 007** 2 credits  
**Fundamentals of Improvisation for Bass** Prerequisite: Ensemble Rating 2313  
 Course Chair: R. Appleman  
 Required of: PF Bass Principals  
 Electable by: Bass Principals Only  
 Offered: Spring, Fall

Application of scales, modes, arpeggios, and passing tones to improvisation on the bass. Study of repertoire and recordings is utilized to discuss and analyze major bass styles and performers.

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**PS 009** 2 credits  
**Advanced Improvisational Techniques for Bass** Prerequisite: Ensemble Rating 4555  
 Course Chair: R. Appleman  
 Required of: None  
 Electable by: Bass Principals Only  
 Offered: Spring, Fall

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.

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**PS 011** 2 credits  
**Improvisation for Guitar 3** Prerequisite: PS 002 or audition  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

Continuation of PS 002  
Improvisation for Guitar 2.  
Symmetric scales, additional altered modes; chord scale possibilities explored through harmonic analysis. Chord voicings and comping techniques in jazz, Latin, funk, and ballad styles. Midterm and final projects: student performance of solo and comping part with prerecorded tape.

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**PS 012** 2 credits  
**Improvisation for Guitar 4** Prerequisite: PS 011 or audition  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

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 mixtures of styles and tempos. Midterm and final projects: student performance of solo and comping part with prerecorded tape.

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**PS 015** 2 credits  
**Chord Scale Theory in Improvisation** Prerequisite: HR 013  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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.

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**PS 016** 2 credits  
**Jazz Improvisational Techniques** Prerequisite: None  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A lecture class with discussion, illustration, and demonstration of the various techniques used in jazz improvisation. Each class will introduce specific practice techniques that can be used to develop the craft of jazz improvisation. Included will be discussion of different jazz styles along with recordings and transcriptions of major jazz figures. This course is highly recommended for students considering any of the jazz improvisation classes or who would like to begin to develop the language used in jazz improvisation.

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**PS 030** 2 credits  
**Country Music** Prerequisite: HR 013  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

This class will be geared toward rhythm section players and singers, and will cover all aspects of country music. Analysis of major instrumentalists, styles of playing; i.e., Chet Atkins, Floyd Cramer, Ricky Skaggs, Doc Watson to the Lynrd Skynrd Band. The class will also take an in-depth look at the making of country music (Nashville number system, etc.). Discussion of the styles of music as well as the different instruments (Dobro, steel guitar, lap guitar, fiddle, etc.), and the

difference between singing bluegrass and singing country music (phrasing as well as timbre of the voice). Also included is an overview of the Nashville scene.

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**PS 036** 2 credits  
**Jazz Interpretation** Prerequisite: Ensemble Rating 3333  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**PS 054** 2 credits  
**Rehearsal Techniques** Prerequisite: Ensemble Ratings  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Fall

This course is designed and recommended for performers (instrumentalists/vocalists) interested in developing their rehearsal and leadership skills. Class will be instrumentally balanced with students of similar performance background in any style (jazz, rock, pop, etc.). Various rehearsal techniques will be discussed and demonstrated that can be used in preparing groups for stage or recording studio performance. Student projects will be assigned and students will be encouraged to rehearse groups they may currently be performing with during in-class time.

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**PS 071** 2 credits  
**Contrapuntal Jazz Improvisation for Pianists** Prerequisite: HR 014 and Piano Proficiency Level 3  
Course Chair: P. Schmeling  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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.

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**PS 077** 2 credits  
**Vocal Improvisation in the Jazz Idiom** Prerequisite: ET 012  
Course Chair: K. Greenhouse  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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. Assigned student projects.

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**PS 079** 2 credits  
**Advanced Vocal Improvisation Techniques** Prerequisite: PS 077 or HR 014  
Course Chair: K. Greenhouse  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Refinement of improvisatory skills via listening exercises and the transcription, analysis, and performance of solos recorded by Miles Davis, Chet Baker, Hank Mobley, Ray Brown, and others. Emphasis on standard jazz, Latin, and blues styles.

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**PS 100** 2 credits  
**Standard Jazz Repertoire** Prerequisite: Ensemble Rating 2020  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Building and retaining a functional repertoire of approximately 30 selected standards and jazz standards which form a common vocabulary and basis for study among jazz musicians. Development of skills to effectively memorize the melody, harmony, and rhythm of selected repertoire. Recommended for students who take the Jazz Improvisation Techniques 1–5 series (PS 101–105).

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**PS 101** 2 credits  
**Jazz Improvisation Techniques 1** Prerequisite: Appropriate rating  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

An ideal follow-up to PS 016 Jazz Improvisational Techniques, this performance-centered class introduces basic skills essential to effective improvisation. Techniques covered include pacing, chord tones, rhythmic feel, melodic and rhythmic embellishment, use of song melody, and syncopation. Development of effective practice skills. Music from various periods of jazz (swing, bop, post-bop, contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

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**PS 102** 2 credits  
**Jazz Improvisation Techniques 2** Prerequisite: PS 101 or PS 111, and appropriate rating  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

An expansion of the fundamental improvisational skills developed in PS 101 Jazz Improvisation Techniques 1, with the introduction of techniques that will further enhance the student's personal improvisational style. Techniques covered include articulation, dynamics, lower-structure triads, and phrase lengths. Development of effective practice skills. Music from various periods of jazz (swing, bop, post-bop, contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

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**PS 103** 2 credits  
**Jazz Improvisation Techniques 3** Prerequisite: PS 102 or PS 112, and appropriate rating  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

An intermediate-level course introducing approaches to improvisation that require a solid background in harmonic and tonal concepts. Techniques covered include motivic development, upper-structure triads, augmentation, and diminution. Development of effective practice skills. Music from various periods of jazz (swing, bop, post-bop, contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.



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**PS 104** 2 credits  
**Jazz** Prerequisite: PS 103 or PS 113, and  
**Improvisation** appropriate rating  
**Techniques 4** Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

An upper-level course recommended for students with well-developed improvisation skills and concepts who are interested in further developing their own personal style through detailed application. Techniques covered include double-time, half-time, pentatonic scales, and rhythmic values. Development of effective practice skills. Music from various periods of jazz (swing, bop, post-bop, contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced. Students will be required to perform each week.

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**PS 105** 2 credits  
**Jazz** Prerequisite: PS 104 and  
**Improvisation** appropriate rating  
**Techniques 5** Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Fall

An advanced course offering sophisticated approaches and concepts. Techniques covered include unaccompanied soloing, single-note-line comping, nonharmonic triads, and tritonic cells. Development of effective practice skills. Music from various periods of jazz (swing, bop, post-bop, contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

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**PS 111** 2 credits  
**Rock** Prerequisite: Appropriate rating  
**Improvisational** by section  
**Techniques 1** Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

The four-course sequence in rock improvisation is designed to cover all skills relevant to creative performance in that idiom. Major techniques discussed in this course include: pacing, rhythmic density, melodic and rhythmic embellishment, chord scale practice, and nonharmonic melody notes. Students will learn what and how to practice and will develop the skills necessary for individual and group improvisation. Music from various periods of rock (progressive, blues, classic, contemporary) will be used for demonstration, practice, and performance activities. Classes will be instrumentally balanced with students of similar improvisational backgrounds. Students will be required to perform each week.

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**PS 112** 2 credits  
**Rock** Prerequisite: PS 101 or PS 111, and  
**Improvisational** appropriate rating by section  
**Techniques 2** Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

The four-course sequence in rock improvisation is designed to cover all skills relevant to creative performance in that idiom. Major techniques discussed in this course include: rhythmic displacement, chord scales with nonharmonic tones, pentatonic scales, upper-structure triads, and augmentation/diminution. Students will learn what and how to practice and will develop the skills necessary for indi-

vidual and group improvisation. Music from various periods of rock (progressive, blues, classic, contemporary) will be used for demonstration, practice, and performance activities. Classes will be instrumentally balanced with students of similar improvisational backgrounds. Students will be required to perform each week.

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**PS 113** 2 credits  
**Rock**  
**Improvisational**  
**Techniques 3** Prerequisite: PS 102 or PS 112 ,  
and appropriate rating  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

The four-course sequence in rock improvisation is designed to cover all skills relevant to creative performance in that idiom. Major techniques discussed in this course include: rhythmic displacement, chord scales with nonharmonic tones, pentatonic scales, upper-structure triads, and augmentation/diminution. Students will learn what and how to practice and will develop the skills necessary for individual and group improvisation. Music from various periods of rock (progressive, blues, classic, contemporary) will be used for demonstration, practice, and performance activities. Classes will be instrumentally balanced with students of similar improvisational backgrounds. Students will be required to perform each week.

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**PS 114** 2 credits  
**Rock**  
**Improvisational**  
**Techniques 4** Prerequisite: PS 103 or PS 113, and  
appropriate rating  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

The four-course sequence in rock improvisation is designed to cover all skills relevant to creative performances in that idiom. Major techniques discussed in this course include: melodic range, double time/half time, sustaining peak points, over-the-bar-line phrasing, and expanding/contrasting chord duration. Students will learn what and how to practice and will develop the skills necessary for individual and group improvisation. Music from various periods of rock (progressive, blues, classic, contemporary) will be used for demonstration, practice, and performance activities. Classes will be instrumentally balanced with students of similar improvisational backgrounds. Students will be required to perform each week.

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**PS 116** 2 credits  
**Improvisation in**  
**the Rock - R&B**  
**Idiom** Prerequisite: PS 101, PS 111, and  
appropriate rating  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A study of basic blues playing in the rock and r&b blues idiom. 8- , 12- , 16- , and 24-bar blues forms; improvisational techniques applied to inner form, solo analysis of leading and legendary blues players; weekly performances and written homework; weekly solo playing. Recommended for the beginning-to-intermediate improviser interested in this playing idiom.

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**PS 117** 2 credits  
**Improvisation in the Jazz-Rock/Fusion Idioms** Prerequisite: PS 102, PS 112, and appropriate rating  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Performance and analysis of jazz-rock/fusion music. Improvisational and compositional techniques will be discussed. Some of the major players and groups to be analyzed will be the Yellowjackets, Michael Brecker, David Sanborn, and Chick Corea. This class will perform original compositions in an end-of-the-semester final performance.

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**PS 118** 2 credits  
**Improvisation on Standard Songs** Prerequisite: PS 102, PS 112, and appropriate rating  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Performance and analysis of standard songs used in jazz repertoire and the traditional forms and techniques used in creating them. Emphasis on repertoire, intros and endings, and tunes in different keys. Use of melodically based improvisation and paraphrased melodic interpretation. Improvisational principles using chord scales, guide tones, and other techniques. Some of the composers covered are Duke Ellington, Cole Porter, and Joe Henderson. The class will perform a recital at the end of the semester. This class is recommended for students considering taking PS 103.

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**PS 119** 2 credits  
**Improvisation in the Jazz/Blues Idiom** Prerequisite: PS 101, PS 111, and appropriate rating  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A study of basic blues playing in the jazz idiom. 8-, 12-, 16-, and 24-bar blues forms; improvisational techniques applied to inner form; solo analysis of leading and legendary blues players; weekly performed and written homework; weekly solo playing. Recommended for the beginning to intermediate improviser interested in this playing idiom.

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**PS 120** 2 credits  
**Improvisation in the Latin/Jazz Idiom** Prerequisite: PS 111 or PS 101, and appropriate rating  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Performance and analysis of Latin/jazz music and related song forms. The class will include analysis of source music and its influence on contemporary composers and performers in the idiom. Concentration on samba, calypso, bossa, and contemporary Latin grooves. Some of the musicians discussed are Claudio Roditi, Clare Fischer, Chick Corea, and Paquito D'Rivera. The class will include a rhythm section plus varied instrumentation and will perform in a recital at the end of the semester.

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**PS 170** 2 credits  
**Advanced Jazz Improvisational Techniques** Prerequisite: PS 104 or PS 114, and appropriate rating  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Performance and analysis of original jazz tunes. Discussion, demonstration, and performance of advanced jazz improvisational techniques. Use of three tonics, pentatonics, composite scales, and other harmonic devices, along with practice techniques. Students will be expected to create their own compositions which will be included in a class recital at the end of the semester.

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**PS 202** 2 credits  
**Guitar Performance Styles** Prerequisite: None  
Course Chair: J. Beard  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

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. Assigned student projects.

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**PS 204** 2 credits  
**Performance and Analysis of Bebop Music** Prerequisite: HR 014 and appropriate rating  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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

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**PS 205** 2 credits  
**Motown** Prerequisite: Appropriate ensemble ratings  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A performance-based study of the musical style originated by Motown Records, which, under the leadership of founder/president Berry Gordy, musically bridged racial lines during the highly sensitive period of the civil rights movement. Analysis and performance of music by such artists as Stevie Wonder, Martha Reeves and the Vandellas, Smokey Robinson, Marvin Gaye, Diana Ross and the Supremes, the Temptations, and Gladys Knight and the Pips. An end-of-semester public performance is normally scheduled.

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**PS 207** 2 credits  
**Performing Harmony Workshop I** Prerequisite: ET 013 and HR 013  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Fall

The performance of music (melody, bass line, harmony, and rhythm) by ear. Classes will be instrumentally balanced so students can gain a practical knowledge of "playing by ear" in a traditional group setting. The study of chord qualities, chord progressions, and tensions through improvisation. Exploration of rhythm through the study of combinations of 2 and 3. Primary focus on creating grooves by tapping even combinations. Over-the-bar-line phrasing through 3/8 and 7/8 over 4/4. Evolves into linear, harmonic, and compositional concepts. This course is recommended for performers interested in developing their musical ear.

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**PS 208** 2 credits  
**Performing** Prerequisite: PS 207  
**Harmony** Course Chair: J. Beard  
**Workshop 2** Required of: None  
Electable by: All  
Offered: Spring, Fall

Continuation of Performing Harmony Workshop I. Advanced melodic material. Tension combinations and hybrids. Exploration of odd meters such as 5/8 and 7/8 through the study of combinations of 2 and 3. The study of 2s and 3s as groupings of eighth note triplets in 12/8 for jazz time feel.

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**PS 209** 2 credits  
**West African** Prerequisite: None  
**Music** Course Chair: D. Anderson  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A study of the music of West Africa for nonpercussionists using two widely representative tribal styles, the Ewe and Dagbamba, as models. In addition to discussion of recordings and videos, instruction will include performance coaching using Ewe and Dagbamba drums and accessory instruments to create ensemble playing, singing, social dances, and call-and-response dialogues that are typical of this music.

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**PS 211** 2 credits  
**Essentials of** Prerequisite: Guitar Proficiency  
**Solo and** Level 2  
**Rhythm** Course Chair: L. Baione  
**Guitar 1** Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

Instrumental class for the guitar principals emphasizing chord solo guitar styles, traditional guitar literature employing right-hand pick techniques, and rhythm guitar styles applicable to small group and orchestral performance.

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**PS 212** 2 credits  
**Essentials of** Prerequisite: PS 211  
**Solo and Rhythm** Course Chair: L. Baione  
**Guitar 2** Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

Continuation of PS 211 Essentials of Solo and Rhythm Guitar 1. An instrumental class for the guitar principal emphasizing chord solo guitar styles, traditional guitar literature employing right-hand pick techniques, and rhythm guitar styles applicable to small group and orchestral performance.

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**PS 213** 2 credits  
**Commercial** Prerequisite: None  
**Band** Course Chair: J. Beard  
**Workshop** Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Performance of music in various styles appropriate to general business jobs. Emphasis will be on learning and developing a varied repertoire (different jobs call for different music), playing dinner music sets, dance sets, and different ceremonial music (weddings, etc.). The how-tos of handling the many different types of general business jobs: weddings, bar/bat mitzvahs, proms, banquets, etc. Music for the course will include songs from the 20s through the 80s.

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**PS 214** 2 credits  
**Progressive** Prerequisite: Ensemble Rating  
**Rock** 1111  
**Performance** Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A study integrating performance of the progressive rock style of the 70s: repertoire, instrumentation, forms, sound, and other musical elements leading to emulation and creative reproduction of this musical genre.

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**PS 215** 2 credits  
**Rock Band 1** Prerequisite: Ensemble Rating 1111  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

The first of a two-course sequence dealing with the style characteristics, performance requirements, rehearsal, and performance of rock music. Students will be asked to write music in various rock styles. Repertoire will draw from the 50s, 60s, and 70s. Classes will present an end-of-semester final performance.

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**PS 216** 2 credits  
**Rock Band 2** Prerequisite: PS 215  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Fall

The second of a two-course sequence dealing with the style characteristics, performance requirements, rehearsal, and performance of rock music. Students will be asked to write music in various rock styles. Repertoire will draw from the 70s, 80s, and 90s. Classes will present an end-of-semester final performance.

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**PS 219** 1 credit  
**Recital Class for Music Education Majors** Prerequisite: None  
Course Chair: J. Hagon  
Required of: ME Majors  
Electable by: ME Majors Only  
Offered: Spring, Summer, Fall

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

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**PS 222** 2 credits  
**Ragtime and Fingerpicking Guitar** Prerequisite: None  
Course Chair: J. Beard  
Required of: None  
Electable by: Guitar Principals  
Offered: Spring, Fall

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 repertory of representative pieces.

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**PS 223** 2 credits  
**Latin Vocal Styles** Prerequisite: Ensemble Rating 3303  
Course Chair: K. Greenhouse  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Overview of Latin American rhythms and styles indigenous to countries including Brazil, Argentina, Cuba, Mexico, and Puerto Rico. Primary emphasis on Brazilian, Samba and 6/8 styles. Activities include transcription, informal class performance, and study of the phonetics of Spanish and Portuguese.

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**PS 224** 2 credits  
**The Pop/Rock Player/Vocalist** Prerequisite: Ensemble Rating 2222  
Course Chair: J. Beard  
Required of: None  
Electable by: Voice Principals  
Offered: Spring, Fall

Designed for the pop/rock rhythm section player or instrumentalists, this course develops the skill of singing and playing simultaneously. All class members will be expected to sing, and will learn to sing lead as well as background vocals while playing. Analysis of influential performers, including Elton John, Ray Charles, Phil Collins, Sting, and Bruce Springsteen; in-class and end-of-semester performances.

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**PS 225** 2 credits  
**Popular Singing Styles**  
Prerequisite: Ensemble Rating 2313  
Course Chair: K. Greenhouse  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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.

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**PS 226** 2 credits  
**Concepts for Jazz Bass Lines**  
Prerequisite: Ensemble Rating 3333 or Proficiency Level 3 or audition  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass Principals  
Offered: Spring, Summer, Fall

A systematic approach to forming well-defined bass lines. The topics covered include writing bass lines, outlining chord sound and approach techniques, rhythmic effects, broken time feel, and the use of pedals. Students are required to demonstrate various topics by performing their written bass lines over given chord progressions.

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**PS 227** 2 credits  
**Bass in the Free Improvisation Idiom**  
Prerequisite: Ensemble Rating 2333 or Proficiency Level 4  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass Principals  
Offered: Spring, Fall

Development of personal approach to improvisation through application of motivic development, harmonic phrasing, and descriptive imagery through musical expression: dynamics, emotions, colors,

shapes and textures. Study of techniques found in the music of Ornette Coleman, Eric Dolphy, Lester Bowie, Charlie Haden, Cecil McBee, Sun Ra, Cecil Taylor, John Scofield, Dave Holland, and other improvisers.

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**PS 228** 2 credits  
**Jazz Masters of the Bass**  
Prerequisite: ET 013 and Bass Proficiency Level 4  
Course Chair: R. Appleman  
Required of: PF Bass Principals  
Electable by: All  
Offered: Spring, Fall

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 including Pops Foster, Walter Page, Slam Stewart, Jimmy Blanton, Charles Mingus, Oscar Pettiford, Paul Chambers, and Scott LaFaro.

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**PS 229** 2 credits  
**Electric Bass Performance Styles**  
Prerequisite: ET 013 and Proficiency Level 3 (Performance Majors) or Proficiency Level 4 (Other Majors)  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass Principals  
Offered: Spring, Fall

A performance history of the electric bass from the 1950s to the present. This survey will include detailed study of selected electric bass masters including Monk Montgomery, James Jamerson, Stanley Clarke, Marcus Miller, and Will Lee. Students will transcribe and analyze selected bass parts and present their findings.

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**PS 231** 2 credits  
**Piano Accompaniment Techniques** Prerequisite: Ensemble Rating 3313  
Course Chair: P. Schmeling  
Required of: None  
Electable by: All  
Offered: Spring

Discussion and implementation of techniques for accompanying a vocalist or instrumentalist. Students will play with invited performers, along with prerecorded tapes or with a second pianist. Use of stylistically appropriate rhythm and voicing techniques in a supportive role. Introductions, endings, modulations, and transposition.

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**PS 234** 2 credits  
**Stage Performance Techniques** Prerequisite: None  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A lecture/demonstration course designed to provide knowledge and skills necessary to effective performance presentation: movement, microphone technique, stage dress, in-depth examination of causes and controls of stage fright, rhythm development and internalization, and professional attitude and development. Recommended for instrumentalists and vocalists interested in developing on-stage performance presentation skills.

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**PS 235** 2 credits  
**Stage Performance Workshop - Jazz Standards** Prerequisite: PS 234 and Ensemble Rating 1111  
Course Chair: K. Greenhouse  
Required of: None  
Electable by: Voice Principals  
Offered: Spring, Fall

A performance class for singers. In-class performances are videotaped and evaluated for stage presence, microphone technique, introductions, suitability of repertoire, and other aspects of live club and concert performance. An end-of-term recital is presented.

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**PS 238** 2 credits  
**Advanced Techniques of Voice Production** Prerequisite: None  
Course Chair: K. Greenhouse  
Required of: None  
Electable by: Voice Principals  
Offered: Spring, Summer, Fall

A systematic integration of vocal body awareness and presentation skills applied to contemporary performance. Topics include relaxation, breath management, and alignment. Video review and weekly rehearsals with rhythm section are integrated into the class format. Demonstrations by visiting practitioners.

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**PS 241** 2 credits  
**English Diction for Singers** Prerequisite: None  
Course Chair: K. Greenhouse  
Required of: None  
Electable by: Voice Principals  
Offered: Spring, Fall

Application of the International Phonetic Alphabet (IPA) to popular jazz, and classical songs. Listening and identification of diction on recorded songs, as well as class performance and application. Introduction to diction in other languages.



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**PS 247** 2 credits  
**Jazz Vocalese** Prerequisite: ET 012, IL 454, and IL 464  
Course Chair: K. Greenhouse  
Required of: None  
Electable by: All  
Offered: Spring

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

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**PS 250** 2 credits  
**Voice Class for Instrumentalists I** Prerequisite: None  
Course Chair: K. Greenhouse  
Required of: None  
Electable by: All except Voice Principals  
Offered: Spring, Summer, Fall

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. If enrollment permits, the class will be sectioned as to background and ability.

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**PS 251** 2 credits  
**Voice Class for Instrumentalists 2** Prerequisite: PS 250  
Course Chair: K. Greenhouse  
Required of: None  
Electable by: All except Voice Principals  
Offered: Spring, Summer, Fall

A continuation of PS 250 Voice Class for Instrumentalists 1. In this class, students will sing tunes in several styles. In preparation for weekly performance, students will prepare leadsheets, choose keys, learn to "count off," and memorize tunes.

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**PS 255** 2 credits  
**The Musical Director** Prerequisite: CW 121  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

This course will cover 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 (Jazz-Rock Ensemble, Singers' Showcase, Recording Ensemble, etc.) as a production assistant to the concert and will write and conduct some of the music. May be of special interest to pianists and guitarists who have arranging skills.

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**PS 270** 2 credits  
**Stage Performance Workshop I - Rock and Pop Idiom** Prerequisite: Ensemble Rating 1111  
Course Chair: J. Beard  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A performance class for vocalists and instrumentalists interested in developing skills involved in live performance. In-class performances will be videotaped and critiqued for effectiveness in movement and presentation. All performances will be in a rock/pop band format; topics to be discussed will include microphone and rehearsal techniques, lead sheet preparation, stage presence, and other activities necessary for effective live performance. Classes will present an end-of-semester final performance.

**PS 271** 2 credits  
**Stage Performance Workshop 2 - Rock and Pop Idiom**  
 Prerequisite: PS 270  
 Course Chair: J. Beard  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

Continuation of PS 270 Stage Performance Workshop 1 – Rock and Pop Idiom. In-class performances will be videotaped and critiqued for effectiveness in movement and presentation. Topics to be discussed will include stage dress, emcee techniques, stage set-ups, music and show programming, and other activities necessary for effective live performance. Classes will present an end-of-semester final performance.

**PS 281** 2 credits  
**World Music Performance Workshop**  
 Prerequisite: Ensemble Rating 1111  
 Course Chair: J. Beard  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

Adaptation of compositional and improvisational techniques of non-Western music and culture to contemporary formats and instrumentation. Originals and arrangements of traditional art and folk musics will be written and performed by the students as well as the instructor, who will guide the students' projects.

**PS 285** 2 credits  
**Brazilian Musical Styles**  
 Prerequisite: None  
 Course Chair: J. Beard  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

A study of the evolution of Brazilian popular music and its social and musical history. Analysis and discussion of the rhythmic, melodic, and harmonic aspects of several contemporary Brazilian musical styles and their origins. Recordings of various arrangements will be presented in traditional and contemporary versions. Analysis, through transcriptions and performance, of the role each instrument performs in an ensemble.

**PS 301** 2 credits  
**Elements of Theater Production**  
 Prerequisite: None  
 Course Chair: J. Beard  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

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.

**PS 401** 1 credit  
**Conducting I**  
 Prerequisite: ET 013 or ET 031  
 Course Chair: J. Jarrett  
 Required of: Degree – All except ME Majors; Diploma – AR/CW, CM, FS, JC Majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

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

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**PS 402** 1 credit  
**Conducting 2** Prerequisite: PS 401  
Course Chair: J. Jarrett  
Required of: Degree – All except  
ME Majors; Diploma – AR/CW,  
CM, FS, JC Majors  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**PS 403** 2 credits  
**Conducting 3** Prerequisite: PS 402 or PS 408  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of PS 402 Conducting 2. This course is designed for the student who wishes to further his/her abilities in conducting. Emphasis on refining conducting skills and expanding repertoire.

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**PS 405** 2 credits  
**Studio** Prerequisite: PS 401 and PS 402  
**Rehearsal and** Course Chair: J. Jarrett  
**Recording** Required of: None  
**Techniques for** Electable by: All  
**Conductors** Offered: Spring, Summer, Fall

A practical course for conductors and music directors in preparation, organization, rehearsal, and recording under studio conditions. Emphasis on establishing fluency in conducting and rehearsal techniques, to maximize efficiency in the session.

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**PS 406** 2 credits  
**Directed Study** Prerequisite: PS 403 or PS 405  
**in Conducting** Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Supervised preparation and performance of an approved conducting project. Projects may originate with recitalists, or from various departments such as Film Scoring, Contemporary Writing and Production, and MP&E. The student will conduct at least one project from the following categories: studio recording; recital or live concert requiring a conductor; or, preparing and conducting a work with the Berklee Wind Ensemble.

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**PS 407** 2 credits  
**Vocal** Prerequisite: None  
**Conducting** Course Chair: J. Hagon  
**for Music** Required of: ME Majors  
**Education** Electable by: ME Majors Only  
**Majors** Offered: Spring, Summer, Fall

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

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**PS 408** 2 credits  
**Instrumental** Prerequisite: PS 407  
**Conducting** Course Chair: J. Hagon  
**for Music** Required of: ME Majors  
**Education** Electable by: ME Majors Only  
**Majors** Offered: Spring, Summer, Fall

Fundamental beat patterns, basic conducting technique, phrasing and articulation, problems of tempo. Discussion and study of score analysis. Lab sessions for instrumental application of classroom skills. Geared to the needs of public school music educators.

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**PS 415** 2 credits  
**Conducting for Film and TV Production** Prerequisite: PS 405 and prior written approval  
Course Chair: J. Jarrett  
Required of: None  
Electable by: CM, FS Majors  
Offered: Spring, Summer, Fall

Rehearsing and recording to picture with live performers under studio conditions. Focus on preparation, efficiency and accurate synchronization. Please note: this course may be used as an approved specified elective by Contemporary Writing and Production, Composition, and Film Scoring majors.

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**PS 423** 2 credits  
**Instrumental Rehearsal Techniques for Music Education Majors** Prerequisite: PS 408  
Course Chair: J. Hagon  
Required of: ME Majors  
Electable by: ME Majors Only  
Offered: Spring, Summer, Fall

Detailed attention to typical instrumental repertoire 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.

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**PS 424** 2 credits  
**Vocal Rehearsal Techniques for Music Education Majors** Prerequisite: PS 408  
Course Chair: J. Hagon  
Required of: ME Majors  
Electable by: ME Majors Only  
Offered: Spring, Summer, Fall

Detailed attention to typical vocal repertoire 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.

## Private Instruction

The course numbering system for private instruction defines both the principal instrument and the level of study. The first digit of the course number indicates the principal instrument.

### Instrumental Codes:

bass—1  
brass—2  
guitar—3  
percussion—4  
piano—5  
strings—6  
woodwind—7  
voice—8

The third digit indicates the level or semester of private instruction. For example PI 303 means the third-semester level of private guitar study. The sequence and prerequisite structure of Principal Instrument courses are summarized below:

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**PI X01**  
**Private Instruction 1**  
2.0 credit  
Electable by: All  
Prerequisite: None

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**PI X02**  
**Private Instruction 2**  
2.0 credit  
Electable by: All  
Prerequisite: PI X01

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**PI X03**  
**Private Instruction 3**  
2.0 credit  
Electable by: All  
Prerequisite: PI X02

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**PI X04**  
**Private Instruction 4**  
2.0 credit  
Electable by: All  
Prerequisite: PI X03

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**PI X05**  
**Private Instruction 5**  
2.0 credit  
Electable by: All  
Prerequisite: PI X04

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**PI X06****Private Instruction 6**

2.0 credit

Electable by: All

Prerequisite: PI X05

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**PI X07****Private Instruction 7**

2.0 credit

Electable by: All

Prerequisite: PI X06

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**PI X08****Private Instruction 8**

2.0 credit

Electable by: All

Prerequisite: PI X07

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**Recital Preparation**

Students majoring in Performance are required to take four levels of Recital Preparation (RP) study during their last four semesters of study. These courses consist of additional private study designed to develop repertoire and other skills for various classes and activities required of Performance majors during their last four semesters of study. RP courses 1–4 will be taken simultaneously with PI courses 5–8, respectively. RP courses are numbered similarly to PI courses: the first digit indicates the principal instrument, and the last digit indicates the semester level. As an example, a Performance major whose principal instrument is piano would take the following sequence of PI and RP courses beginning in the fifth semester: PI 505/RP 505; PI 506/RP 506; PI 507/RP 507; and PI 508/RP 508. Recital Preparation courses are described below:

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**RP X05****Recital Preparation 1**

2.0 credits

Taken in conjunction with IL 575 Recital Workshop for Performance Majors. Includes preparation of repertoire for performances in the Recital Workshop.

Prerequisite: PI X04 and concurrent enrollment in both IL 575 Recital Workshop for Performance Majors and PI X05

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**RP X06****Recital Preparation 2**

2.0 credits

Includes preparation of repertoire for a public performance as leader.

Prerequisite: RP X05, PI X05, and IL 575

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**RP X07****Recital Preparation 3**

2.0 credits

Includes preparation of repertoire for the jury, which must be presented successfully in order to schedule the Senior Recital.

Prerequisite: RP X06 and PI X06

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**RP X08****Recital Preparation 4**

2.0 credit

Includes preparation of repertoire for the Senior Recital, which is the final project for the Performance majors.

Prerequisite: RP X07 and PI X07

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**Professional Music**

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**PM 201**

2 credits

**Entrepreneurship**

Prerequisite: Fifth semester standing minimum

Course Chair: Fred Schmidt

Required of: None

Electable by: All

Offered: Spring, Summer, Fall

A study of the concepts, skills, and practices of entrepreneurship with the goal of preparing the student to realistically deal with the essentials of setting up a business in the music industry in which he/she is in total control of profit and earnings. Case studies and guest lecturers present a broad range of experiential wisdom.

**PM 210** 2 credits  
**Music Career Planning Seminar** Prerequisite: Sixth semester standing minimum  
 Course Chair: F. Schmidt  
 Required of: PM Majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

Development of career goals from musical interests and aspirations, and behaviors which will foster and enable the transition from student to professional. Development of career-oriented communication and presentational skills. (Formerly PM 501 and PM 601 as separate courses.)

**PM 220** 2 credits  
**The Private Studio Teacher** Prerequisite: Proficiency Level 4  
 Course Chair: F. Schmidt  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

Aspects of private studio teaching including pedagogy, literature, technology, and business considerations. Philosophy and attitudes essential to the successful private instructor. Choosing appropriate methods and materials. Overview of new technological resources for the private teacher.

**PM 230** 2 credits  
**Computer Literacy for the Professional Musician** Prerequisite: Moderate typing skills strongly recommended  
 Course Chair: F. Schmidt  
 Required of: None  
 Electable by: PM Majors  
 Offered: Spring, Summer, Fall

A course designed to familiarize Professional Music majors with the fundamentals of computer theory and operation, using the Apple Macintosh platform. Hands-on instruction will include word processing, spreadsheet, graphics, and database applications. Students will have access to the Professional Education Division technology facility for class and individual practice.

**PM 602** 2 credits  
**Final Project Seminar** Prerequisite: PM 210, PM 501, and PM 601, and minimum of seventh semester standing  
 Course Chair: F. Schmidt  
 Required of: PM Majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

A seminar in which students receive individualized guidance in the preparation and completion of their graduation project.

**PM 900** 2 credits  
**Professional Music Internship** Prerequisite: PM 210 and prior written approval from department  
 Course Chair: F. Schmidt  
 Required of: None  
 Electable by: PM Majors Only  
 Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in a retail, entrepreneurial, or corporate environment matched to the student's individual career goals. Placements are limited to situations available from, or approved by the Professional Music Department Chair. (Equivalent credit is not available for prior experience due to requirement for concurrent evaluation.)

## Professional Writing

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**PW 010** 2 credit  
**Technology Tools for the Writer**  
Prerequisite: CW 011 and IS 111  
Course Chair: J. Kennedy  
Required of: AR/CW and SW Majors  
Electable by: CM, AR/CW, FS, JC, PM, and SW Majors  
Offered: Spring, Summer, Fall  
Lab Fee: \$225.00

Development of skills and concepts necessary for effective operation of a computer-based music writing workstation. Topics necessary for effective sequencing and recording include usage of computer, synthesizers, and MIDI, as well as basic audio theory, equipment, and techniques. Emphasis is on technological needs of the contemporary writer. In addition to class meetings, students will be expected to schedule weekly supervised individual hands-on time for practice and assignments in the Professional Writing Division MIDI Lab.

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**PW 050** 2 credit  
**Writing Skills**  
Prerequisite: None  
Course Chair: J. Kennedy  
Required of: All entering students testing into this course  
Electable by: Semester 1 students only  
Offered: Spring, Summer, Fall

Exploration of the elements and concepts of music and how those individual elements of music are combined and interact to create compositions and arrangements as applied to the rhythm section (drums, bass, guitar, keyboard). Assignments will include creating and developing musical projects for the rhythm section based on the course topics.

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**PW 601** 1 credit  
**Professional Writing Seminar**  
Prerequisite: Prior written approval from the instructor  
Course Chair: J. Kennedy  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A course to be offered only when a resident artist joins the Professional Writing Division. Details including seminar title, resident artist instructor, class schedule, and enrollment approval procedures will be posted by the Professional Writing Division during the appropriate preregistration and registration periods.

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**PW 900** 2 credit  
**Professional Writing Internship**  
Prerequisite: Sixth semester standing and written approval of Department Chair  
Course Chair: J. Smith  
Required of: None  
Electable by: CM, CW, FS, JC, and SW Majors  
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to a major area in professional writing (film scoring, commercial arranging, songwriting, etc.) as approved by the Professional Writing Division Dean or his designate. (Equivalent credit for prior experience is not available due to the requirement for concurrent contact between the employer/supervisor and the college.)

## Songwriting

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### SW050

1 credit

#### Essentials of Songwriting

Prerequisite: None  
Course Chair: J. Perricone  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Designed to give the student contemplating a career as a songwriter or a career in music in which songwriting plays a major role, an overview of the subject. Topics include the importance of the song in the music industry, making a living as a songwriter, the relationship of words to music, song structure, song demo production, etc. This course should help some students decide whether Songwriting is the right major for them and also help Music Business majors and MP&E majors understand how to listen critically to songs as well as help prepare them to be more knowledgeable in the music publishing, A&R, and other song-related fields.

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### SW 060

2 credits

#### The Music of John Lennon

Prerequisite: None  
Course Chair: J. Perricone  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A study of the work of John Lennon, including musical analysis, lyric analysis, survey of his poetry and art, transitional periods, and the influence of his interest in surrealism and nonmusical events. Influences of Paul McCartney and Yoko Ono. Class presentations include audio and video clips.

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### SW 100

2 credits

#### Survey of Popular Song Styles

Prerequisite: SW 120 and SW 125  
Course Chair: J. Perricone  
Required of: SW Majors  
Electable by: All  
Offered: Spring, Summer, Fall

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 of, and the trends in, various popular American styles, including the blues, standards, show country music, and the more contemporary and progressive styles of rock, pop, and new wave. This course will use the basic technical and analytical tools taught in SW 120 Lyric Writing 1 and SW 125 Songwriting 1 to study and analyze significant popular songs and song styles.

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### SW 120

2 credits

#### Lyric Writing I

Prerequisite: English competency and concurrent enrollment in SW 125 are highly recommended  
Course Chair: J. Perricone  
Required of: SW Majors  
Electable by: All  
Offered: Spring, Summer, Fall

This course will focus on the structural aspects of lyric writing, especially the use of rhythm, rhyme, and form. Emphasis will be placed on compositional decisions and choices available to the lyricist. Weekly writing exercises from the workbook.



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**SW 121** 2 credits  
**Lyric Writing 2** Prerequisite: SW 120 and SW 125  
Course Chair: J. Perricone  
Required of: SW Majors  
Electable by: All  
Offered: Spring, Summer, Fall

Composition of lyrics using techniques gained in SW 120 Lyric Writing 1. Student projects will cover various uses of form, approaches to "hooks," use of thesaurus and rhyming dictionary, writing to existing melody, collaboration with composers (lyrics first), work sheets form/function relationships.

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**SW 122** 2 credits  
**Advanced**  
**Lyric Writing** Prerequisite: SW 121  
Course Chair: J. Perricone  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A course in workshop format designed to help the student develop individual style and technique in lyric writing. The course will focus on prosody of form and content, setting lyric to music and vice versa, and on the integration of techniques learned in SW 120 and SW 121 Lyric Writing 1 and 2.

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**SW 125** 2 credits  
**Songwriting I** Prerequisite: HR 012  
Course Chair: J. Perricone  
Required of: SW Majors  
Electable by: All  
Offered: Spring, Summer, Fall

Basic songwriting techniques. Students will develop a strong sense of form, melody, harmony, bass line development, and rhythm. Introduction to lyric considerations. Projects, in lead sheet format, will cover a variety of styles. Note: It is recommended that students take SW 120 Lyric Writing 1 in conjunction with this course.

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**SW 126** 2 credits  
**Songwriting 2** Prerequisite: SW 120, SW 125, and IS 111 or Piano Proficiency Level 2  
Course Chair: J. Perricone  
Required of: SW Majors  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of SW 125 Songwriting 1. Proper integration of lyrics and melody. Expansion of tonal materials used in songwriting including modulation and modality. Further study of form including the transitional bridge and the primary bridge. Student projects include setting lyrics in various styles and forms. Note: It is recommended that students take SW 121 Lyric Writing 2 in conjunction with this course.

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**SW 127** 2 credits  
**Advanced**  
**Songwriting** Prerequisite: SW 121 and SW 126  
Course Chair: J. Perricone  
Required of: SW Majors  
Electable by: All  
Offered: Spring, Summer, Fall

A writing workshop in which the development of each songwriter's needs are addressed through the process of writing original songs. Each class is defined by its members' needs. In addition to original songs, analysis projects are assigned which focus on writing techniques which help students realize their goals.

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**SW 129** 2 credits  
**Singer/**  
**Songwriter**  
**Workshop** Prerequisite: SW 120 and SW 125  
Course Chair: J. Perricone  
Required of: SW Majors (Singer/Songwriter Track)  
Electable by: All  
Offered: Spring, Summer, Fall

A workshop for singer/songwriters in which students write and perform their own materials. Emphasis is placed on the song as the vehicle through which the singer/songwriter expresses his or her persona to the audience. Performances are videotaped, and songs and performances are critiqued.

**SW 133** 0 credits  
**MIDI** Prerequisite: SW 135  
**Recording Lab** Course Chair: J. Perricone  
 Required of: None  
 Electable by: SW Majors Only  
 Offered: Spring, Summer, Fall  
 Lab Fee: \$250.00

Songwriting majors who desire additional access to specialized equipment may elect to utilize the Professional Writing Division MIDI Lab on a semesterly basis.

**SW 135** 2 credits  
**Song Demo** Prerequisite: IS 112 or Piano  
**Production** Proficiency Level 3, PW 010,  
**Techniques** SW 121, and SW 126  
 Course Chair: J. Perricone  
 Required of: SW Majors  
 Electable by: SW Majors Only  
 Offered: Spring, Summer, Fall  
 Lab Fee: \$325.00

The Songwriting major will learn the necessary techniques to utilize current MIDI and audio technology in the production of professional quality song demos. Intermediate-to-advanced skills and concepts of MIDI, SMPTE, synthesis, 4-track recording, mixing, and sound processing. Building on technology skills learned in PW 010 Technology Tools for the Writer, this course will focus on musical approaches to the effective assembly and arranging of sound materials using a music writing workstation. In addition to class meetings, students will be expected to schedule weekly supervised individual hands-on time for practice and assignments in the Professional Writing Division MIDI Lab.

**SW 150** 2 credits  
**The Business** Prerequisite: SW 121 and SW 126  
**of Songwriting** Course Chair: J. Perricone  
 Required of: SW Majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

A practical business course for the songwriter. Topics covered will include making and marketing a demo, copyright law, publishing contracts, sources of royalty income, performance societies, and collection agencies.

**SW 601** 2 credits  
**Directed Study** Prerequisite: SW 127  
**in Songwriting** Course Chair: J. Perricone  
 Required of: SW Majors  
 Electable by: SW Majors Only  
 Offered: Spring, Summer, Fall

Individualized instruction designed to guide students majoring in Songwriting in the preparation of their graduation projects.

# Administration and Faculty

## Executive Officers

### **Lee Eliot Berk**

President

### **Cary Burton**

Executive Vice President

### **Lawrence E. Bethune**

Vice President for Student Affairs/Dean of Students

### **Warrick L. Carter**

Provost/Vice President for Academic Affairs

### **John E. Collins**

Vice President for Institutional Advancement

### **David R. Hornfischer**

Vice President for Administration and Finance

### **David Mash**

Vice President for Information Technology

### **Ronald C. Bentley**

Associate Vice President for Academic Affairs/Faculty

### **Larry A. Monroe**

Associate Vice President for International Programs

### **Robert K. Myers**

Associate Vice President for Academic Affairs/Curriculum

### **Lawrence McClellan, Jr.**

Dean of Professional Education Division

### **Donald A. Puluse**

Dean of Music Technology Division

### **Joseph Smith**

Dean of Professional Writing Division

### **(Search in Progress)**

Dean of Professional Performance Division

### **Lois Goldstein**

Assistant Vice President for Finance/Comptroller

### **Steven Lipman**

Assistant Vice President for Student Affairs/Enrollment

### **Fredrick Miller**

Assistant Vice President for Information Technology

### **Leslie Montgomery**

Assistant Vice President for Administration/Human Resources

### **Thomas P. Riley**

Assistant Vice President for Operations

### **Rob Rose**

Assistant Vice President for Special Programs

### **Stefanie Sullivan**

Assistant Vice President for Student Affairs/Student Development

**Lee Elliot Berk**

**President**

- A.B., Brown University
- J.D., Boston University School of Law
- Board of Directors: International Association of Jazz Educators, American Music Conference, and Association of Independent Colleges and Universities of Massachusetts
- Board of Overseers: Massachusetts House of Blues Foundation
- First Prize ASCAP-Deems Taylor Award for Best Book in Music, *Legal Protection for the Creative Musician*
- Recipient, American Eagle Award, National Music Council

**Gary Burton**

**Executive Vice President**

- 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; international clinician and educator
- Grammy Award winner with over 40 albums for major labels
- ECM/GRP recording artist; tours with own quartet and Chick Corea
- Author, *Musician's Guide to the Road*

**Lawrence E. Bethune**

**Vice President for Student Affairs/Dean of Students**

- B.M., Berklee College of Music
- Former chair, Ear Training Department, and former director of Student Services and Tutoring, Berklee College of Music
- Internationally active educator
- Drummer and percussionist for numerous concert, recording, film, and radio productions
- Composer for educational and documentary films and television productions

**Warrick L. Carter**

**Provost/Vice President for Academic Affairs**

- B.S., Tennessee State University
- M.M., Ph.D., Michigan State University
- Former professor of music, College of Arts and Sciences, and chair, Division of Fine and Performing Arts, Governors State University (IL)
- 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, International 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 10 "Outstanding Music Educators" by *School Musician* (1983)
- Former chair, Music Advisory Panel, National Endowment for the Arts
- Chair, Advisory Board, MusicFest USA

- Member, Board of Advisors, Epcot Institute of Entertainment Arts
- Member, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Foundation for the Advancement of Music, Black Music Caucus, and ASCAP

**John E. Collins**

**Vice President for Institutional Advancement**

- B.A., Clemson University
- M.A., Emerson College
- Former managing director, Tufts Arena Theater
- Former associate director, Alumni Relations, Tufts University
- Former director, Alumni Relations, Emerson College
- Former artistic director, Boston Mime Theatre
- Managing director of various local theater groups

**David R. Hornfischer**

**Vice President for Administration and Finance Secretary/Treasurer**

- B.S., Trinity College
- M.B.A., University of Massachusetts
- Former director, Administrative Services, Connecticut Junior Republic
- Former assistant treasurer and administrative computer systems coordinator, Amherst College
- Member, National Association of College and University Business Officers
- Member, New England Association of Higher Education Commission on Higher Education

**David S. Mash**

**Vice President for  
Information Technology**

- B.M., Berklee College of Music
- Founding chair, Music Synthesis Department, Berklee College of Music
- Developed the Berklee Center for Technology in Music Instruction
- Leading authority on music technology and education
- Active speaker and presenter at national and international clinics and workshops on art, technology, and education
- Extensive publishing credits, including *Macintosh Multimedia Machine*
- Recipient of numerous grants, fellowships, and awards
- International Chair for Electronic Music, International Association of Jazz Educators

**Ronald C. Bentley**

**Associate Vice President  
for Faculty**

- Alumnus, Berklee College of Music
- Ed.M., Antioch University
- Former assistant chair, Guitar Department, Berklee College of Music
- President, National Association of Academic Affairs Administrators (ACAFAD)
- Massachusetts State Commissioner, Northeast Region ACAFAD
- Professional performing artist and educator

**Larry A. Monroe**

**Associate Vice President  
for International  
Programs**

- B.M., Berklee College of Music
- Internationally active saxophonist, composer, arranger, clinician, and adjudicator
- Appearances with Buddy Rich, Dizzy Gillespie, Tony Bennett, the Pointer Sisters, Lou Rawls, Boston Pops Orchestra, and others
- Producer of jazz concerts live and for radio and television
- Cofounder and director of Berklee "On the Road" international music education programs
- Published composer of music for jazz ensembles and author of textbooks on ear training

**Robert K. Myers**

**Associate Vice President  
for Curriculum**

- B.M., M.M., Eastman School of Music
- D.M., Northwestern University
- Former chair, Music Department, Saginaw Valley State College (MI), and music program head, Grant MacEwan College (Canada)
- Drums/percussion with Chuck Mangione, Ray Charles, Tony Bennett
- Compositions published by Alexander Brode, Hal Leonard, and others
- Fulbright and Ford Foundation grant recipient

# Academic Departments, Administrative and Student Services

## Academic Department Chairs

**Bass**  
Rich Appleman

**Brass**  
Thomas Plsek

**Composition**  
Jack Jarrett

**Contemporary Writing and Production**  
Jay Kennedy

**Ear Training**  
Gregory Badolato

**Ensemble**  
Orville Wright

**Film Scoring**  
Donald Wilkins

**General Education**  
Charles Combs

**Guitar**  
Laurence Baione

**Harmony**  
Barbara London

**Jazz Composition**  
Kenneth Pullig

**Music Business/ Management**  
Donald Gorder

**Music Education**  
John Hagon

**Music Production and Engineering**  
William Scheniman

**Music Synthesis**  
Jan Moorhead

**Music Therapy**  
Suzanne Hanser

**Percussion**  
Dean Anderson

**Performance Studies**  
Jackie Beard

**Piano**  
Paul Schmeling

**Professional Music**  
Frederick D. Schmidt

**Songwriting**  
Jack Perricone

**String**  
Matthew Glaser

**Voice**  
Kenneth Greenhouse

**Woodwind**  
Matthew Marvuglio

## Administrative and Student Services

**Admissions**  
Emily Woolf Economou,  
Director

**Auxiliary Services**  
Norman Silver, Director

**Berklee Center in Los Angeles**  
Peter Gordon, Director

**Community Affairs**  
J. Curtis Warner,  
Director

**Counseling Center**  
Jill Ritchie, Director

**Development**  
Marjorie O'Malley,  
Director

**Faculty and Instructional Development**  
Eric Kristensen,  
Director

**Financial Aid**  
Pamela Gilligan,  
Director

**Housing**  
William MacKay,  
Director

**Learning Resources**  
Gary Haggerty, Director

**Learning Support Services**  
Michael Badolato,  
Director

**Library**  
John Voigt, Director

**Payroll/Personnel Systems**  
Lorraine Burns, Director

**Physical Plant**  
Bruce Spena, Director

**Public Information**  
Robert Hayes, Director

**Publications**  
Judith Lucas, Director

**Registrar**  
Lynn King, Registrar

**Scholarships and Student Employment**  
Damien Bracken,  
Director

**Student Activities**  
Jane Stachowiak,  
Director

## Music Technology Division

### Donald A. Puluse Dean of Music Technology Division

- B.M., Eastman School of Music
- M.M., Manhattan School of Music
- Recording engineer and producer, formerly with CBS Records
- Engineered gold and platinum records for Chicago, Bob Dylan, La Belle, Ted Nugent, and Sly Stone, as well as albums for Leonard Bernstein, Art Blakey, Blood, Sweat, and Tears, Gary Burton, Miles Davis, Freddie Hubbard, Julio Iglesias, Billy Joel, Mahavishnu Orchestra, Laura Nyro, Woody Shaw, Cecil Taylor, and Tony Williams

### Music Production and Engineering

#### William Scheniman Chair

- Independent producer and recording engineer for film and video projects
- Extensive studio work for CBS, Polygram, MCA, Atlantic, and Motown
- Engineering credits include work with Bruce Springsteen, Mick Jagger, Bon Jovi, Diana Ross, Deborah Harry, and Olivia Newton-John

#### Stephen Webber Assistant Chair

- B.M., North Texas State University
- M.M., Western Kentucky University
- Numerous engineering and production credits
- Composer and recording for soundtracks for feature film *Knowing Lisa* and 20 nationally broadcast PBS documentaries and television specials

#### Charles Abbott Instructor

- B.M., Berklee College of Music
- Numerous national and international engineering and production credits

#### Christopher Anderson Instructor\*

- Alumnus, Berklee College of Music
- Extensive experience in feature, spot and corporate mixing, music, and ADR work
- Supervisor of Post-production Services/Audio Engineer at Sound Techniques, Inc.

#### Carl Beatty Associate Professor

- B.A., C.W. Post College
- Recording, mixing, and production credits for such artists as Bill Evans, Elvin Jones, Aretha Franklin, Luther Vandross, Billy Ocean, Communards, Jonathan Butler, George Benson, Style Council, Tom Jones, the B-52's, John Cale, and Dionne Warwick

#### Mitch Benoff Associate Professor

- B.A., Brandeis University
- Numerous production credits
- Independent music publisher
- Former owner, Downtown Recorders
- Former president, Spherical Sound

#### Deborah J. Blasinsky Instructor\*

- B.M., Berklee College of Music
- Staff consultant for Cavanaugh Tocci Associates
- Member of Acoustical Society of America

#### Anthony P. Carbone Instructor\*

- Alumnus, Berklee College of Music
- Extensive experience in music production for jingles, recordings, and radio theme music
- Recordings for Casablanca, Atlantic, London, Emergency Records, and Westend Records

#### Robin Coxe-Yeldham Associate Professor

- Alumna, Parsons School of Design, Pasadena City College
- Engineer on albums for RCA, Polygram, and Portrait/CBS
- Multimedia soundtracks for Polaroid, Gillette, Converse, and Digital Equipment
- Location film recording experience and live sound mixer for a variety of musical groups

#### Anthony Di Bartolo Instructor\*

- B.S., State University of New York
- Former recording and mastering engineer for Yale Summer School of Music, Norfolk Chamber Music Festival, and Mark Records
- Studio manager for Boston University School of Music recording studios

#### Andrew Edelstein Associate Professor

- Alumnus, Berklee College of Music, Columbia University, M.I.T.
- Extensive experience and training in acoustics and sound recording
- Experienced recording engineer and producer for records, television, and radio

#### Joao Fragoso Instructor\*

- B.M., Berklee College of Music
- Freelance studio audio engineer
- Experienced live sound engineer for locals bands and clubs

\*Part-time faculty member

**K. Anthony Hoover**  
**Assistant Professor\***

- B.A., University of Notre Dame
- M.S., Pennsylvania State University
- Principal consultant in acoustics, Cavanaugh Tocci Associates
- Author of *An Appreciation of Acoustics* and coauthor of the *Audio Engineering Handbook*
- Chair of Acoustical Society of America, Greater Boston Chapter

**Robert Jaczko**  
**Assistant Professor\***

- B.M., Berklee College of Music
- Numerous engineering and production credits
- Former staff engineer at A&M Studios and Blue Jazz Recording Studios

**Paul J. Litwin**  
**Assistant Professor\***

- B.A., University of Wisconsin
- J.D., Suffolk University
- Experienced attorney specializing in entertainment law
- Founder and former chair of Sports and Entertainment Committee, Boston Bar Association

**Richard Mendelson**  
**Assistant Professor\***

- Experienced recording engineer, arranger, and producer

**Fred Miller**  
**Professor\***

- BMG recording artist
- Producer and/or engineer for over 500 albums
- Author of *Studio Recording for Musicians* and *Music in Advertising*

**Michael Moss**  
**Assistant Professor**

- B.M., M.M., New England Conservatory of Music
- Founder and owner of Soundscape Productions, audio production facility
- Accomplished saxophonist

**Ivan Sever**  
**Associate Professor\***

- B.A., City College of New York
- Experienced recording engineer, on-location sound engineer, and film composer
- Keyboardist and guitarist with contemporary music groups

**Dan Thompson**  
**Assistant Professor\***

- A.B., Harvard College
- B.M., Berklee College of Music
- Producer, engineer, and composer of jingles, demo tapes, and album cuts
- Songwriter and performer
- Private instructor of guitar and music technology

**Wayne Wadhams**  
**Professor**

- B.A., Dartmouth College
- Location sound and mix for feature films, including *Return of the Secaucus Seven* and *Lianna*
- Extensive production credits
- Publications include *Dictionary of Music Production and Engineering Terminology* and *Sound Advice* (3 volumes, including *Musician's Guide to the Record Industry*, *Musician's Guide to the Recording Studio*, and a two-CD set)

*Music Synthesis*

**Jan Moorhead**  
**Chair**

- B.A., Michigan State
- M.A., California State University-Long Beach
- Creative director of Dynamix, a division of Sierra Online
- Author of articles for *Electronic Musician*, *ST Quarterly*, and others
- Former faculty member in commercial music, composition, and arranging at California State University-Dominguez Hills

**Kurt Biederwolf**  
**Associate Professor**

- B.M., Berklee College of Music
- Composer and synthesist on numerous national and regional television and radio commercials
- Sound design/MIDI production work for Steps Ahead, Tom Coster, and Apple Computer

**Michael Bierylo**  
**Assistant Professor\***

- B.M., Berklee College of Music
- Freelance guitarist and member of Packing for Egypt, new music/jazz ensemble
- Commercial music credits include the Spin Doctors
- Private instruction in theory, composition, and guitar

**Richard Boulanger**  
**Professor**

- B.M., New England Conservatory of Music
- M.M., Virginia Commonwealth University
- Ph.D., University of California
- Performances with La Jolla Symphony Orchestra, San Diego Opera Orchestra, Boston Symphony Orchestra, and others
- International lecturer, author, performer, composer, and consultant in music synthesis
- Recipient of Fulbright Scholar award and numerous other awards, honors, and grants



**Michael A. Brigida****Associate Professor**

- B.M., Boston Conservatory of Music
- Performances with Stevie Wonder, Mike Mandell, Alan Zavod, the Doobie Brothers, and Ronnie Milsap and numerous television appearances
- International product specialist for ARP, CBS Rhodes Chroma, and Kurzweil Music Systems
- Author, instructor, and consultant in music synthesis

**Neil Leonard****Assistant Professor\***

- B.M., New England Conservatory of Music
- Extensive multimedia experience
- Numerous conference presentations
- Former assistant director of computer art center, Massachusetts College of Art

**Christopher R. Noyes****Associate Professor**

- B.M., Berklee College of Music
- Composer and producer for theater, television, commercials, radio, and film
- Sound designer for Chamber Theater Productions
- Synclavier specialist for the Cars' Heartbeat City tour

**Thomas Rhea****Associate Professor**

- B.M.Ed., Florida State University
- M.M.Ed., Ph.D., George Peabody College
- Former member, Moog Synthesizer Design Group
- Author of synthesizer instructional manuals for Moog, Kurzweil, and others
- Presentations at MENC and NASM conventions

**Kai Turnbull****Instructor\***

- Diploma, Berklee College of Music
- Synthesizer operator and programmer
- Performance and recording experience as a vocalist and keyboardist

**Professional Education Division****Lawrence McClellan, Jr.****Dean of Professional Education Division**

- B.S., Knoxville College
- M.S., University of Tennessee
- Ph.D., Michigan State University
- Performances with Aretha Franklin, Nancy Wilson, Glen Campbell, Cab Calloway, David "Fathead" Newman, Terence Blanchard, and others
- Recordings with Jimmy McCracklin and the Jazz Legacy Ensemble
- Author of articles and music transcriptions in *Down Beat* and the *Jazz Educators Journal*

**General Education****Charles E. Combs****Chair**

- B.A., M.A., San Jose State University
- Ph.D., University of Wisconsin at Madison
- Extensive professional experience as play director and educational consultant
- Editor of the *New England Theatre Journal*, and former editor of *Children's Theatre Review* and *Youth Theatre Journal*
- Former member, board of directors, New England Theatre Conference and the American Association of Theatre for Youth

**Susan Benjamin****Assistant Professor\***

- M.A., Lesley College
- Associate editor of *Society Rag*
- Contributor of fiction and political articles to the *Boston Ledger*, *Sojourner*, and *Vineyard Gazette*
- Member, National Writers Organization

**Harold Callanan****Associate Professor\***

- B.A., M.A., Ph.D., Boston University
- Experienced instructor, guest lecturer, and consultant
- Former faculty member at Boston University, Massasoit Community College, Wheelock College, and Northeastern University

**Joseph Coroniti****Associate Professor**

- B.A., University of Massachusetts
- M.A., Boston College
- Ph.D., Brandeis University
- Author of *Poetry as Text in Twentieth Century Vocal Music: From Stravinsky to Reich*
- Author of poetry and essays on literature and music published in various journals
- Recipient of Fulbright Scholar award

**Winchinchala Cortés****Associate Professor**

- B.A., M.F.A., Columbia University
- Instructor and lecturer in English as a second language and public speaking

**George Eastman****Professor\***

- Ed.D., Harvard University
- Ph.D., New York University
- Clinical psychologist and organizational consultant
- Cofounder of the Independent School of Buffalo

**Peter S. Gardner**

**Associate Professor**

- B.A., Harvard College
- M.M., Vienna Conservatory of Music
- M.Ed., Boston University
- Author of various articles on literature, writing, film, and English as a second language
- Former instructor of English at Boston University, Austro-American Society, and Language Institute of Japan
- Former woodwind instructor and performer

**Kathe Geist**

**Associate Professor\***

- B.A., M.A., Ph.D., University of Michigan-Ann Arbor
- M.A., University of Hawaii at Manoa
- Extensive teaching experience
- Numerous publications and presentations

**Yolanda Goldman**

**Assistant Professor\***

- Alumna, Boston University, Harvard University, Universidad de San Carlos de Guatemala, University of Madrid
- Adjunct professor at Lasell Junior College
- Board member and director of the language program of the Pan American Society
- Member of American Association of Teachers of Spanish and Portuguese

**Ronald Goldman**

**Professor\***

- B.A., Hunter College
- M.A., Fordham University
- Ed.D., University of Massachusetts at Amherst
- Extensive experience as teacher, administrator, counselor, advisor, and fund raiser
- Former associate dean of Academic Affairs, External Programs, College of Communications, Boston University

**Constantine Gregory**

**Professor\***

- A.B., Northeastern University
- M.S., Ph.D., Rutgers University
- Professor of science at Northeastern University
- Contributor of significant scientific research and an established consultant

**Paul Edward Guay**

**Assistant Professor\***

- B.A., M.A., M.A.T., Boston University
- Former faculty member at Tufts University, Boston University, and Simmons College

**Judith Evans Hanhisalo**

**Associate Professor**

- A.B., A.M., Boston University
- Author of *Enjoying Art*, reviews for the *New Boston Review*, and articles in *Fenway Court* and *Art in Bloom*; coauthor of *Romans and Barbarians*; and editorial consultant for *The Grand Tour* and *The Great Empires*
- Contributor to interactive educational software Composer Quest

**Walter Harp**

**Associate Professor**

- A.B., Harvard University
- M.A., State University of New York at Stony Brook
- Author of papers presented at AGLS Conference, Conference of the Monterey Institute of International Studies, and Conference of the Memorial University of Newfoundland
- Instructor in sociology at Newbury College

**James Harper**

**Professor**

- B.A., Southwestern University at Memphis
- A.M., Ph.D., Boston University
- Former instructor at Boston University, College of Basic Studies and Division of General Education
- Lecturer at Boston University College of Liberal Arts

**William Hill**

**Assistant Professor**

- B.A., University of Maine
- Experienced private instructor and performer
- Former faculty member at University of Maine

**David Howland**

**Associate Professor**

- B.A., M.A.T., State University of New York
- Instructor and lecturer in English as a second language
- Pianist/vocalist

**John Maguire**

**Associate Professor\***

- B.A., SUNY-Albany
- M.F.A., University of Massachusetts-Amherst
- Extensive professional writing and editing experience
- Publications including news articles, features, and interviews
- Recipient of Pulitzer Prize nomination

**Bala Maheswaran**

**Associate Professor\***

- B.S., University of Peradeniya
- M.S., M.S.E.E., Ph.D., Northeastern University
- Research, lecture, and teaching experience in the field of physics
- Numerous publications and conference proceedings

**Edward J. McGrath**

**Associate Professor\***

- M.Ed., Cambridge College
- School adjustment counselor and psychotherapist

**Susanne Moebus-Bergeron**

**Assistant Professor\***

- M.A., University of Erlangen-Nurnberg
- Recipient of Boston University Humanities Scholarship and Kress Foundation Fellowship awards
- Former faculty member at Boston University and Northeastern University

**Pat Pattison**

**Professor**

- B.A., University of Minnesota
- M.A., Kenyon School of Letters
- Author of *Managing Lyric Structure and Rhyming Techniques and Strategies*, and feature articles on lyric writing for *Home and Studio Recording* magazine and *Los Angeles Songwriters' Music Paper*
- Recipient of over 40 awards in American Song Festival lyric competitions, category winner in Music City Song Festival, and regional and category winner in Original Song Festival

**Kara Provost**

**Assistant Professor**

- B.A., Hampshire College
- M.A., University of Minnesota
- Extensive teaching experience in areas of writing and literature
- Numerous articles and poems published

**Betty Silberman**

**Associate Professor**

- B.A., Boston Conservatory of Music
- Extensive stage and performing experience as singer and actress

**Makoto Takenaka**

**Associate Professor\***

- B.M., Berklee College of Music
- B.A., M.M., International Christian University
- Active performer at national and international venues
- Numerous television and radio appearances

**Henry A. Tate**

**Associate Professor\***

- B.A., Villanova University
- B.A., University of Pennsylvania
- M.A., Trinity College
- D.Phil., Dublin University
- Curatorial staff member in the education departments of the Philadelphia Museum of Fine Arts, the Worcester Art Museum, and the Boston Museum of Fine Arts
- Educational consultant and lecturer at Museum of Fine Arts and Isabella Stewart Gardner Museum

*Music Business/Management*

**Donald C. Gorder**

**Chair**

- B.M., University of Nebraska
- M.M., University of Miami
- J.D., University of Denver
- Performances with Tony Bennett, Lena Horne, Clark Terry, Carl Fontana, Sammy Davis, Jr., Marvin Gaye
- Private law practice emphasizing copyright and entertainment contracts
- Author of numerous articles on music business
- Former chair of music business at University of the Pacific and University of Colorado at Denver
- Former executive vice president of MST Entertainment

**Peter Alhadeff**

**Associate Professor\***

- Ph.D., University of Oxford
- Spanish editorial consultant and translator for *Home and Studio Recording* magazine
- Author of *Algebra de Vectores y Matrices* and various articles on economic development
- Former faculty member at the Di Tella Institute and the University of Buenos Aires

**Graeme Bird**

**Assistant Professor\***

- B.A., M.A., Auckland University
- B.M., Berklee College of Music
- A.M., Harvard University
- Solo and small group jazz pianist
- Private teaching experience
- Former high school teacher of math, Latin, and music

**Martin J. Dennehy**

**Associate Professor\***

- B.S., C.I.A., Bentley College
- Performing artist with general business experience

**Jay Fialkov****Associate Professor\***

- B.A., Clark University
- J.D., Boston University
- Former associate and cochair of Entertainment Law Department at Widett, Slater, and Goldman
- Currently of council with Wolf, Greenfield, and Sacks Associates

**Maggie Lange****Assistant Professor**

- Alumnus, Berklee College of Music
- B.A., University of Michigan
- J.D., Northeastern University School of Law
- Contract attorney at Perkins, Smith & Cohen, specializing in entertainment, copyright, and trademark law, litigation

**Ronald Noonan****Associate Professor**

- A.B., Harvard University
- President, Recording and Broadcast Alliance, Harman International
- Cofounder, president, and CEO of Lexicon, Inc., digital audio production facility

**Schuyler "Sky" Traugher****Assistant Professor\***

- B.S., M.A., Middle Tennessee State University
- Former associate A & R director and staff producer for Motown Records
- Former promotion manager and product manager for CBS Records
- Co-owner of Advance Productions

**Kathryn Vaughn****Associate Professor**

- B.A., M.A., Ph.D., University of California-Los Angeles
- Experience in the recording industry as producer, songwriter, and performer
- Pop, rock, and classical performer
- Numerous research publications and paper presentations
- Former principal research scientist at M.I.T. Media Lab, Music and Cognition

**Gerald Wasserman****Associate Professor\***

- B.A., University of Massachusetts
- M.B.A., Columbia University
- Management training and personnel consulting experience

**Music Education****John Hagon****Chair**

- B.M., University of Wisconsin
- M.M., Boston University
- Extensive conducting and performing experience
- Former supervisor of vocal and instrumental music in Massachusetts and Wisconsin public schools
- Former faculty member at Dean Junior College

**Deanna Kidd****Professor**

- B.S., Lowell State College
- M.M., Boston Conservatory of Music
- Appearances with Boris Goldovsky and the Boston Opera Company
- Former chair of elementary music and instructor in music in Massachusetts public schools

**Faith M. Lueth****Assistant Professor\***

- B.M., Boston University
- M.M., Boston Conservatory of Music
- Choral clinician, adjudicator, guest conductor, and soloist
- Elected to *Who's Who in American Education* and *Who's Who Among Human Service Professionals*

**Lawrence Suvak****Associate Professor**

- B.M.Ed., Baldwin-Wallace College
- M.M., New England Conservatory of Music
- Performer with numerous theater and symphonic groups
- Former faculty member at New England Conservatory of Music and in Michigan, New Jersey, and Massachusetts public schools

**Wayne Ward****Associate Professor**

- B.A., Tufts University
- M.M., Eastman School of Music
- Experienced music director, coach, accompanist, and choral and instrumental conductor
- Extensive musical theater experience

**Music Therapy****Suzanne Hanser****Chair**

- B.A., M.A., Florida State University
- Ed.D., Teachers College, Columbia University
- Former professor and chair, University of the Pacific
- Author of three books and numerous articles and book chapters on music therapy
- Past president of the National Association for Music Therapy

## *Professional Music*

### **Frederick D. Schmidt Chair**

- B.M., Boston University
- M.Ed., Cambridge College
- Trombonist with Worcester Orchestra and Boston Civic Symphony
- Appearances with Buddy Morrow, Warren Covington, Nat King Cole, Connie Francis, Chubby Checker, Gladys Knight, and others

### **Kenneth Brass**

#### **Assistant Chair**

- B.A., M.A., Governors State University
- Performances with Nancy Wilson, Lena Horne, Mitzi Gaynor, Thad Jones/Mel Lewis Orchestra, the O'Jays, and the Temptations
- Recordings with Richard Evans, Natalie Cole, Cameo, and Curtis Mayfield
- Member of road company of *The Wiz*

### **Kevin McCluskey,**

#### **Assistant Professor**

- B.M., Berklee College of Music
- DJ and music director, WUMB-FM
- Contributing editor, *Northeast Performer Magazine*

## **Professional Performance Division**

### *Bass*

#### **Rich Appleman Chair**

- B.M., Berklee College of Music
- Performances with Lionel Hampton, Gregory Hines, and Boston Pops Orchestra
- Performances in theater productions of *The Secret Garden*, *Ain't Misbehavin'*, and *A Chorus Line*, and Broadway productions of *Cats* and *Les Miserables*
- Electric bass editor for the *International Society of Bassists* and columnist for *Bass Player* magazine
- Author of *Contemporary Rhythm for Electric Bass* and *Chord Studies for Electric Bass* (with Joseph Viola)
- Numerous recordings, including radio and television jingles

### **John Repucci**

#### **Assistant Chair**

- B.M.Ed., Lowell State College
- Performances 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" Vinson, and others
- Concert engagements with Worcester Symphony Orchestra, Concord Choral Society, and Elmer Bernstein

### **Whit Browne**

#### **Associate Professor**

- Alumnus, New England Conservatory of Music, University of Lowell
- Performances with Oscar Peterson, Dizzy Gillespie, Sonny Stitt, Joe Williams, Zoot Sims, Kenny Burrell, and others
- Recordings with Gunther Schuller, Phil Wilson, Ray Santisi, and others
- Numerous television and radio appearances

### **David W. Clark**

#### **Assistant Professor**

- B.M., M.M., New England Conservatory of Music
- Performances with John Scofield, Bennie Wallace, Dannie Richmond, Louis Bellson, Alan Dawson, Makoto Ozone, Dick Johnson, and others
- Recipient of National Endowment for the Arts jazz grant and Eunice Shay Award for Outstanding Musical Achievement

### **Bruce Gertz**

#### **Professor**

- Diploma, Berklee College of Music
- Performances with Mike Stern, Joe Lovano, George Cables, Bob Berg, Gil Evans, Bill Frisell, Dianne Schuur, John Hendricks, Billy Eckstine, Maynard Ferguson, and others
- Recordings with John Abercrombie, Jerry Bergonzi, Joey Calderazzo, Adam Nussbaum, Kenny Werner, Miles Donahue, and others
- Recipient of National Endowment for the Arts jazz performance grant

**Gregory G. Mooter****Associate Professor**

- B.M., Berklee College of Music
- Numerous concert and club performances
- Recording artist and leader of own groups

**Daniel Morris****Assistant Professor\***

- B.M., Ithaca College
- Performances with Calypso Hurricane, Bo Diddley, Buddy Guy, Junior Wells, and James Cotton
- Numerous Caribbean tours with James Montgomery
- Jingles with Paula Abdul and Young M.C.

**Joseph Santerre****Assistant Professor\***

- B.M., Berklee College of Music
- Performing and recording artist
- Numerous performances as member of the Jon Finn Group
- Appearances with Tom Coster and Joey Franco

**Barry Smith****Assistant Professor\***

- B.M., Manhattan School of Music
- M.M., Juilliard School of Music
- Performances with Woody Herman, Gerry Mulligan, Manhattan Opera Company, Thad Jones/Mel Lewis Orchestra, and New Amsterdam Symphony Orchestra
- Recordings with Red Rodney/Ira Sullivan Quintet and Lionel Hampton

**Oscar Stagnaro****Assistant Professor\***

- Alumnus, Conservatorio Nacional del Peru
- Recordings with Alex Acuna, Dave Valentin, Charlie Sepulveda, Wayne Shorter, Ernie Watts, Dan Moretti, Mike Stern, Paquito D'Rivera, Claudio Roditi, and others
- Numerous festival appearances and club performances

**Anthony Vitti****Assistant Professor\***

- B.M., Berklee College of Music
- Performances with Liberace, Rita Moreno, Bobby Vinton, Sammy Davis, Jr., Gregg Bissonette, Blues Saraceno, Joe Franco, and Carmine Appice
- Recordings for numerous television and radio commercials

**James Whitney****Instructor\***

- B.M., New England Conservatory of Music
- B.A., University of New Hampshire
- M.M., New England Conservatory of Music
- Performances with Alan Damson, Claude Williams, Matt Glaser, Began Mason, Henrietta Robinson, and others

**Brass****Thomas Plsek****Chair**

- B.M., Texas Christian University
- M.M., University of Houston
- Performances with Houston Symphony Orchestra, New Music America, Bare Bones (with Phil Wilson), Merce Cunningham Dance Company, NEWCOMP, and Jerry Hunt
- Presenter at International Trombone Workshop, New York Brass Conference, and New England Brass Convention

**Raymond S. Kotwica****Distinguished Chair**

- B.M., Boston University
- Extensive theater experience, including *A Chorus Line*, *Zorba*, *Cats*, *42nd Street*, and others
- Expansive repertoire of theatrical musical excerpts, including piccolo trumpet
- Recognized authority on breath control and embouchure problems
- Author of *Chord Scales for Trumpet*

**Susan Fleet****Assistant Professor**

- B.A., Bridgewater State College
- M.Ed., Rhode Island College
- Performance experience includes opera, symphony, chamber music, and theater
- Former faculty member at Brown University, University of Lowell, Wheaton College, and Barrington College

**Marshall Sealy****Assistant Professor\***

- Alumnus, Ithaca College of Music
- Performances with Opera Company of Boston Orchestra, Boston Lyric Company, and Boston Bach Ensemble
- Recordings with George Russell, Oliver Lake, and Les Miserables Brass Band

**Jeffrey Stout****Associate Professor**

- B.S., Westchester State University
- M.M., New England Conservatory of Music
- Former soloist with Buddy Rich Orchestra
- Recordings with Buddy Rich and Gary Burton
- Appearances with Budd Johnson, Al Cohn, Buddy Tate, Mel Torme, and Lionel Hampton

**Phil Wilson****Professor**

- Appearances with Woody Herman, Louis Bellson, Clark Terry, Buddy Rich, Herbie Hancock, Dorsey Brothers Orchestra, and others
- Recordings for Famous Door, Boston Pops Orchestra, Polydor, Freeform, Columbia, SESAC, and RCA
- Former director of clinics at Harvard University, Yale University, and University of California
- Former chair of jazz division, New England Conservatory of Music
- Board of Directors, International Trombone Association
- Honored by New York Brass Conference for contributions as jazz artist and educator

**Ear Training****Gregory Badolato****Chair**

- B.S., Catholic University of America
- International performing artist including engagements with Belgium Philharmonic Orchestra, Royal Opera Company of Liege, and international jazz festivals
- Appearances with Sammy Davis, Jr., Chet Baker, and Kai Winding
- Radio and television performances
- Tours with companies of the Broadway shows *Promises, Promises* and *Grease*

**Steve Prosser****Assistant Chair**

- B.M., Berklee College of Music
- M.Ed., Suffolk University
- Ph.D., Boston College
- Experienced studio vocalist, pianist, and arranger
- Active clinician and adjudicator at jazz festivals in the United States, Canada, and Europe
- Author of *Intervallic Ear Training for Musicians* and *Vocal Arrangements*

**Paul Del Nero****Assistant Professor\***

- B.M., Berklee College of Music
- International performances on acoustic and electric bass with small groups and big bands in festivals, clubs, shows, and radio and television

**Scott deOgburn****Assistant Professor\***

- B.A., Berklee College of Music
- Appearances with Tony Bennett, Natalie Cole, the Temptations, and Gladys Knight
- Broadway musical experience with *Dream Girls*, *Cats*, *Starlight Express*, and *A Chorus Line*
- Extensive recordings of jingles and for television

**Anthony Germain****Associate Professor**

- B.M., Berklee College of Music
- Recordings include performances with Jerry Tachoir on *Forces* and with Danny Harrington Quartet on *Risa's Waltz*
- Extensive club and show work, including appearances at the Grand Ole Opry

**Robin Ginenthal****Instructor\***

- B.M., Philadelphia College of the Performing Arts
- Soloist with the Cantata Singers, ALEA III, Extension Works, Brookline Youth Concert Series, Concord Chorus, and Masterworks Chorale
- Appearances with Opera Company of Boston, Underground Composers, Boston Cecilia Society, and Rules of Air Spontaneous Composition Ensemble
- Lead roles in *West Side Story*, *Il Segreto di Susanna*, and *Princess and the Pea*

**Luciana Souza****Assistant Professor**

- B.M., Berklee College of Music
- Former freelance producer, arranger, and singer in Brazil

**Paul Stiller****Instructor**

- Alumnus, Berklee College of Music
- B.S., University of Wisconsin-Eau Claire
- Singer, vocal drums, arranger, and composer for a cappella jazz group Vox One

**Gaye Tolan Hatfield****Instructor\***

- B.M., Berklee College of Music
- Coleader of band Nite Flight
- Extensive solo work and studio work, arranging, writing, and singing

**James (Mitch) Haupers**

**Assistant Professor\***

- B.A., DePaul University
- M.M., New England Conservatory of Music
- Performances with Either/Orchestra, Joe Maneri, and Abby Rabinovitz
- Production credits include Stan Getz, Kenny Barron, Ran Blake, Mick Goodrick, Dave Holland, George Russell, Bob Moses, and Gunther Schuller
- Founder of and performer for Rules of Air Spontaneous Composition Ensemble
- Certified luthier

**Lucy Holstedt**

**Associate Professor\***

- B.A., Vassar College
- B.M., Berklee College of Music
- Experienced vocalist and keyboardist in cabaret, musical theater, and choirs
- Composer and director of musical theater and choral productions

**Brian Lewis**

**Assistant Professor**

- B.M., State University of New York
- M.M., University of Miami
- Performances with Mel Lewis Orchestra, David Clayton-Thomas, Donna Summer, Buffalo Philharmonic Orchestra, Phil Woods, Don Menza, the O'Jays, the Spinners, the Four Tops, the Temptations, Paul Anka, and others
- Transcriptions published by *Keyboard* magazine

**Daryl Lowery**

**Assistant Professor**

- B.M., B.M.Ed., New England Conservatory of Music
- M.S., University of Massachusetts
- Performances with Dizzy Gillespie, Anthony Braxton, Rufus Reid, Ellis Hall Group, and others
- Recordings with Ran Blake
- Arrangements for the Platters and Freddie Cole

**Yumiko Matsuoka**

**Assistant Professor\***

- B.A., International Christian University
- Diploma, Berklee College of Music
- Founder, composer, and performer in a cappella quintet Vox One
- Experienced private instructor

**Scott McCormick**

**Associate Professor**

- B.M., Illinois Wesleyan University
- M.M., Holy Name College
- Ph.D., Northwestern University
- Performances and recordings with Lake Forest Symphony Orchestra
- Former faculty member at Northwestern University, Holy Name College, and the University of Calgary

**Lydie Okumura**

**Assistant Professor\***

- B.M., Berklee College of Music
- B.M., Conservatoire de Musique de Huy
- M.M., Conservatoire Royal de Musique
- Performances, recordings, and published works
- International teaching experience

**Robert Patton**

**Associate Professor\***

- B.M.Ed., Temple University
- Performances with Stanley Clarke, Hall and Oates, and Artie Shaw
- Active performer, including concert, club, Broadway musical, and show bands
- Member of touring band for *Promises, Promises*

**Roberta Radley**

**Assistant Professor\***

- B.M., Berklee College of Music
- Special studies at Philadelphia College of Art and Boston Museum School
- Experienced private instructor

**Ron Savage**

**Instructor\***

- Alumnus, Berklee College of Music
- Numerous concert, jazz festival, and theater performances
- Recordings with Christopher Hollyday

**William C. Thompson**

**Assistant Professor**

- B.M., Berklee College of Music
- Performances with U.S. Air Force and Arlington Philharmonic
- Former instructor at Elma Lewis School

**David Vose**

**Associate Professor**

- B.M., Berklee College of Music
- M.Ed., Cambridge College
- Performances with the Drifters and Freddy Cannon
- Television, recording, and theater credits
- Music published by Kendor, Belwin Mills, C.L. Barnhouse, and Columbia Pictures Publications



*Ensemble*

**Orville Wright  
Chair**

- Diploma, Berklee College of Music
- M.Ed., Cambridge College
- Performances with Gladys Knight and the Pips, Harry Belafonte, and others
- Recordings with Gary Burton and King Wellington
- Calypso and steel band specialist
- Arrangements for PBS "Rebop" series

**Bruce Nifong**

**Assistant Chair**

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Recordings and international concert tours for CBS and Polydor Records
- Experienced private instructor

**Walter Beasley**

**Assistant Professor**

- B.M., Berklee College of Music
- Performances with Melissa Morgan, Lesett Wilson, the Chilites, Rufus Thomas, and others
- Recording artist, writer, and producer for Elektra/Asylum Records
- Recipient of Boston Jazz Society and Most Outstanding Rhythm and Blues Band awards

**Lin Biviano**

**Associate Professor**

- Alumnus, Berklee College of Music
- Trumpet player
- Numerous performing and recording credits

**Consuelo Candelaria  
Instructor\***

- B.M., Berklee College of Music
- Performances in numerous venues, ranging from solo piano and jazz quartets to big bands
- Active composer in the jazz idiom with a Latin influence

**Jerry Cecco**

**Assistant Professor**

- Alumnus, Boston University
- Recordings with Ace, Fleetwood, Continental, and Professional Sounds
- Former instructor and director of instrumental music in Massachusetts public schools

**Dennis Cecere**

**Assistant Professor**

- Alumnus, Berklee College of Music
- Independent producer in the pop and rock recording market
- Business manager for local and national acts
- Performer and arranger for numerous record labels
- Composer of radio jingles for local and national clients, including Chevrolet and Toyota

**Paul Elmen**

**Assistant Professor**

- A.A., American College in Paris
- B.M., Berklee College of Music
- B.S., Point Park College
- Performances with numerous groups, including Gladys Knight and the Pips, Ice Capades, Philharmonic Choir of Paris, Hal McIntyre Orchestra, Arnie Lawrence, and Urbie Green

**Paul Fontaine**

**Assistant Professor**

- Alumnus, Berklee College of Music
- Performing and recording artist
- Former trumpeter with Woody Herman
- Member of Herb Pomeroy Orchestra
- Experienced improvisation and arranging instructor

**David Hollender**

**Associate Professor\***

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Performances with Ernestine Anderson, Ray Santisi, Gray Sargent, Frank Gant, Dick Johnson, and theater group productions of *Pal Joey* and *Ain't Misbehavin'*
- Member of Boston Philharmonic Orchestra

**Fred Lipsius**

**Assistant Professor**

- Alumnus, Berklee College of Music
- Saxophonist and arranger with Blood, Sweat, and Tears
- Author of *The Complete Book on Creative Improvisation, Blues and Rhythm Changes*, and *Improvising Jazz Lines*
- Recipient of Grammy Award for arrangement of "Spinning Wheel"

**Ronald McWhorter Mahdi**  
**Instructor\***

- B.M., Berklee College of Music
- Performances with Chet Baker, Art Farmer, Milt Jackson, the Roy Haynes Hip Ensemble, the Jay Branford Septet, and Donald Byrd
- Extensive recording experience for radio and television

**Dennis Montgomery III**  
**Instructor**

- B.M., Berklee College of Music
- Minister of Music, Baptist Church, Concord, Massachusetts
- Participant in Gospel Music Workshop of America
- Leader of Berklee Reverence Gospel Ensemble

**Marcello Pellitteri**  
**Assistant Professor\***

- Diploma, Berklee College of Music
- M.M., New England Conservatory of Music
- Performances with Joe Henderson, Woody Shaw, John Abercrombie, John Scofield, Tom Harrell, Pat Metheny, and others
- Recordings with Eddie Gomez and Miroslav Vitous

**John Pierce**  
**Assistant Professor**

- Alumnus, Berklee College of Music
- Performances with Tony Bennett, Gladys Knight and the Pips, Eddie Fisher, Toni Tenille, Tony Orlando, Jack Jones, and others
- Bandleader and trombonist for Carnival Cruise Lines
- Trombonist, arranger, and bandleader for White Heat Swing Orchestra, including soundtrack for *Dick Tracy*

**Bruno I. Raberg**  
**Associate Professor**

- B.M., New England Conservatory of Music
- Performances with Jazz Composers Orchestra, Mark White, and Orange Then Blue
- International performances in festivals, on radio and television

**David Samuels**  
**Associate Professor**

- B.A., Boston University
- Mallet player
- Performances with Spyro Gyra, Pat Metheny, the Yellowjackets, Frank Zappa, Oscar Peterson, Paquito D'Rivera, and others

**Bob Schlink**  
**Instructor\***

- B.M., Berklee College of Music
- Inventor of the viotar, a hybrid instrument combining elements of the violin and the electric guitar
- Leader of the group, the Ballistics

**David Weigert**  
**Associate Professor**

- B.M., Berklee College of Music
- Performances with John LaPorta, Andy McGhee, Herb Pomeroy, Clifford Jordan, and Donald Byrd, and clinics with Dave Liebman
- Recordings with Ictus and Hal Crook

**Frank Wilkins**  
**Assistant Professor\***

- Alumnus, Berklee College of Music
- Multimedia producer/director, music composer, arranger, and performing artist
- Experienced private instructor

**Carolyn Wilkins Ritt**  
**Assistant Professor\***

- B.M., Oberlin Conservatory of Music
- M.M., Eastman School of Music
- Former faculty member at New England Conservatory of Music and Tobin Community School
- Former lecturer at Emerson College, Emmanuel College, and Fitchburg State College

**George Zonce**  
**Associate Professor**

- B.M., Berklee College of Music
- Performances with Petula Clark, Mel Tormé, and Burt Bacharach
- Tours and recordings with Buddy Rich and *Jazz in the Classroom* series

**Guitar**

**Laurence Baione**  
**Chair**

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Recipient of *Down Beat* Hall of Fame scholarship award
- Principal guitar, U.S. Army Band, Washington, D.C.
- Performances with numerous jazz, concert, and recording ensembles

**Rick Peckham**  
**Assistant Chair**

- B.M., Ohio State University
- M.M.Ed., University of North Texas State
- Internationally active jazz guitarist, composer, writer, and clinician
- Frequent contributor to *Down Beat* and other magazines
- Coauthor of Berklee textbooks for ear training and musicianship

**Abigail Aronson****Assistant Professor**

- B.M., M.M., New England Conservatory of Music
- Performing guitarist and bassist
- Numerous recordings and television scores

**John Baboian****Associate Professor**

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Performing credits include concerts, clubs, television, and radio throughout the U.S. and Canada
- Performance tours of Japan, Great Britain, Central America, and the former Soviet Union
- Recordings include *First Time Out*, *String Vibrations*, and *New Journey*

**Bruce Bartlett****Assistant Professor\***

- Private studies with Charles Banacos, John Scofield, Mike Stern, Mick Goodrick, and Gary Chaffee
- Numerous club and concert performances
- Experienced private instructor of guitar, trumpet, bass, trombone, and piano

**Dan Bowden****Assistant Professor\***

- B.M., Berklee College of Music
- Studies with Charles Postleware, William Leavitt, and Charles Banacos
- Active instructor and musician

**William Bresnahan****Assistant Professor**

- Alumnus, Berklee College of Music
- Former staff guitarist for CBS radio
- Experienced private instructor

**Stephen Carter****Associate Professor**

- B.A., University of Massachusetts
- Performances with Eastwood Swing Orchestra, Eastwood Chamber Trio, Blues Children, Xbalba, and Arlington Philharmonic Orchestra
- Recordings for Eastern Sound Studios and Shrine Records and for television
- Publications include feature articles for *Guitar Player* and other music magazines

**Charles H. Chapman****Associate Professor**

- B.M., Berklee College of Music
- M.Ed., Cambridge College
- Performances with Kay Ballard, the Platters, Herschel Bernardi, Theodore Bikel, Victor Borge, and Ray Block and in theater productions of *Finian's Rainbow*, *Mame*, *Grease*, and *Man of La Mancha*
- Studio guitarist for radio and television
- Author of *Practical Notation and Guitar in the Classroom*

**Jon Damian****Professor**

- A.A.S., New York City Community College
- B.M., Berklee College of Music
- Performances with Boston Symphony Orchestra, American Repertory Theater, Boston Opera Company, Boston Pops Orchestra, Howard McGee, Jimmy Giuffre, George Russell, Gunther Schuller, and Bill Frisell
- Recordings with Boston Symphony Orchestra, Collage, Nova, and *Jazz in the Classroom* series
- Recipient of Pro Arts Consortium Public Service Award

**Alan DeFino****Assistant Professor**

- A.A., Orange County Community College
- B.M., Berklee College of Music
- Performances with Dick Hyman, Empire Brass Quintet, the Fifth Dimension, Diahann Carroll, Dave McKenna, and others
- Numerous theater performances

**A. Garrison Fewell****Associate Professor**

- B.M., Berklee College of Music
- Performances with Buster Williams, Cecil McBee, David Friesen, Larry Coryell, and Herbie Hancock
- Recordings with Cecil McBee and Fred Hersch
- Author of *Jazz Improvisation*
- Recipient of Arts America grant

**Jon Finn****Assistant Professor\***

- B.M., Berklee College of Music
- Performances with own group and First Take, Guitar Madness, Little Anthony and the Imperials, and others
- Producer of dr. carrot's *Day Turns into Night*

**Mark French****Associate Professor**

- B.M., Berklee College of Music
- M.Ed., Cambridge College
- Established private instructor, performer, and arranger for various professional groups
- Extensive recording experience

**Tomohisa Fujita****Instructor\***

- Diploma, B.A., Berklee College of Music
- Active musician and private instructor

**Robert Harrigan****Assistant Professor**

- Alumnus, Berklee College of Music, Boston College
- Active performer in a variety of styles
- Clinic, concert, festival, and radio appearances
- Commercial and educational recordings

**Masashi Hasu****Instructor\***

- B.M., Berklee College of Music
- M.M., University of Lowell
- Recordings as solo artist for Prancing Dog Records
- Numerous group performances
- Recordings for television and radio

**Craig M. Hlady****Instructor\***

- B.M., Berklee College of Music
- Guitarist with extensive studio and recording experience
- Arranger and staff guitarist, AAA Recording Studio
- Performer and composer in a variety of contemporary music styles

**Mike Ihde****Associate Professor**

- B.M., Berklee College of Music
- Film composer for *The Sun Dagger*
- Author of *Rock Guitar Styles* and *Country Guitar Styles*
- Recipient of numerous songwriting awards

**James Kelly****Associate Professor**

- Alumnus, Berklee College of Music
- Performances with Gary Burton, Jim Odegren, Duke Robillard, and others
- Recordings with the Berklee All-Stars and Duke Robillard's Swing

**G. Andrew Maness****Assistant Professor\***

- B.A., Marietta College
- Diploma, Berklee College of Music
- Established theater musician, recording artist, singer, and guest conductor
- Listed in *Who's Who in Finance and Industry*

**John Thomas Marasco****Assistant Professor**

- A.A., Niagara Community College
- B.M., Berklee College of Music
- Performances with the Lettermen, Peter Allen, Louis St. Louis/Alexis Smith, John Valenti, and Mundell Lowe
- Television appearances in the U.S., Canada, and Japan
- Theater work includes *A Chorus Line*, *Chess*, *Little Shop of Horrors*, and *Showboat*

**Jane Miller****Instructor\***

- Alumnus, Berklee College of Music
- Private study with Mick Goodrick, Emily Remler, Rich Falco, Mark Marquis
- Active performer, composer, and recording artist
- Extensive private lesson experience

**David Newsam****Instructor\***

- B.M., Berklee College of Music
- Performances with Jack Jones, Mitzi Gaynor, the Fifth Dimension, and John Raitt
- Extensive show, theater, concert, and club performances

**Lauren Passarelli****Assistant Professor**

- B.M., Berklee College of Music
- Performer and songwriter with band Two Tru
- Cofounder of WFB Productions and Feather Records

**John Pezanelli****Assistant Professor\***

- B.A., State University of New York
- Performances with Larry Coryell, Tim Berne, Sammy Davis, Jr., Lou Rawls, and Wayne Cochran
- Leader of own quartet

**Joseph Rogers****Assistant Professor**

- B.M., Berklee College of Music
- Soloist and accompanying guitarist in both plectrum and classic styles

**Bruce Saunders****Assistant Professor\***

- B.M., Florida State University
- M.M., University of North Texas
- Performing artist in New York City
- Private instructor

**Larry Senibaldi****Professor**

- Principal guitarist for numerous theater productions
- Soloist with a variety of jazz groups

**Curtis Shumate****Assistant Professor**

- B.M., Berklee College of Music
- Performing and recording artist
- Former private instructor

**Robin Stone****Instructor\***

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Extensive performing experience in a variety of styles
- Member of Phi Kappa Lambda Honor Society and Master Musicians Collective

**Michael T. Szymczak****Associate Professor**

- B.M., Berklee College of Music
- Performances with Jack Jones, Patti LaBelle, Bob Hope, Mel Torme, Gladys Knight, Paul Williams, Rich Little, and Pearl Bailey
- Performances also include *Fiddler on the Roof*, *Pippin*, *Grease*, and other Broadway shows
- Author of *Reading Contemporary Guitar Rhythms*

**Ken Taft****Assistant Professor**

- Alumnus, Berklee College of Music
- Guitarist in commercial studio work
- Numerous concert performances

**John Thomas****Assistant Professor\***

- Alumnus, Berklee College of Music
- Musician, composer, and lecturer
- International concert tours with Dizzy Gillespie, Sonny Stitt, Charles Tolliver, Mike Zwerin, Tony Scott, Christian Escoude, and many others

**Mark White****Assistant Professor\***

- B.M., M.M., New England Conservatory of Music
- Performances include appearances with George Russell's Living Time Orchestra, at the Nuits Bleues Internationales de Jazz Festival in Quebec, and the Kool Jazz Festival in New York and an extended tour of the Commonwealth of Independent States

**John Wilkins****Assistant Professor**

- B.M., Berklee College of Music
- Performances with Clark Terry, Artie Shaw Orchestra, Pro Arte Chamber Orchestra (under director Gunther Schuller), Al Martino, the McGuire Sisters, and the Drifters
- Theater performances with *Cats*, *Fiddler on the Roof*, and *Annie*

**Michael Williams****Assistant Professor\***

- B.M., Berklee College of Music
- Improvisation studies with Charlie Banacos and Jerry Bergonzi
- International jazz performances and theater engagements
- Experienced private instructor

**Brett Willmott****Associate Professor**

- Alumnus, Berklee College of Music, California State University
- Private studies with Gary Burton, Pat Metheny, and Mick Goodrick
- Many published guitar ensemble arrangements

**Norman Zocher****Instructor\***

- B.M., New England Conservatory of Music
- Performances with Tom McKinley, Jackie Beard, and Jamaica Plain Symphony
- Recordings with Max Prokrivchak
- Composer of soundtracks for television and films

**Percussion****Dean Anderson****Chair**

- B.M., University of Miami
- M.M., New England Conservatory of Music
- Performances with American Wind Symphony, Boston Opera Company, Pittsburgh Symphony, Boston Symphony, and Boston Pops orchestras
- Member of Harvard Chamber Orchestra, Metropolitan Orchestra of Boston, Boston Pops Esplanade Orchestra, and Boston Ballet Orchestra.
- Tour percussionist with Tom Jones and featured on the soundtrack to *Indiana Jones and the Temple of Doom*

**Ed Saindon****Assistant Chair**

- B.M., Berklee College of Music
- International clinician, adjudicator, and concert artist
- Recordings and radio and television appearances as a solo artist and leader of group Spectrum
- Touring artist sponsored by the National Endowment for the Arts
- Author of numerous articles for percussion magazines

**Rick Considine****Assistant Professor\***

- B.M., State University College of New York
- M.M., Syracuse University School of Music
- Drummer and percussionist for radio and television
- Author of *Ensemble Warm-ups for Marching Percussion*, *Contemporary Jazz/Rock Rhythms for the Drum Set*, and *Transcriptions for the Solo Marimbist*

**Sa Davis****Assistant Professor\***

- Alumnus, New England Conservatory of Music
- Extensive performing and recording experience
- Numerous international concert appearances
- Former faculty member at New England Conservatory of Music

**Ernesto Diaz****Instructor**

- Experienced percussionist in many styles including jazz, world beat, r&b, Caribbean, and others
- Clinician for the Department of Art and Culture of the IBA Agency

**David DiCenso****Instructor\***

- Private studies with Frank Malabe, Rod Margenstein, Gary Chaffee, and Zach Danziger
- International performer and recording artist

**Lawrence Finn****Assistant Professor\***

- B.M., Berklee College of Music
- International performing artist
- Appearances with Dizzy Gillespie, Tiger Okoshi, Aydin Esen, Kai Eckhardt, Melanie, Martha Reeves, Taylor Made, and others

**Richard Flanagan****Assistant Professor\***

- B.M.E., University of Oklahoma
- M.M., Boston University
- Performances with Boston Symphony Orchestra, Boston Pops and Esplanade Orchestra, Boston Ballet, Boston Lyric Opera
- Private teaching on orchestral and rudimental snare drumming, marimba, xylophone, timpani, and drum set

**Ian Froman****Assistant Professor\***

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Performances with Miroslav Vitous, Dave Liebman, John Abercrombie, and others
- Recipient of Canada Council Grant for the Arts

**Joseph Galeota****Assistant Professor\***

- B.M., Berklee College of Music
- M.A., Wesleyan University
- Private percussion and drum instructor
- Numerous guest lectures and workshops on African drum and dance
- Performer and recording artist
- Owner of Jag Drums, African drum manufacturer and importer

**Jamey Haddad****Associate Professor\***

- Alumnus, Berklee College of Music
- Jazz drummer and percussionist
- Performances with Dave Liebman, Joe Lovano, Allen Farnham, Ana Caram, Bruce Dunlap, and others
- Extensive study of Indian, Arabic, and Brazilian musical forms

**Skip Hadden****Associate Professor**

- M.Ed., Cambridge College
- Appearances with Bill DeArango, Jimmy Smith, Kenny Werner, Bill Frisell, John Abercrombie, and Joe Lovano
- Recordings with Eddie Gomez, Giovanni Hidalgo, Bill Dobbins, Weather Report, Jack DeJohnette, and Michael Bocian
- Author of *The Beat, the Body, and the Brain*

**Jon Hazilla****Assistant Professor\***

- B.M., New England Conservatory of Music
- Recordings for Soul Note, Timeless/Muse, Cadence, and Golden Crest
- Recipient of National Endowment for the Arts award

**Jose Giovanni Hidalgo****Associate Professor\***

- Performances with Art Blakey and Dizzy Gillespie's United Nations Orchestra
- Recordings with Paul Simon, Cameo, and Eddie Palmieri

**Joe Hunt****Professor**

- Alumnus, Indiana University, Mannes College
- Appearances, recordings, and tours with George Russell, Bill Evans, Stan Getz, Jim Hall, Gary Burton, National Jazz Ensemble, New York Jazz Sextet, and Barry Harris
- Member of Smithsonian Jazz Masterworks Orchestra

**Ed Kaspiak****Assistant Professor**

- B.M., DePaul University
- Performer with theater and studio experience
- Concert and club appearances with Gary Chaffee, Mike Stern, and Joe Lovano
- Guest lecturer and performer at numerous colleges and educational forums

**Linda Malouf****Instructor\***

- B.M., North Texas State University
- Private drum instructor
- Numerous club performances

**Victor Mendoza****Associate Professor**

- B.M., Northern Arizona University
- International performer
- Performances and/or recordings with the Brazilian Symphony Orchestra, Paquito D'Rivera, Bob Moses, Terence Trent D'Arby, Slide Hampton, Claudio Roditi, and others
- Numerous television and radio appearances

**John P. Ramsay****Associate Professor**

- Alumnus, University of Massachusetts
- Performances with Art Blakey, Gregory Hines, Wynton Marsalis, James Williams, Wallace Roney, James Moody, and others
- Recordings with Art Blakey and the Jazz Messengers, Andy McGhee, Kenny Barron, and Cecil McBee

**Mikael Ringquist****Instructor\***

- B.M., Berklee College of Music
- Private instructor on congas and Bata drums
- Extensive international performance tours
- Performer with the Calypso Hurricane
- Numerous recording credits

**Jackie Santos****Assistant Professor\***

- National and international tours with John Cafferty and the Beaver Brown Band, Tavares, Bob James, Tom Browne, and Chuck Berry
- Studio musician on several albums, soundtracks, and jingles

**Casey Scheuerell****Associate Professor\***

- Alumnus, Berklee College of Music
- World tours with Gino Vanelli, Jean-Luc Ponty, and Kitaro
- Performing artist with Melissa Manchester, Chaka Khan, Suzanne Somers, Ben Vereen, and Robben Ford
- Numerous recording credits with Gino Vanelli, Jean-Luc Ponty, Chaka Khan, and others
- Extensive international clinic and solo performance experience
- Author of numerous articles on drums and percussion

**Robert Tamagni****Assistant Professor**

- B.M., Berklee College of Music
- Performances with the Sled Dogs, Mike Metheny Quartet, Emil Haddad/Dick Odgren Quartet, and Out at Home
- Former instrumental and band director in Massachusetts public schools

**Ed Uribe****Professor**

- A.A., City College of San Francisco
- B.M., Berklee College of Music
- Performances with Ray Barretto, Randy Brecker, Gary Burton, Michel Camilo, Paquito D'Rivera, George Coleman, Tania Maria, Donald Byrd, Dave Samuels, Claudio Roditi, Toshiko Akiyoshi-Lew Tabackin Orchestra, and others
- Author of books and videos on Brazilian and Afro-Cuban percussion

**Steven M. Wilkes****Assistant Professor**

- B.M., Berklee College of Music
- Extensive studio and performing experience with jazz, rock, and fusion groups
- Appearances with Kaye Ballard and Leslie West
- Author of *The Art of Digital Drumming*

**Nancy Zeltsman****Assistant Professor\***

- B.M., New England Conservatory of Music
- Cofounder of Marimolin, a marimba/violin duo
- Worldwide solo marimba performances
- Marimba player on numerous recordings
- Recipient of two National Endowment for the Arts Solo Recitalist grants
- Extensive private teaching

## *Performance Studies*

### **Jackie Beard**

#### **Chair**

- Diploma, Berklee College of Music
- Saxophonist and recording artist
- National and international tours with a variety of groups
- Clinician for International Youth Activities Program

### **Kevin Barry**

#### **Instructor\***

- Alumnus, Berklee College of Music
- Private guitar instructor
- Performance and studio work with Will Lee, Warren Hill, Ronnie Earl, and others
- Guitarist and/or composer on recordings by Peter Vitaland, John Wackler, Bruce Katz, Paula Cole, and others

### **Ken Cervenka**

#### **Associate Professor**

- B.M., Berklee College of Music
- Performances with Mike Stern, Jaki Byard, Jerry Bergonzi, Bill Pierce, Fred Hersh, James Williams, Alan Dawson, Mick Goodrick, Carol Channing, and the Temptations
- Recordings with Gunther Schuller, Oliver Lake, and Orange Then Blue
- Member of George Russell's Living Time Orchestra

### **Hal Crook**

#### **Professor**

- B.M., Berklee College of Music
- Performances with Clark Terry, Thad Jones, Jerry Bergonzi, George Cables, Lew Tabackin, Joe Farrell, John Hicks, Woody Herman, Tom Harrell, Milt Hinton, and NBC "Tonight Show" Orchestra
- Former member of Phil Woods Quintet
- Author of numerous educational methods and materials
- Author of *Creative Comping for Improvisation* play-along and CD

### **Richard Evans**

#### **Professor**

- B.A., M.A., Governors State University
- Producer and arranger for Natalie Cole, Peabo Bryson, Ramsey Lewis, Noel Pointer, Ahmad Jamal, Eddie Harris, Tower of Power, Buddy Rich, Sonny Stitt, and others
- Recipient of Grammy Award for Best Producer
- Recipient of Clio and Golden Reel awards

### **Steve Heck**

#### **Instructor\***

- Alumnus, Berklee College of Music
- Active performing and recording artist in the Midwest and New England
- Experienced private instructor

### **Tony Lada**

#### **Professor**

- B.M., Berklee College of Music
- Performances with Glenn Miller Orchestra, Buddy Rich, and Woody Herman
- Recordings include *The Very Thought of You*
- Director of improvisation workshops at Jazz Vermont

### **John LaPorta**

#### **Professor Emeritus\***

- B.M., M.M., Manhattan School of Music
- Performances with Igor Stravinsky, David Broekman, Gunther Schuller, and Leonard Bernstein
- Saxophonist with Woody Herman
- Author of *Developing the School Jazz Ensemble*, *A Guide to Jazz Phrasing and Interpretation*, and many other publications
- Recipient of numerous ASCAP awards

### **Robert Rodgers**

#### **Instructor\***

- B.M., University of Georgia
- Studio musician and sound engineer
- Numerous jazz festival performances

### **Suzanna Sifter**

#### **Assistant Professor**

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Performances with Alan Dawson, Bob Moses, John Lockwood, and George Garzone
- Composer and pianist for own quartet
- Jazz festival adjudicator

### **Robert S. Stanton**

#### **Assistant Professor**

- B.M., Berklee College of Music
- Performances with James Taylor, Charlie Daniels, Bo Diddley, Noel Redding, and others
- Recordings for radio and television



**Livingston Taylor****Associate Professor\***

- Composer and performer of top-40 hit "I Will Be in Love with You"
- Recordings include *Livingston Taylor, Liv, Over the Rainbow, and Life Is Good*; also *City Lights*, with James Taylor
- Composer of network television themes and nationally broadcast commercials

**Edward Tomassi****Associate Professor\***

- Diploma, Berklee College of Music
- Performances with the Temptations, Gloria Loring, Vic Damone, and Rhode Island Philharmonic Orchestra
- Performer and leader with various popular and jazz groups

**Lawrence Watson****Associate Professor\***

- B.A., SUNY-Oswego
- M.P.S., Cornell University
- Owner/operator of Watson and Associates, consultant to universities, colleges, corporations, and civic organizations
- Vocalist in numerous nightclub, cabaret, and special events performances
- Lead vocalist at 1993 Playboy Jazz Festival with Bill Cosby and Dorothy Donegan

**Kenneth Zambello****Assistant Professor**

- B.M., Berklee College of Music
- Active performer as vocalist and on tuba and bass
- Composer and arranger in pop, rock, Broadway, and jazz idioms
- Composer of and producer for various radio and television jingles and station identifications

**Piano****Paul Schmeling  
Chair**

- B.M., Boston Conservatory of Music
- Performances at numerous festivals, on radio and television, and with Art Farmer, Clark Terry, Slide Hampton, and others
- Recordings with Dick Johnson, Phil Wilson, Herb Pomeroy, and Rebecca Parris

**Stephany Tiernan****Assistant Chair**

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Accompanist for numerous instrumental, dance, and vocal performances
- Composer and performer of twentieth century piano music

**John Arcaro****Assistant Professor**

- B.M., Berklee College of Music
- Performances with Paquito D'Rivera, Ed Thigpen, Nick Brignola, Bob Moses, Jimmy Mosher, Alan Dawson, Carol Sloan, Phil Wilson, Larry Monroe, and Greg Hopkins
- Appearances with Vic Damone, Diahann Carroll, Fred Travalena, the Drifters, the Four Aces, and Pat Cooper

**Edward Bedner  
Professor**

- B.M., M.M., Boston University
- Extensive solo recital experience, including television appearances and performances

**Joanne Brackeen****Associate Professor\***

- 17 albums as a leader, which include 78 original compositions
- Extensive worldwide performances with artists including Art Blakey, Stan Getz, Joe Henderson, Dexter Gordon, and others
- Solo performing artist and leader of own trio and quartet
- Numerous commissions for compositions
- Member of the Advisory Board for *Keyboard* magazine

**Robert Christopherson  
Instructor\***

- B.M., Berklee College of Music
- Private studies with Charlie Banacos and Dr. Eddie Watson
- Studio production experience as a performer, producer, and arranger
- Private teacher of classical and jazz piano

**Jeff Covell****Assistant Professor\***

- B.M., Berklee College of Music
- Performing artist and leader of own trio
- Recordings include *Dear Chan* and *No Hands*; and *Solos and Duets*, with Jerry Bergonzi
- Author of *Modern Music for Piano* series and *Modern Method for Piano* series

**William Davies****Associate Professor**

- B.S., Temple University
- A.M., Harvard University
- Extensive recording and television appearances
- Pianist with Herb Pomeroy Orchestra
- Appearances with Bob Crosby, Al Cohn, Nick Brignola, Sal Nistico, Ella Fitzgerald, Dick Johnson, and others

**Suzanne Davis**

**Assistant Professor**

- B.A., Wellesley College
- Jazz pianist, vocalist, composer, and educator

**Dean Earl**

**Professor Emeritus\***

- Alumnus, Berklee College of Music
- Performances with Sonny Stitt, Charlie Parker, Ben Webster, and Bobby Hackett
- Leader of the Dean Earl Orchestra
- Jazz clinician and featured performer at numerous music festivals

**Alex Elin**

**Assistant Professor**

- B.M., Berklee College of Music
- Performances with a variety of groups, including Woody Herman and Gladys Knight and the Pips

**David Frank**

**Assistant Professor\***

- Alumnus, Berklee College of Music, State University of New York
- Performances with Larry Coryell, Wayne Marsh, Ira Sullivan, Major Holley, and others
- Extensive club and concert appearances

**Laszlo Gardony**

**Assistant Professor\***

- B.M., Bela Bartok Conservatory
- Diploma, Berklee College of Music
- M.Sc., Science University
- Performances with Michael Brecker, Mike Stern, John Abercrombie, Dave Liebman, Larry Coryell, John Scofield, Miroslav Vitous, Bob Moses, and his own trio
- Recordings include *The Secret*, *The Legend of Tsumi*, *Changing Standards*, and eight albums for European labels
- Arranger, composer, and performer with Danish Radio Concert Orchestra

**Kenneth Greenhouse  
Professor**

- B.M.Ed., M.M., Indiana University
- Experienced vocal coach and conductor
- Accompanist and arranger for U.S.O. tours
- Winner of Second Composers' Competition for Vocal Jazz

**Russell Hoffmann**

**Assistant Professor\***

- B.M., University of Texas
- M.Ed., Cambridge College
- Performing artist with numerous groups
- Extensive experience in jazz and commercial music

**Steven Hunt**

**Instructor\***

- Alumnus, Berklee College of Music
- Recordings and performances with Allan Holdsworth, Stanley Clarke, Randy Roos, Tiger Okoshi, Bruce Bartlett, and others
- Experienced keyboardist, composer, arranger, and producer

**David Limina**

**Instructor\***

- Alumnus, Berklee College of Music
- Private piano instructor
- Performer and/or studio work with B.B. King, Chuck Berry, Jerry Lee Lewis, Carl Perkins, Martha Reeves, and others
- Experienced recording artist and composer

**Michael Marra**

**Assistant Professor\***

- B.M., Berklee College of Music
- Extensive performances with Bobby Hackett, Jimmy Mosher, and others
- Experienced private instructor in jazz and classical piano

**R. Neil Olmstead**

**Associate Professor**

- Diploma, Ecole d'Art Americaines
- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Performances with Jimmy Giuffre Quartet
- Founder and leader of Symbiosis Jazz Trio
- Radio and television appearances

**Jacques Paoli**

**Assistant Professor**

- B.A., Sorbonne University
- Performer with numerous groups in jazz and commercial idioms

**Tim Ray**

**Assistant Professor\***

- B.M., Arizona State University
- M.M., New England Conservatory of Music
- International performer
- Recordings with Lyle Lovett, Anita O'Day, Gunther Schuller, Mick Goodrick, Orange Then Blue, Mili Bermejo-Greenspan, and Gary Chaffee
- Recipient of National Endowment for the Arts performance grant

**Josh Rosen****Instructor**

- M.M., B.M., New England Conservatory of Music
- Composer of scores for television and film

**Marc W. Rossi****Assistant Professor**

- B.M., M.M., New England Conservatory of Music
- Performances with Bo Diddley, George Russell's Living Time Orchestra, and others
- Music performed and recorded by Robert Moore Quintet, Stan Strickland Group, Michael Taylor, SinfoNova, and New England String Quartet

**Ray Santisi****Professor**

- Alumnus, Berklee College of Music, Boston Conservatory of Music
- Performances with Stan Getz, Joe Williams, Milt Jackson, Zoot Sims, Al Cohn, Clark Terry, Bobby Brookmeyer, Mel Torme, Andy McGhee, and others
- Recordings for Capitol, Prestige, Sonnet, Roulette, and United Artists
- Author of *Jazz Originals for Piano*
- Recipient of National Endowment for the Arts grants and awards

**Bruce Thomas****Assistant Professor**

- B.M.Ed., University of North Carolina
- Performances with Stevie Wonder, Jerry Butler, and Gladys Knight and the Pips
- Composer, arranger, and pianist for Chet Baker, Ornette Coleman, and New York Studios
- Compositions for Eastman Jazz Ensemble, Art Garfunkel, and Major Records
- Composer of production music and video scores for American Express

**Bob Winter****Professor**

- B.M., Boston University
- Extensive experience in clubs, television, radio, and theaters, including performances with Henry Mancini, Teddy Wilson, Buddy DeFranco, Mel Torme, Luciano Pavarotti, Eddie Daniels, and Stan Getz
- Pianist for Boston Pops Esplanade Orchestra under John Williams
- Recordings with Boston Pops Orchestra and in solo, duo, and quartet settings

**Emanuel Zambelli****Professor Emeritus\***

- Diploma, Boston University
- Solo concert appearances with Arthur Fiedler
- Author of *Scale Patterns for Keyboard*
- Recipient of Koussevitsky Memorial Fund Scholarship in chamber music
- Former instructor in piano at Boston University

**String****Matthew Glaser****Chair**

- M.M., Tufts University
- Performances at Carnegie Hall with Stephane Grappelli and YoYo Ma, and at *Boston Globe* Jazz Festival with Gunther Schuller
- Featured on Grammy Award-winning soundtrack for *The Civil War* and soundtrack for *King of the Gypsies*
- Performances with New York All-Stars, Lee Konitz, David Grisman, and International String Quartet Congress
- Author of *Jazz Violin* and *Jazz Chord Studies for Violin*

**Melissa Howe****Associate Professor\***

- B.A., Oberlin College
- Ph.D., Boston University
- Active performer in solo, chamber, and orchestral fields
- Member of Boston Pops Orchestra
- Former faculty member at Massachusetts Institute of Technology

**Sandra Kott****Assistant Professor\***

- M.M., New England Conservatory of Music
- Performances with Boston Pops Esplanade Orchestra, Boston Ballet Company, Handel and Haydn Society, Harvard Chamber Orchestra, Boston Lyric Orchestra, and Cantata Singers
- Former concert master for Portland Symphony Orchestra

**Leslie Svilkos****Assistant Professor\***

- B.M., New England Conservatory of Music
- M.M., Rice University
- Former member of Houston Symphony and Houston Ballet orchestras
- Member of Emmanuel Music, Boston Ballet, Handel and Haydn Society Orchestra, and other chamber groups

**Voice****Jan Shapiro****Acting Chair**

- B.M., Howard University
- M.Ed., Cambridge College
- Vocalist with extensive performance experience in many styles
- Featured vocalist, *Boston Globe* Jazz Festival
- Recipient of National Endowment for the Arts grant

**Luz Bermejo-Doron**

**Instructor\***

- B.A., Boston Conservatory of Music
- Appearances with Boston Lyric Opera, Opera New England, Boston Musica Viva, and Longwood Opera
- Guest soloist with Mexico City Philharmonic Orchestra
- Affiliated with Handel and Haydn Society Educational Quartets

**Mili Bermejo-Greenspan**

**Associate Professor**

- Diploma, Berklee College of Music, National University of Mexico
- Jazz and Latin vocalist and recording artist
- Performances with Mick Goodrick, Jimmy Mosher, Alan Dawson, Gary Chaffee, and others
- International concert tours

**Sharon Brown**

**Assistant Professor\***

- B.S., Salem State College
- B.M., M.M., Boston Conservatory of Music
- Performances with Boston Lyric Opera, Longwood Opera, Associate Artists, and Boston Academy of Music
- Music director for Fisk Methodist Church in Natick, Massachusetts

**Anastasia Dolan**

**Assistant Professor\***

- Alumna, University of Massachusetts
- Extensive composing, performing, theater, and recording experience
- Specialist in vocal production and performance in contemporary music

**Arthur LaPierre**

**Assistant Professor**

- A.A., Fullerton College
- B.M., M.A., University of California
- Featured performances at the Playboy and Montreux jazz festivals and IAJE conventions
- Recipient of *Down Beat* magazine award for Most Outstanding CD

**Joyce Lucia**

**Assistant Professor\***

- B.M., University of Lowell
- M.M., New England Conservatory of Music
- Performances with Boston Symphony and Boston Pops orchestras
- Gospel, jazz, classical, and pop performing experience

**Anne Peckham**

**Associate Professor**

- B.M., Butler University
- M.M., University of Tennessee
- Performer, vocal instructor, clinician, choral director and specialist in musical theater
- Lead roles in productions of *Sweeney Todd*, *Jaques Brel Is Alive and Well . . .*, and *Into the Woods*

**Dale Pfeiffer**

**Assistant Professor\***

- B.M., Boston Conservatory of Music
- Performances and recordings of popular, classical, and folk music
- Experience in backup vocals, radio, and private recitals

**Vivian Reed**

**Associate Professor**

- Singer, actress, and dancer
- Appearances on television and films
- Extensive theater experience including Tony Award-winning Broadway play *Bubbling Brown Sugar*

**Maggi Scott**

**Associate Professor\***

- Alumna, Juilliard School of Music
- Jazz pianist, vocalist, and recording artist
- Performances for television and radio and in major Boston hotels

**Charles J. Sorrento**

**Associate Professor**

- B.M., Berklee College of Music
- M.M., Cambridge College
- Vocalist and pianist in popular music
- Consultant in recording studios throughout the Boston area
- Coauthor of *The Bea Dobelle Mechanics of Singing for Broadway and Pop*

**Bob Stoloff**

**Associate Professor**

- B.M., Berklee College of Music
- Appearances with Bobby McFerrin, Urszula Dudziak, and Jay Clayton
- Recordings with the Jazz Harp Trio and the Ritz
- Jazz vocalist and instrumentalist with international festival performances
- Author of *Vocal Improvisation in the Bebop Idiom* and *Vocal Drum Grooves*

**Joanne Whitaker**

**Assistant Professor\***

- B.M., University of Hawaii
- M.M., New England Conservatory of Music
- Performances include many solo concert appearances
- Affiliated with the National Association of Teachers of Singing
- Extensive coaching, accompaniment, musical theater, and opera workshop experience

## Woodwind

### Matthew Marvuglio

#### Chair

- B.M., Berklee College of Music
- M.A., University of Massachusetts
- Composer, recitalist, and performer with various theater orchestras
- Jazz clinician and performer for National Flute Association, International Association of Jazz Educators, and the Acoustic Society of America
- Author of *Chorus and Modal Etudes for Woodwinds* and numerous articles on MIDI wind controllers

### Joseph Viola

#### Chair Emeritus\*

- Solo instrumentalist on clarinet, saxophone, oboe, and English horn
- Extensive performances in radio, television, and musical theater orchestras
- Performances with Ray Block, Mark Warrow, and Richard Himber
- Author of the *Technique of the Saxophone* series
- Director of Berklee Saxophone Quartet

### Peter L. Cokkinias

#### Associate Professor\*

- B.M., B.M.Ed., Hartt School of Music, University of Hartford
- M.M., Manhattan School of Music
- D.M.A., University of Cincinnati
- Performances and recordings with Boston Symphony Orchestra
- Performances with Boston Ballet and Boston Lyric Opera
- Former conductor for Springfield Symphony, Beaumont Symphony Orchestra, Wellesley Symphony, and Greater Marlboro Symphony and guest conductor for Boston Pops Orchestra

### George Garzone

#### Associate Professor\*

- B.M., Berklee College of Music
- Performances with the Fringe, Kenny Barron, Harvie Swartz, Dan Gottlieb, John Pattitucci, Bill Stewart, Jamaaladeen Tacuma, Tom Harrell, Don Alias, Danilo Perez, Lenny White, Joe Lovano, Marvin "Smitty" Smith, Gary Peacock, Dennis Chambers, Anton Fig, Cecil McBee, Dave Holland, Stanley Cowell, Bob Moses, and Dave Liebman

### Jeff Harrington

#### Assistant Professor\*

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Tenor saxophonist and recording artist
- Leader of Jeff Harrington Quartet, Trio, and Duo; and South Shore Conservatory Faculty Jazz Septet
- Performances with Ricky Ford, Milt Hinton, Toots Thielemans, Makoto Ozone, and others

### Barbara LaFitte

#### Associate Professor\*

- B.M., Arizona State University
- M.M., Temple University
- Principal oboe of Rhode Island Philharmonic
- English horn player in Boston Pops Esplanade Orchestra
- Numerous solo performances

### Andy McGhee

#### Professor

- Diploma, New England Conservatory of Music
- Saxophonist and arranger with Lionel Hampton and Woody Herman
- Featured soloist on the albums *The Best of Hamp*, *Woody Herman: My Kind of Broadway*, *Woody Goody*, and *Golden Men of Jazz*
- Author of *Improvisation for Saxophone and Flute: The Scale/Mode Approach* and *Modal Strategies for Saxophone*

### James Odgren

#### Assistant Professor

- Alumnus, Berklee College of Music
- Saxophonist, composer, and arranger with a variety of bands, orchestras, and small jazz groups
- International tours with Gary Burton Quartet, Wayne Cochran and the C.C. Riders, Mike Gibbs Band, George Russell Orchestra, and Selmer Saxophone Quartet
- Extensive television, radio, film, and CD recording experience

### Bill Pierce

#### Associate Professor

- B.M., Berklee College of Music
- Performances and recordings with Freddie Hubbard, Tony Williams, Art Farmer, James Williams, Hank Jones, Art Blakey, Branford Marsalis, and Wynton Marsalis
- Featured saxophonist at major international jazz festivals

### Wendy Rolfe

#### Associate Professor\*

- B.M., Oberlin Conservatory of Music
- D.M.A., Manhattan School of Music
- Performances with Handel and Haydn Society and Boston Baroque orchestras
- Director of Odyssey Chamber Players
- Recordings for CRI and Newport Classic

### Frank Tiberi

#### Associate Professor\*

- Tenor saxophonist
- Performance tours with Bob Chester, Benny Goodman, Urbie Green, Dizzy Gillespie, and others
- Extensive recording credits with Woody Herman, Frank Sinatra, Rosemary Clooney, and others
- Leader of the Woody Herman Band

**Paul Wagner**

**Associate Professor**

- B.S., University of Bridgeport
- Composer and producer of radio commercials
- Writer and reviewer for the *Saxophone Journal*
- Composer of "Bassoon Concerto," "Sonata for Soprano Saxophone," and "Piece for Solo Flute and Woodwind Trio"

**Professional Writing Division**

**Joseph Smith**

**Dean of Professional Writing Division**

- B.M.Ed., West Virginia University
- M.M., University of Miami
- Performances, compositions, and arrangements for numerous television productions, including "Star Trek: The Next Generation," "Cousteau Society" episodes, "National Geographic" episodes, and "ABC Kane"
- Composed portions of *Bull Durham* and *Missing in Action III*
- Former faculty member at University of Miami and Miami Dade Community College
- Former contractor for Michaels, Rubin, and Associates

**Composition**

**Jack M. Jarrett**

**Chair**

- B.A., University of Florida
- M.A., Eastman School of Music
- Ph.D., Indiana University
- Author of software packages, including MusicPrinter Plus for IBM PC, MusicPrinter and Music Symbols for the Apple IIe
- Numerous recordings, compositions, and publications
- Former head of graduate studies in composition/conducting and conductor of the University Orchestra at Virginia Commonwealth University

**Gregory Fritze**

**Assistant Chair**

- B.M., Boston Conservatory of Music
- M.M., Indiana University
- Performer with the Boston Ballet, Robert Brink, and other orchestras
- Compositions published by Seesaw Music and Musica Nova
- Recipient of a Walt Disney fellowship and a Meet the Composer grant

**Richard Applin**

**Associate Professor**

- B.M., Berklee College of Music
- M.M., Boston University
- Compositions performed by national and regional ensembles
- Teaching experience in theory and composition
- Member of Underground Composers

**John Bavicchi**

**Professor Emeritus\***

- B.M., New England Conservatory of Music
- Compositions published by Oxford University Press, Renfrew Press, BJK Publications, Neil Kjos, and Ensemble Publications
- Compositions recorded by CRI, Coronet, A.S.O.L., M.I.T., and Media Records
- Recipient of numerous ASCAP awards for composition
- Recipient of National Institute of Arts and Letters award in recognition of creative work in music

**David Callahan**

**Associate Professor**

- B.M., Boston Conservatory of Music
- M.M., University of Massachusetts
- Conducting studies with Leonard Bernstein and Sir Colin Davis at Tanglewood seminars and with Attilio Poto in Boston
- Music director, Brookline Symphony Orchestra

**Marti Epstein**

**Assistant Professor\***

- B.M., University of Colorado
- M.M., D.M.A., Boston University
- Composer with numerous international commissions
- Recordings include *Waterbowl*, performed by Kathy Suporé, and *Albion Moonlight*, performed by Atlantic Brass

**Scott Fessler**

**Assistant Professor**

- B.F.A., California Institute of the Arts
- M.M., New England Conservatory of Music
- Compositions in acoustic and electric media
- Compositions published by E.C. Schirmer
- Recipient of BMI Composition Award

**David Fuentes**

**Associate Professor**

- B.M., Roosevelt University
- M.M., University of Iowa
- Ph.D., Brandeis University
- Active composer with many performance credits
- Former faculty member at Brandeis University

**Dennis Leclaire**

**Associate Professor**

- B.M., Boston University
- M.A., New York University
- Performances at Carnegie Recital Hall
- Recordings include *Episode for Clarinet and Piano and Horn Quartet*
- Compositions published by BJK Publications
- Musicological advisor to Boston Opera Company

**T. Allen LeVines**

**Assistant Professor\***

- B.M., Stetson University
- M.A., University of Pennsylvania
- Compositions performed by numerous ensembles including ALEA III, St. Louis Symphony Orchestra, and Portland, Maine, String Quartet
- Recordings on Arabesque Records
- Recipient of numerous awards, including Charles Ives Scholarship, American Academy and Institute of Arts and Letters award, and Leonard Bernstein Fellowship

**Donald McDonnell**

**Associate Professor**

- B.M., Berklee College of Music
- M.M., Boston University
- Jazz performer, arranger, and composer
- Winner of National Composers Competition
- Former composer-in-residence at Contemporary Music Festival in Switzerland and former chair of League-ISCM

**Thomas J. McGah**

**Associate Professor**

- B.S., University of Lowell
- M.M., Boston University
- Performances with Pro Arte Chamber Orchestra of Boston, Chamber Ensemble of Rhodes (Greece), Boylston Trio, Boston Saxophone Quartet, and Lyricum Woodwind Quintet
- Recordings for Concordia Records
- Commissions from Harvard Musical Association, M.I.T. Concert Band, Chamber Ensemble of Rhodes, and various solo artists

**George Monseur**

**Professor**

- B.M., Arizona State University
- M.M., New England Conservatory of Music
- Conducting studies with Leopold Stokowsky, Leonard Bernstein, Leon Barzin, and Attilio Poto
- Appearances with Tanglewood Festival Orchestra, National Radio/Television Orchestra of Athens, National Symphony of Costa Rica, and International Music Festival of Caracas

**James E. Reyes**

**Assistant Professor\***

- B.M., Syracuse University
- M.M., Yale University
- Experienced choral conductor, organ recitalist, composer, and instructor
- Author of *In Touch with Music*

**James Russell Smith**

**Associate Professor**

- B.M., Memphis State University
- M.M., Catholic University of America
- D.M.A., Boston University
- Composer of various chamber, orchestral, and commercial works
- Assistant conductor of Arlington Philharmonic
- Active freelance percussionist with Boston Ballet, Harvard Chamber Orchestra, Pro Arte Chamber Orchestra, and others

**Leroy Southers**

**Associate Professor\***

- B.M., M.M., D.M.A., University of Southern California
- Active composer
- First oboe, Beverly Hills Symphony Orchestra and Eastern Sierra Music Festivals
- Former chair of Department of Music at Loyola Marymount University

**Louis Stewart**

**Assistant Professor\***

- B.A., Whitman College
- M.M., New England Conservatory of Music
- Former pianist for Maryland Symphony Orchestra
- Recipient of Meet the Composer grant for Naked Feet Dance Company and Baltimore Improvisation Ensemble

**Michael Weinstein**

**Assistant Professor\***

- B.F.A., SUNY-Purchase
- M.M., New England Conservatory of Music
- Ph.D., Brandeis University
- Composer of various chamber and orchestral works
- Cofounder, hornist, and artistic director of Capital Brass Quintet
- Recipient of 1994 U.S. Air Force Arnold D. Gabriel Award

**Arthur Welwood**  
**Associate Professor\***

- B.M., Boston University School of Fine Arts
- M.M., Yale University School of Music
- Numerous compositions for Hartford Ballet and numerous orchestras throughout Connecticut
- Extensive teaching and performance experience on piano, clarinet, and electronic instruments

**Julius Williams**  
**Associate Professor**

- B.S., Herbert H. Lehman College
- M.M.E., Hartt School of Music
- Extensive conducting, composing, and teaching experience

**Clyde H. Witmyer**  
**Assistant Professor**

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Private studies with Arthur Berger, John Bavicchi, Jeronimas Kacinskas, and Neil Anderson
- Master classes with David Tannenbaum, Manuel Barrueco, Robert Guthrie, and Manuel Lopez Ramos

**Contemporary Writing and Production**

**Jay Kennedy**  
**Chair**

- B.M., M.M., Northwestern University
- Extensive composition, arranging and production experience
- Co-owner and president, LA/NY Music

**George Hargan**  
**Assistant Chair**

- B.M., Berklee College of Music
- Ed.M., Harvard University
- Leader of big band Technical Knock Out
- Active bass player and arranger

**Carlos Campos**  
**Instructor**

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Commercial arranger in the Hispanic and mainstream popular music fields
- Active composer, arranger, and record producer

**Robert Doezema**  
**Associate Professor**

- B.M., Berklee College of Music
- Private studies with Pat Metheny, Mike Gibbs, Herb Pomeroy, John Bavicchi, and Jeronimas Kacinskas
- Performances with Noel Redding, Greg Bissonette, William Kennedy, and Toy Caldwell
- Composer and arranger of nationally televised theme music

**Ben F. Elkins**  
**Professor**

- B.M., Berklee College of Music
- Performances with Shubert Theater Orchestra productions of *Dream Girls*, *Annie*, *Dancin'*, *A Chorus Line*, and *Evita*
- Appearances with Stan Kenton, Urbie Green, Sammy Davis, Jr., and Joe Williams

**Jerry Gates**  
**Assistant Professor\***

- Alumnus, Berklee College of Music
- Former teacher at Yamaha Rock School
- Bass guitarist
- Private instructor
- Composer and arranger of television and radio jingles

**Dennis Grillo**  
**Associate Professor**

- B.M., Juilliard School of Music
- M.M., New York University
- Performer, arranger, studio musician, and/or conductor for Stan Kenton, Charlie Barnet, Buddy Rich, Freddy Martin, Judy Garland, Carol Burnett, Anne Marie Moss, Barbara McNair, the Four Freshmen, and Connie Stevens
- Extensive composing and arranging for symphony and pops orchestras
- Experienced jingle writer

**Richard Grudzinski**  
**Associate Professor**

- Alumnus, Berklee College of Music, Brooklyn College, Antioch University
- Active pianist, arranger, and conductor
- Performances with Glen Yarborough and Karen Ackers
- Copyist for Billy Beyers, George Russell, Bob Freedman, and others



**David R. Howard**

**Instructor\***

- B.M., University of Bridgeport
- M.M., New England Conservatory of Music
- Recordings include *Clouds* with Joe Parillo Ensemble and *Autumn Leaves* with Dave Rasmussen Jazz Orchestra
- Composer of and performer on various jingles

**Tommy Kamp**

**Assistant Professor\***

- B.A., Northwestern University
- B.M., Berklee College of Music
- Performances with Maureen McGovern, Bill Conti, Rosemary Clooney, Bob Mintzer, and New American Orchestra of Chicago
- Compositions and arrangements recorded by Gary Burton, John Scofield, Jim Hall, Eddie Daniels, Bob James, Peter Erskine, and others
- Transcriber and editor of the *Pat Metheny Songbook*

**Jaromir M. Kocandrlle**

**Associate Professor**

- B.M., Berklee College of Music
- Performances with the Drifters, the Platters, the Coasters, the Bee Gees, Roy Orbison, Mary Wells, the Marvelettes, the Seekers, and Canberra Symphony Orchestra
- Appearances on radio and television
- Author of *History of Rock and Roll: A Selective Discography*

**Donny Nolan**

**Associate Professor**

- B.M., M.M., University of Miami
- Composer and arranger for Barry Ashton Productions, Stubbie Kaye, Dick Shaw, and Walt Disney Productions

**Tom Stein**

**Assistant Professor\***

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Performances with the Stanley Bullock Band, the Bill Moore Band, and Blues After Dark, and at the Marlboro Country Music Festival
- Freelance bassist, guitarist, vocalist, and arranger

**Kim Douglas Steiner**

**Assistant Professor\***

- B.M., Berklee College of Music
- B.S., Indiana University of Pennsylvania
- Private studies with Jerry Bergonzi, Hal Crook, Tom Coster, Ray Santisi, Dennis Thurmond, and Bob Winter
- Staff technological writer at *The Rudimental Percussionist*, I.A.R.P.
- Private teacher of classical and jazz piano/synthesis

**Jim Stinnett**

**Assistant Professor**

- B.M., New England Conservatory of Music
- Performances with Kai Winding, Buddy DeFranco, Anita O'Day, Red Garland, Phineas Newborn, Tal Farlow, Mel Tormé, and Roy Haynes
- Author of *The Music of Paul Chambers*

*Film Scoring*

**Donald Wilkins**

**Chair**

- B.M., Berklee College of Music
- Composer for feature films *Crow on a June Bug*, *Mission Hill*, *The First Killing Frost*, and Academy Award nominee *Urge to Build*
- Composer for television series "Hometown" and cocreator for "America by Design"
- Music supervisor on over 200 short subjects, including Academy Award winner *Karl Hess: Toward Liberty* and nominee *Kudzu*
- Film music editor for network television specials and contributing arranger for network television movies *River of Gold* and *Maybe I'll Come Home in the Spring*

**Michael Rendish**

**Assistant Chair**

- B.M., Berklee College of Music
- Composer for numerous award-winning films for television, including *Faces of Freedom*, *A Place of Dreams*, and *Yorktown*
- Composer for Academy Award nominee *The Klan: A Legacy of Hate*
- Recipient of *Down Beat* Hall of Fame Scholarship award
- MENC and NASM clinician in electronic music and jazz improvisation

**Richard Davis**

**Assistant Professor**

- B.M., California State University at Northridge
- Performer and composer in classical, jazz, popular, country, and East Indian music
- Film/television credits include *Robin Hood: Prince of Thieves*, *The Last Boy Scout*, "The Fall Guy," and others

**Jonathan Klein****Assistant Professor**

- B.A., Brown University
- Composer and arranger credits for television, commercials, film scores, jingles, corporate films, and videotapes
- Extensive studio experience

**Eric Reasoner****Visiting Professor**

- B.M., Berklee College of Music
- Former supervising music editor at Segue Music, Inc.
- Numerous major motion picture screen credits include *Robin Hood: Prince of Thieves*, *Lethal Weapon 3*, *Curly Sue*, and *Last Action Hero*

**David Spear****Associate Professor**

- B.A., University of California at Los Angeles
- Composer for Academy Award-nominated films *Ballet Robotique*, *The Courage to Care*, and *Rainbow War*
- Orchestrator of film scores for *Animal House*, *Airplane*, *Ghostbusters*, *The Great Santini*, and *An Officer and a Gentleman*
- Composer of film scores for NASA on permanent exhibit at Space Center, Houston, Texas

**Harmony****Barbara M. London  
Chair**

- B.A., University of New Hampshire
- Performances with Marian McPartland, Jane Ira Bloom, Richard Davis, and Joe Newman
- Appearances with Aerial at Newport Jazz Festival and Kansas City Women's Jazz Festival
- Recipient of three National Endowment for the Arts jazz performance grants

**Kristine Adams****Assistant Professor\***

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Active vocalist and piano performer
- Private instructor

**Charles Cassara****Associate Professor**

- B.M., Berklee College of Music
- M.A.T., Connecticut College
- Performances on radio and television and live with Herb Pomeroy and Charlie Mariano
- Arranger and director of musicals for Eugene O'Neill Theater
- Author of *Teaching Guide for General Music: Grades 7-12* and articles in music education publications

**Stephen Dale****Assistant Professor\***

- B.M., Berklee College of Music
- M.B.A., Babson College
- Active performer, composer, and arranger
- Former vice president, Bank of New England

**Randolph C. Felts****Assistant Professor**

- B.A., University of Richmond
- Diploma, Berklee College of Music
- Music director and soloist for "Royalty of Doo Wop" concert series, featuring Little Anthony, the Drifters, the Platters, and others
- Clinician for Softwind Instruments
- Former instructor of clarinet, flute, and saxophone in public schools

**Danny Harrington****Associate Professor**

- B.M., Berklee College of Music
- B.S., Bryant College
- M.M., University of Rhode Island
- Performances with Nick Brignola, Bob Brookmeyer, the Temptations, Ben Vereen, Diana Ross, Gladys Knight, and the Four Tops
- Tours with the Tommy Dorsey Orchestra

**David Johnson****Associate Professor**

- B.M.Ed., Hartt School of Music
- Performances with Stevie Wonder, Bob Hope, Jerry Lewis, Joan Rivers, Pepper Adams, and others
- Clinics and performances in Japan and Europe

**Darrell Katz****Instructor\***

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Cofounder and president of the Jazz Composers Alliance
- Recipient of Massachusetts Artist fellowship

**Richard Kress****Instructor\***

- B.M., DePauw University
- Jazz drummer and composer

**Joseph Mulholland****Assistant Professor\***

- B.A., Williams College
- M.M., New England Conservatory of Music
- Jazz piano performer
- Composer and arranger

**Wayne Naus****Assistant Professor**

- B.M., Berklee College of Music
- Appearances with Lionel Hampton, Buddy Rich, Maynard Ferguson, Ella Fitzgerald, Gil Evans, Mel Tormé, and Louis Bellson
- RCA recording artist
- Numerous international television and concert performances

**Barrie Nettles****Professor**

- Alumnus, Berklee College of Music
- Staff arranger, U.S. Army Band of the Pacific
- Extensive performance and recording experience

**Margie Pos****Assistant Professor**

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Performer, bassist, and composer
- Performances with Bob Moses, George Garzone, and Alan Dawson and at national and international festivals

**Stephen Rochinski****Associate Professor**

- Diploma, Berklee College of Music
- Guitarist, arranger, and music director for "The Anthony Tillman Show"
- Guitarist with Pete and Conte Candoli, Tim Hagans, Bob Dogan, and Pat Harbison
- Concert and clinic appearances with Tal Farlow and Jimmy Raney

**Michael Scott****Associate Professor**

- B.M., Berklee College of Music
- Performances with Les Elgart, the Four Freshmen, and own group on radio and television
- Tours with the U.S. Army Band
- Recipient of Midwestern Collegiate Jazz Festival Composer/Arranger award

**Dan Smith****Assistant Professor**

- B.M., Ithaca College
- M.M., New England Conservatory of Music
- Instructor at Boston University and New England Conservatory of Music
- Extensive jazz and classical performing experience

**Stephen Wark****Instructor\***

- B.M., Berklee College of Music
- Experienced private instructor
- Former instructor in Massachusetts public schools

*Jazz Composition***Kenneth Pullig****Chair**

- B.S., University of Connecticut
- B.M., Berklee College of Music
- Founder and leader of and composer and arranger for jazz ensemble Decahedron
- Performances with several groups, including Cambridge Symphonic Brass Ensemble
- Recipient of Massachusetts Council of the Arts fellowship in composition

**C. Scott Free****Associate Professor**

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Recordings for documentary films and commercials
- Compositions and arrangements for audiovisual programs, jazz concerts, and choral groups

**Jeffrey A. Friedman****Associate Professor**

- B.M., Berklee College of Music
- Performances with Steve Weisberg, Steve Swallow, James Williams, Branford Marsalis, Slam Stewart, Reeves Gabrels, Carla Bley, and Karl Berger
- Recordings include *Jazz Orchestra Di Siciliano Plays the Music of Carla Bley* and *The Bentmen: Magic Room*
- Arrangements for Joe Henderson, Jimmy Knepper, and Michael Mantler

**Gregory Hopkins****Associate Professor**

- B.M., Michigan State University
- Performances with Frank Sinatra, Joe Williams, Lena Horne, Dizzy Gillespie, Gladys Knight, and various Motown artists
- Former arranger and jazz trumpeter with Billy Maxted and Buddy Rich orchestras
- Performer and arranger on RCA Records
- Arrangements and compositions published by Kendor and Studio P.R.

**Richard L. Lowell**  
**Associate Professor**

- Diploma, Berklee College of Music
- Performances with Tony Bennett, Sammy Davis, Jr., Dionne Warwick, Lou Rawls, the Pointer Sisters, and others
- Compositions for Buddy Rich, Dave Stall, and others

**Ted Pease**  
**Distinguished Professor**

- B.A., Cornell University
- B.M., Berklee College of Music
- Performances with Herb Pomeroy, Lee Konitz, Charlie Mariano, Toshiko Akiyoshi, Budd Johnson, and John LaPorta
- Arrangements for the Buddy Rich and Dave Stahl orchestras
- Numerous published compositions for high school and college jazz ensembles
- Author of *Chord Scale Voicings for Arranging* and *Big Band Arranging and Score Analysis*

**Robert Pilkington**  
**Assistant Professor**

- B.M., Berklee College of Music
- Performer, composer, and arranger
- Appearances with Dave Holland, Bob Brookmeyer, the Brecker Brothers, Jimmy Guifree, Paul Horn, and others
- Recordings with Julius Hemphill and Sam Rivers

**Jackson Schultz**  
**Associate Professor**

- B.M., Berklee College of Music
- Founder and leader of Cambridgeport Jazz Ensemble
- Film credits include *Desert Maneuvers* and *Dream Film*
- Recipient of Arts and Humanities Grant of the Cambridge Arts Council

**William Scism**  
**Assistant Professor**

- B.M., Berklee College of Music
- Performances with New Jersey State Orchestra and numerous theater orchestras
- Recordings with Swallow and More Orphan Than Not
- Principal arranger for the U.S. Army Band, Fort Monmouth

*Songwriting*

**Jack Perricone**  
**Chair**

- B.M., Hartt School of Music
- M.M., Indiana University
- Numerous recording, producing, and songwriting credits for Janet Lawson, David Geddes, Angela Boffill, Jerry Butler, Michael Jackson, Lou Rawls, and others
- Composer and producer of internationally aired jingles and commercial themes and music for theater and films

**Jon Aldrich**  
**Associate Professor\***

- B.M., Berklee College of Music
- Extensive studio, live, and television performance experience
- Recordings for Capitol and United Artists
- Composer, arranger, and performer of numerous television and radio jingles

**Henry Gaffney**  
**Assistant Professor**

- Experienced songwriter and producer for artists such as Jennifer Warnes, the Pointer Sisters, Roberta Flack, Judy Collins, and others
- Former recording artist/producer

**Barbara Jordan**  
**Assistant Professor\***

- B.A., Clark University
- M.B.A., Graduate School of Management, UCLA
- Numerous songwriting and production credits for film, television, and popular recording artists
- Former manager of music publishing company Heavy Hitters, Inc.

**James A. Kachulis**  
**Assistant Professor**

- B.S., Hunter College
- Arranger and composer or conductor for Eric Gale, Stuff, George Coleman, Jon Hendricks, Frank Foster, Martha Reeves, John Lewis, Empire Brass Quintet, and String Fever
- Guitarist for Eric Gale, Stuff, *A Chorus Line*, and Pe De Boi

**John L. Stevens, Jr.**  
**Assistant Professor**

- B.M., University of Mississippi
- M.M., Florida State University
- Active vocalist, guitarist, and songwriter
- Performance credits in theater
- Former music director, WFSU-FM

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