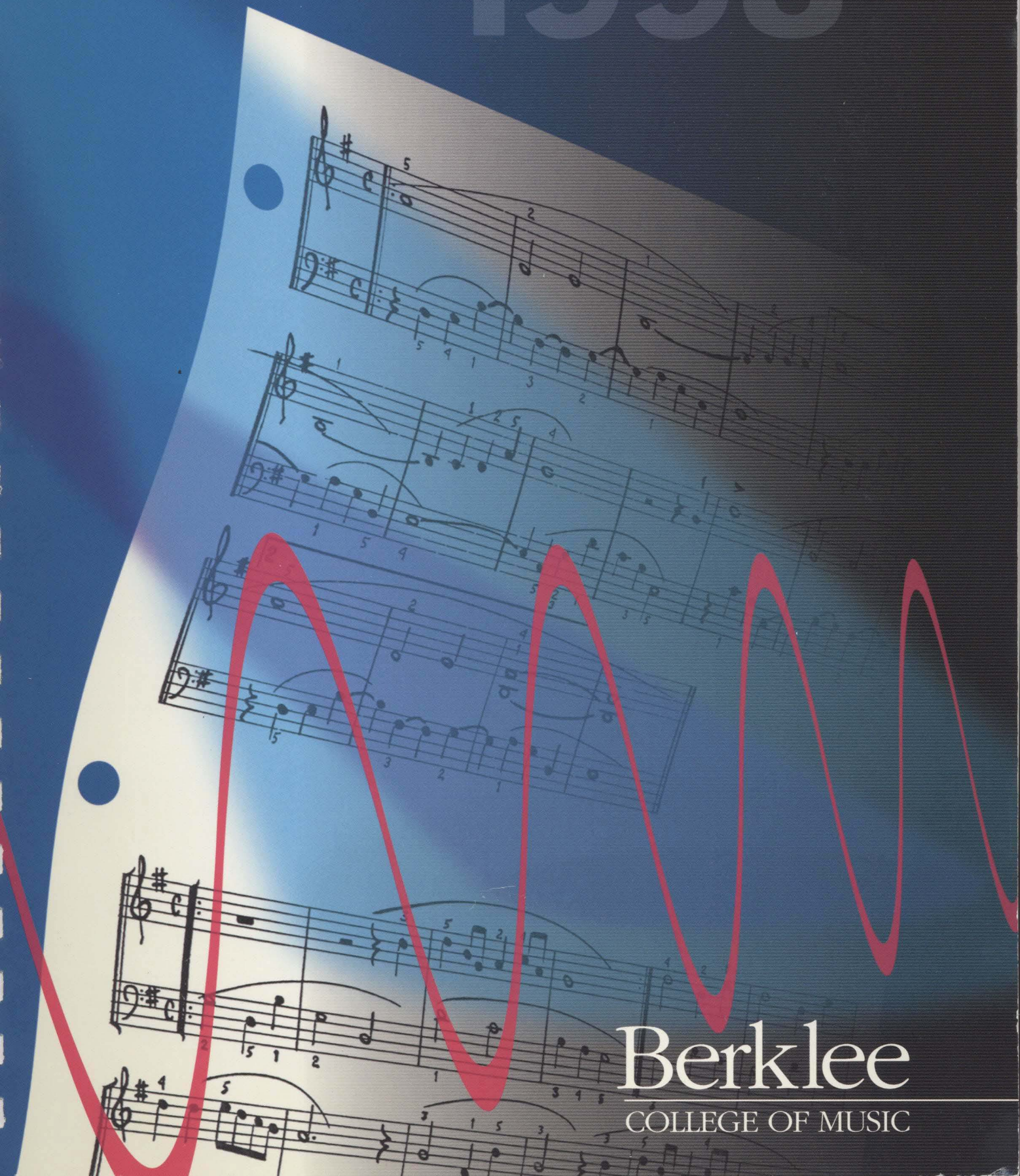


B u l l e t i n

1997
1998



Berklee
COLLEGE OF MUSIC

The Bulletin of

Berklee College of Music

1997-1998

Second Edition

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

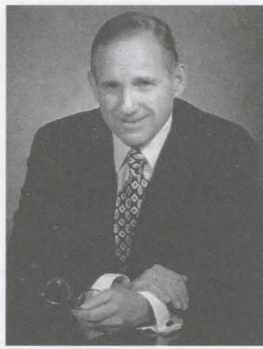
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Berklee College of Music
1140 Boylston Street
Boston, Massachusetts 02215-3693, U.S.A.
(617) 266-1400
(800) 421-0084 (Admissions only)
E-mail: admissions@berklee.edu
WWW site: <http://www.berklee.edu>

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Berklee
COLLEGE OF MUSIC

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



Dear Student Musician,

This is an exciting time to study for a career in contemporary music. Never before has the music industry employed so many professionals in as wide a range of specialties. As it has always done, Berklee changes with the times, and continues to expand its curriculum to address new developments in the dynamic world of music.

To complement majors such as Performance, Composition, Film Scoring, Music Production and Engineering, and Music Business/Management, Berklee, last year, launched its 12th major: Music Therapy. This is an area of contribution to society through music that is receiving increasing attention, and one in which women in particular have established themselves—a trend reflected by the number of women enrolled in the new major. With Berklee's strengths in contemporary music, improvisation, and technology, we look forward to offering one of the nation's most distinctive programs in this important field.

Berklee is also working hard to set the pace in the use of computing and telecommunications in music education. The college's Learning Center is the world's largest networked facility for music education, and soon, Berklee students and alumni will have on-line access to the contents of the college library, including music files, graphics, scores, and video. With each passing semester, new benefits of this "virtual campus" will emerge.

Our physical campus is also growing to meet the needs of our community of musicians. In the fall of 1997, the college will open the new Genko Uchida Building. This 55,000-square-foot addition provides for improved Students Affairs offices, a new multipurpose performance space, and added facilities for the Guitar and Percussion departments, as well as accommodating an expanded and inclusive ensemble workshop program.

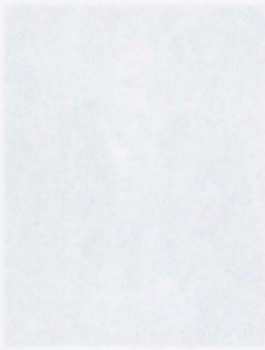
Berklee is now one of the most diverse college populations in the United States. Today at Berklee you are learning alongside and forming relationships for your entire life with fellow student musicians from all over the world; 40 percent of Berklee's nearly 3,000 students—representing 75 countries—hail from outside the United States. Together, our students create a mix of musical styles and cultures unmatched by any other music college.

We were pleased that CNN journalists found Berklee such a truly special college that they produced a half-hour feature on the college, broadcast worldwide several times last fall. My wife Susan and I look forward to meeting you and we hope that Berklee continues to be a special place for you throughout your entire college education here.

Sincerely,

Lee Eliot Berk

Lee Eliot Berk, President
Berklee College of Music



Dear Student/Musician

This is an exciting time to study for a career in contemporary music. Never before has the music industry employed so many professionals in so wide a range of specialties. As it has always done, Berklee changes with the times, and continues to expand its curriculum to address new developments in the dynamic world of music.

To complement majors such as Performance, Composition, Film Scoring, Music Production and Engineering, and Music Business/Management, Berklee has just launched its 15th major, Music Therapy. This is an area of concentration to which through music that is receiving increasing attention and one in which women in particular have established themselves—a trend reflected by the number of women enrolled in the new major. With Berklee's strengths in contemporary music, improvisation, and rhythm, we look forward to offering one of the nation's most distinctive programs in this important field.

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Berklee is now one of the most diverse college populations in the United States. Today at Berklee you are learning alongside and forming relationships for your career life with fellow students musicians from all over the world. 40 percent of Berklee's nearly 1,000 students—representing 75 countries—live on campus. Outside the United States, our students create a mix of musical styles and cultures watched by our entire music college.

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 Vice President for Student Affairs/Dean of Students, Berklee College of Music, 1140 Boylston Street, Boston, Massachusetts 02215-3693, (617) 747-2231, or to the Regional Director, Office of Civil Rights, U.S. Department of Education, Boston, Massachusetts.

Lee Hill, Vice President
Berklee College of Music

Table of Contents

| | |
|--|-----|
| Introduction | 1 |
| Calendar | 4 |
| Campus Map | 5 |
| Admissions Policies and Procedures | 7 |
| Financial Information | 11 |
| Student Life | 17 |
| Administrative and Academic Structure and Governance | 24 |
| Academic Policies | 26 |
| Student Policies | 37 |
| Music and Career Resources | 51 |
| Curriculum | 57 |
| Major Fields of Study | 61 |
| Course Descriptions | 73 |
| Administration and Faculty | 205 |
| Index | 250 |

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 2,800 students and 350 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

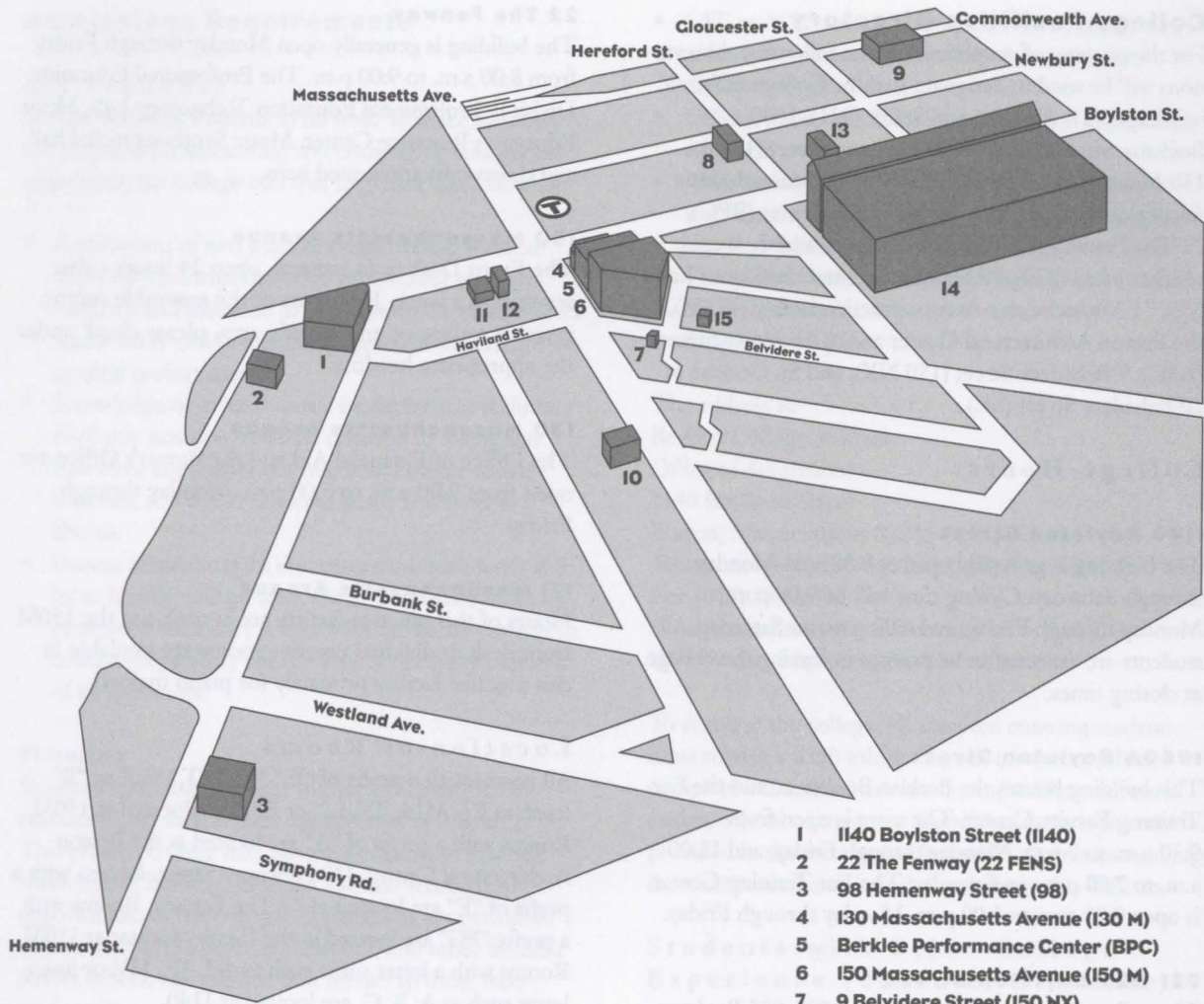
The official colors of Berklee College of Music are red and gray.

Academic Calendar

| Fall Semester | 1997 | 1998 |
|-----------------------------------|------------------------|------------------------|
| New Student Orientation Begins | September 1 | August 31 |
| Registration | September 2-5 | September 1-4 |
| * Labor Day | September 1 | September 7 |
| Instruction Begins | September 8 | September 8 |
| * Columbus Day | October 13 | October 12 |
| * Veterans Day | November 11 | November 11 |
| Preregistration | November 24-December 8 | November 16-25 |
| * Thanksgiving Recess | November 27-30 | November 26-29 |
| Examinations | December 12-18 | December 11-17 |
| * Winter Recess | December 19-January 13 | December 18-January 12 |
| Spring Semester | 1998 | 1999 |
| New Student Orientation Begins | January 13 | January 12 |
| Registration | January 14-16 | January 13-15 |
| * Martin Luther King Day | January 19 | January 18 |
| Instruction Begins | January 20 | January 19 |
| * Presidents' Day | February 16 | February 15 |
| * Spring Recess | March 14-22 | March 13-21 |
| Preregistration | April 6-15 | April 5-14 |
| * Patriots' Day | April 20 | April 19 |
| Examinations | May 4-8 | May 3-7 |
| Graduation | May 3 | May 8 |
| Summer Semester (12 week) | 1998 | 1999 |
| New Student Orientation Begins | May 20 | May 19 |
| Registration | May 21-22 | May 20-21 |
| * Memorial Day | May 25 | May 31 |
| Instruction Begins | May 26 | May 24 |
| * Independence Day Observed | July 3 | July 5 |
| Examinations | August 10-14 | August 9-13 |
| Summer Program (5 week) | 1998 | 1999 |
| Registration | July 5 | July 4 |
| Testing – Placement and Auditions | July 6 | July 5 |
| Instruction Begins | July 7 | July 6 |
| Instruction Ends | August 7 | August 6 |

* College closed

Campus Map



- 1 1140 Boylston Street (1140)
- 2 22 The Fenway (22 FENS)
- 3 98 Hemenway Street (98)
- 4 130 Massachusetts Avenue (130 M)
- 5 Berklee Performance Center (BPC)
- 6 150 Massachusetts Avenue (150 M)
- 7 9 Belvidere Street (150 NX)
- 8 Boston Architectural Center (BAC)
- 9 270 Commonwealth Avenue (270)
- 10 171 Massachusetts Avenue (171 M)
- 11 Berklee Bookstore (1080)
- 12 1080A Boylston Street (1080 A)
- 13 921-925 Boylston Street (921)
- 14 Hynes Convention Center
- 15 20 Belvidere Street Annex (SC)

College Facilities Directory

For the purpose of simplification, the following abbreviations will be used to designate Berklee College of Music buildings: 921-925 Boylston Street (921), 1080 Boylston Street (1080), 1140 Boylston Street (1140), 150 Massachusetts Avenue (150M), 130 Massachusetts Avenue (130M), Berklee Performance Center (BPC), 22 The Fenway (FENS), 270 Commonwealth Avenue residence hall (270), 98 Hemenway Street residence hall (98), 71 Massachusetts Avenue practice facility (171M), the Boston Architectural Center at 320 Newbury Street (BAC), 9 Belvidere Street (150 NX), and St. Cecilia's at 20 Belvidere Street (SC).

College Hours

1140 Boylston Street

The building is generally open at 8:00 a.m. Monday through Saturday. Closing time will be 9:00 p.m. Monday through Friday, and 4:00 p.m. on Saturday. All students are expected to be prompt in leaving the college at closing times.

1080A Boylston Street

This building houses the Berklee Bookstore and the Ear Training Faculty Center. The store is open from 9:30 a.m. to 7 p.m. Monday through Friday, and 11:00 a.m. to 7:00 p.m. on Saturday. The Ear Training Center is open 9:00 a.m. to 5:00 p.m. Monday through Friday.

921-925 Boylston Street

The college has acquired buildings at 921-925 Boylston Street. The space will be used for selected activities in the 1996-97 year. It is anticipated they will be renovated for full use by fall 1997.

22 The Fenway

The building is generally open Monday through Friday from 8:00 a.m. to 9:00 p.m. The Professional Education Division, Professional Education Technology Lab, Music Education Resource Center, Music Synthesis recital hall, and classrooms are located here.

150 Massachusetts Avenue

The Front Desk is, in general, open 24 hours a day, seven days a week. For hours of the ensemble rooms, practice rooms, or any specific area, please check under the appropriate heading.

130 Massachusetts Avenue

The Office of Financial Aid and the Bursar's Office are open from 9:00 a.m. to 5:00 p.m. Monday through Friday.

171 Massachusetts Avenue

Hours of this practice facility are available at the 150M front desk. Individual practice rooms are available in this practice facility primarily for piano majors.

Location of Rooms

All rooms with a prefix of "E," "M," "T," "L," or "B" (such as E3, M16, T5, L2, or B27) are located at 150M. Rooms with a prefix of "A" are located at the Boston Architectural Center, 320 Newbury Street. Rooms with a prefix of "F" are located at 22 The Fenway. Rooms with a prefix "FC" are located in the Faculty Center at 150M. Rooms with a letter suffix such as 4H, 3E, 1W, or just a letter such as A, B, C, are located at 1140.

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 (with a translation of all accompanying documents if originals are not in English)
- Nonrefundable application fee of \$65 (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

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 in 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 postsecondary 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, speak, and understand spoken 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 tuition and living expenses 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 at a U.S. consulate 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 the application process. Please refer to the financial section on page 11 for more information on payment.

International Student Resources

- Full-time international student coordinator (see page 19)
- International student clubs (see page 20)
- International Musicians' English Language Institute (IMELI): offered only in summer (see page 58)

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

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 2222.

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 57.

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 30.

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

All entering students are given a placement audition on their principal instrument. These auditions are administered by the instrumental department faculty during the registration period, and are used to determine an appropriate private instructor, the level of instrumental classes, and 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

During registration students may be recommended for an ensemble audition by their instrumental departments. The audition will be administered by Ensemble Department faculty, and may include members of the specific instrumental department. The focus of this audition is to assess students' abilities to play in a group setting, in addition to the skills mentioned in the instrumental auditions. The student will be required to bring a prepared piece of the student's choice, and would be expected to count off the tune as if the student is the leader of the group. Parts must be provided for the rhythm section (bass, piano/guitar, and drums). Vocalists are strongly advised to have two prepared pieces of contrasting tempo (e.g., "Unforgettable" and "A Train" or "I Will Always Love You" and "Pink Cadillac"). Students will be asked to sight read eight bars of music in a group setting. The results of the audition, which determine placement in ensembles, will be forwarded to the student's mailbox within 24 hours.

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 held prior and during the college's registration week, as well as during a student's first semester. 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 1997 Semester | Degree Program | Diploma Program | Full Credit (Summer only) | Summer Performance Program |
|--|----------------|-----------------|---------------------------|----------------------------|
| Mandatory Fees: | | | | |
| ¹ Application Fee (nonrefundable) | \$65 | \$65 | \$25 | \$25 |
| ¹ Tuition Deposit (nonrefundable) | \$250 | \$250 | | |
| Tuition | \$6025 | \$5775 | \$5775 | \$2075 |
| ² Tuition Prepayment | | | (\$100) | (\$75) |
| Registration Fee | \$35 | \$35 | \$35 | \$35 |
| ² Housing Prepayment | (\$200) | (\$200) | (\$200) | (\$200) |
| ³ Residence Hall Fees | \$3100 | \$3100 | \$3100 | \$1290 |
| ⁷ Accident Insurance | \$30 | \$30 | \$30 | |
| ^{4,7} Health Insurance | \$110 | \$110 | \$110 | |
| Total | \$9615 | \$9365 | \$9075 | \$3425 |

| Fall 1997 Semester | Degree Program | Diploma Program |
|--|-----------------|-----------------|
| Mandatory Fees: | | |
| ¹ Application Fee (nonrefundable) | \$65 | \$65 |
| ¹ Tuition Deposit (nonrefundable) | \$250 | \$250 |
| Tuition | \$7075 | \$6825 |
| Registration Fee | \$35 | \$35 |
| ² Housing Prepayment | (\$200) | (\$200) |
| ³ Residence Hall Fees | \$3825 | \$3825 |
| ⁵ Accident Insurance | \$55 | \$55 |
| ^{4,5} Health Insurance | \$460 | \$460 |
| Total | \$11,765 | \$11,515 |

| Spring 1998 Semester | Degree Program | Diploma Program |
|--|-----------------|-----------------|
| Mandatory Fees: | | |
| ¹ Application Fee (nonrefundable) | \$65 | \$65 |
| ¹ Tuition Deposit (nonrefundable) | \$250 | \$250 |
| Tuition | \$7075 | \$6825 |
| Registration Fee | \$35 | \$35 |
| ² Housing Prepayment | (\$200) | (\$200) |
| ³ Residence Hall Fees | \$3825 | \$3825 |
| ⁶ Accident Insurance | \$47 | \$47 |
| ^{4,6} Health Insurance | \$297 | \$297 |
| Total | \$11,594 | \$11,344 |

Miscellaneous Fees Not generally required of first semester students

| | |
|--|----------|
| Class Instruction (per credit hour) | \$450 |
| Extra Ensemble (per credit hour) | \$450 |
| Extra Private Instruction (per semester) | \$900 |
| Late Preregistration Fee | \$35 |
| Facilities Fee (part-time study only) | \$275 |
| Lab Fees (selected technical courses only) | \$50/395 |
| Make-up Examinations (each) | \$10/20 |

¹ The application fee and tuition deposit are one-time fees. See pages 9 and 26 for more information on tuition deposit policies.

² Prepayments are deducted from remaining fees.

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

⁴ Fees subject to change. Required of students not submitting an insurance waiver.

⁵ For students beginning in September; coverage until August 31, 1998.

⁶ For students beginning in January; coverage until August 31, 1998.

⁷ 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 2323 or 2306.

Financial Aid

Domestic Students

Funds for financing a 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, Signature Loan, 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, 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) 747-2274.

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.

Additional long-term financing is available to students/families who are citizens of the countries of Argentina and Canada; and beginning in September 1997, Brazil. This credit-based loan program offers financing at fixed interest rates to cover the cost of education at Berklee, less other financial aid. For 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) 747-2274.

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, contact the Office of Scholarships and Student Employment at (617) 747-2579.

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 various in-person audition opportunities. Auditions are held in more than 20 cities worldwide, 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.

North America 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 Scholarships and Student Employment 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, Buenos Aires, Glasgow, Helsinki, Kobe, London, Paris, Taipei, 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 Scholarships and Student Employment 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, 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 Scholarships and Student Employment, at (617) 747-2579.

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 have completed a minimum of two semesters of study at Berklee and 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 Aerosmith Scholarship

for outstanding achievement by a Music Business/Management major

The Lawrence and Alma Berk Fund

for the Superior Musician

for outstanding musical achievement

The Lee Eliot and Susan G. Berk Scholarship

for outstanding musical achievement

The *Billboard* Endowed Scholarship Fund

for continuing students in recognition of academic and musical excellence

The Boys Choir of Harlem Scholarship

for outstanding achievement by a participant in the Berklee Gospel Choir

The Gary Burton Scholarship

for outstanding achievement by a Music Therapy major

The Georges Delerue Scholarship

for outstanding achievement by a Film Scoring major

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 KAO Infosystems Scholarship

for outstanding achievement by a Music Technology major

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 Arif Mardin Scholarship

for outstanding achievement by a Contemporary Writing and Production major

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 Network Expos Scholarship

for outstanding achievement by a participant in the Berklee Gospel Choir

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 Sadao Watanabe Scholarship

for outstanding musical achievement

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) 747-2579.

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 positions 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) 747-2579.

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 (some 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 normally 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) 747-2292.

Residence Life and 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 professional and student 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-college 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 (1140, Room 4H)

The Office of the Vice President for Student Affairs/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 (1140, Room 4L)

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 (1140, Room 4F)

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 (1140, Room 3F)

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 3,500 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 related to their F-1 status, immigration matters (including preparation of various immigration forms), and cross-cultural adjustment issues.

International students who are leaving the United States with an intent to return to their studies at Berklee in the next semester 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 five business days before their intended date of departure. Students must be preregistered for the semester for which they plan to return to Berklee in order for the I-20 to be signed.

International student workshops are held throughout the year to provide important immigration information, and the 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 (150M, Room LC435)

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
(150M, 5th Floor)**

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
(150M, Room M5)**

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 director of student activities.

Clubs and Organizations

AAA Bike Club
Acoustical Society at Berklee
Al-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 Network
Black Student Union
Bluegrass Society
BGLAM (Bisexuals, Gays, and Lesbians Artists and Musicians)
Canadians at Berklee Club
C.A.R.E.S.
Chess Club
Christian Fellowship at Berklee
Connectors
Council of Students
Council of Woodwind Students
Counterpoint
Flag/Tag Football
The Garage

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 for Education Not Discrimination (MEND)
Music Synthesis Club
Music Therapy 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
Student Orientation Leaders
UBB Samba
The Voice Box
Women's Chorus
Women Musicians Networks
Yoga Society at Berklee

Student Leadership

The development of leadership skills of Berklee students is a primary concern of the Student Activities Center. A Student Leadership Ladder enables a student to be challenged with leadership opportunities through his/her entire Berklee student career. Workshops focussing on the development of human relationship, communication, negotiation, time management, and problem solving skills are samples of the Leadership Ladder offerings.

Anyone is eligible to start their journey up the Leadership Ladder by attending a workshop or taking on a leadership role in a student organization. With over 50 clubs on campus and numerous community service activities, there are multiple opportunities. As a student enters

the first level of the Leadership Ladder, the LTD Group, Leadership Training and Development Group, he/she is invited to attend special seminars in order to develop skills. The second and third levels are the Dean's Club and President's Club where members have the opportunity to interact with senior Berklee leadership including the President's Council and the Board of Trustees.

Student Orientation Leaders and Connectors

These are two groups dedicated to making entering students "feel at home" at Berklee. Coordinated through the Orientation Committee and Office of Student Affairs/Dean of Students, students can get involved by contacting the Student Activities Center, Room M5.

Recreational Opportunities

Many student clubs focus on sports and fitness (e.g., softball, soccer, skating, basketball, yoga, biking, hiking). In addition, special arrangements have been made with area fitness clubs to provide services at a reduced student rate. A complete listing is available in the Student Activities Center.

Department of Safety and Security (150M, 1st Floor)

The Department of Safety and Security strives to maintain a safe and pleasant atmosphere on campus. The Safety and Security staff are here for students' protection 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 department any thefts, accidents, threats to persons or property, suspicious persons or vehicles.

The 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 Department of Safety and Security should be contacted whenever there is a concern about the operation of the college's security procedures.

The main office of the department is located adjacent to the main entrance at 150 Massachusetts Avenue. Security can be reached by phone at the main college number, (617) 266-1400, extension 2333 in an emergency, and extension 2587 for regular business, or directly at (617) 747-2333 in an emergency, and (617) 747-2682 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. The college also publishes *Playing It Safe*, a brochure on security practices. To obtain *Playing It Safe*, contact the director of safety and security. Significant security issues and incidences are communicated through postings and public notices.

Office of Financial Aid (130M, 1st Floor)

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, MassPlan, Signature, EXCEL, PRISM, 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 (1140, Room 2Z)

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 (130M, 1st Floor)

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 Office of the Bursar's brochure.

Office of Public Information (1140, Room 6X)

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 instances, the Public Information staff often provides students with interview training to enhance media relations skills.

Office of Concerts and Recitals (1140, Room 1R)

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 Professional 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 (136M)

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.

Dining Hall (150M)

The Dining Hall is open for meals every day of the academic year. Commuters may join residents for breakfast, lunch, or dinner on an "unlimited seconds" basis at a fixed price. For information regarding discount meal coupons and other dining services, contact the food service manager in the Dining Hall or call (617) 267-2861.

Licks Cafe (1140, 1st Floor)

Licks offers a light menu of food and beverages with an international flair. Licks will be open from 8:00 a.m. to 5:00 p.m. Monday to Friday during the fall and spring terms. Summer hours are 8:00 a.m. to 2:00 p.m. Licks is closed during college holidays. Food and beverages are not permitted in the ensemble rooms, recital rooms, or classrooms.

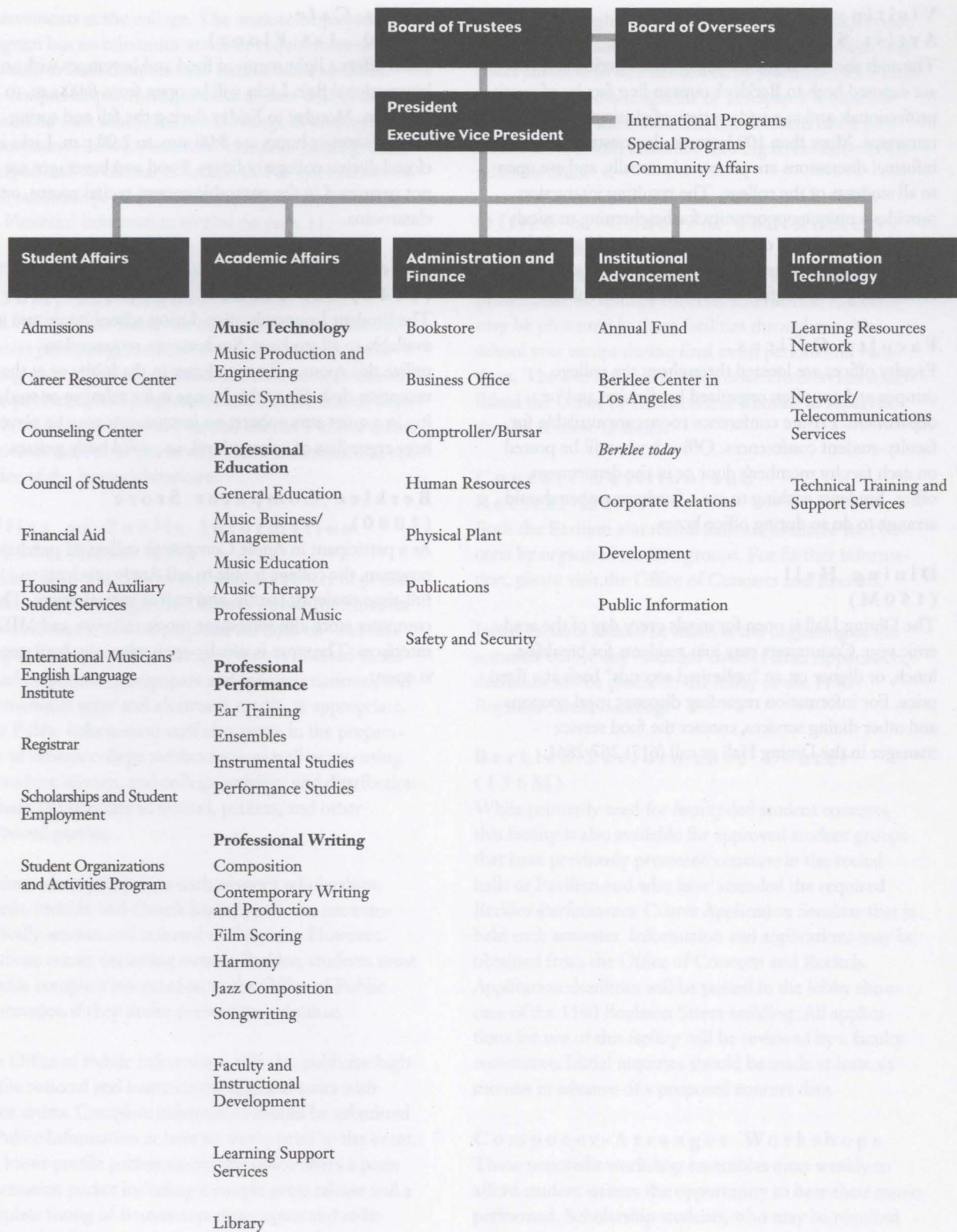
Student Lounge (1140, 1st Floor)

The Student Lounge is open during school hours and is available to all students. Students are requested to utilize this room and not to loiter in the lobby or at the reception desk. Since this lounge is for relaxing or studying in a quiet atmosphere, no instruments may be played here regardless of volume level, i.e., solid body guitars.

Berklee Computer Store (1080)

As a participant in Apple Computer's collegiate purchase program, the college is able to sell Apple products to full-time students, faculty, and staff at special prices. The computer store also sells some music software and MIDI interfaces. The store is usually open when the bookstore is open.

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 Berkeley Orientation Committee, the Special Services Advisory Committee, the College Diversity Committee, and the Student Health Insurance Committee. For current information on opportunities to join college committees, contact the Office of the Vice President for Student Affairs/Dean of Students.

Council of Students

The purpose of the Council of Students is:

- To provide adequate channels such as open forums for expression of student viewpoints in all areas of college life at Berkeley.
- To promote the general welfare of the students.
- To promote the interests and opinions of the students on matters that affect them.
- To bring student issues to the administration and governance committees such as the Academic Policies Committee.
- To look at the entire student life experience, addressing important student issues in and out of the classroom.
- 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 Vice President for Student Affairs/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 on page 27.

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 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. Students with outstanding financial obligations must make prior arrangements with the Office of the Bursar in order to preregister.

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 to preregister.

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. (Not available for two-year certificate.)
- 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. (Not available for two-year certificate.)
- 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 30).

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 30, 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:

| | |
|--|----------------|
| Professional Education (includes General Education) | (617) 747-2664 |
| Music Technology | (617) 747-2408 |
| Professional Performance | (617) 747-2331 |
| Professional Writing | (617) 747-2380 |

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. As well as notifying 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 of the replacement. 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 (see page 28) 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 for refund purposes includes: Federal Pell Grants, Federal SEOG, Federal Perkins Loans, Federal Direct Stafford Loan (subsidized and unsubsidized) and Federal 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

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% |

to a partial credit of tuition, lab fees, and housing rental charges—under the standard policy. 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 page 30 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.

Medical Withdrawal

Students forced to withdraw for medical reasons may be eligible to receive a prorated adjustment of tuition (and lab fees if applicable) for the semester in which they are registered. If applicable, the Housing fee may also be prorated. A medical withdrawal can be considered only if accompanied by written verification from a doctor that the student cannot complete the semester due to the disability.

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+ |

No deduction is made for temporary absence, nor is any credit made if a student is suspended, dismissed, or leaves the college without formally withdrawing.

Partial credit of tuition and lab fees are made according to the aforementioned policies. Application, registration, facilities, and other incidental fees are not refundable or transferable.

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 36).

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.

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.

Music Business/Management is restricted to degree candidates; diploma enrollment 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 and Music Education 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 34):

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 35, 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 on this page). The repetition of a course will not eliminate the previous grade from the student's record; nor may additional credit toward gradua-

tion 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 CumGPA 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 CumGPA 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 below 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 grades 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 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 below. If a student fails to make satisfactory academic progress, he/she will be notified by the Office of Financial Aid and the Office of Scholarships and Student Employment, as applicable. Failure to improve standing as required could result in the cancellation of a student's awards. In the case of mitigating circumstances, an appeal regarding such cancellation may be made in writing to the Office of the Assistant Vice President for Student Affairs/Student Development.

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.

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 |

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 Repeat Courses Policy, page 33).

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. For Music Therapy majors, this will include completion of all course work and a six month, full-time, postcourse work internship.

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 |
| 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

Emergency Closing

When bad weather conditions (snowstorms, hurricanes) or other circumstances make it necessary to close the college, an announcement is given to WRKO radio (680 AM), WBZ radio (1030 AM), WILD radio (1090 AM), WBUR radio (90.0 FM), WBMX radio 98.5 FM, WBZ-TV (channel 4), WCVB-TV (channel 5). Students are encouraged to listen to the radio to determine whether the college will be closed. Though classes may be canceled, only in extreme emergencies will the buildings be closed. Normally, the radio stations begin cancellation announcements at about 6:00 a.m. Students may also call the college where a recorded message will give information.

Berklee Cards

The student identification card, or Berklee card, is a multipurpose card which provides access to facilities and services. The front of the card contains a student's digital picture, name, student number, personal ISO number, and library barcode. The back of the card has two magnetic stripes. The smaller stripe is the vending stripe on which may be stored money for use in campus vending machines. The larger stripe is encoded with a student's ISO number and is used for access to campus facilities.

The Berklee card allows access to many areas around the campus including the residence halls (residence hall students only) and Dining Hall (Library/Media Center, Learning Center, and practice rooms). It should only be used by the appropriate student. The card must be presented for inspection or be surrendered upon request of any faculty or staff member of the college. In the event of loss or withholding of the card, no school facilities requiring a card will be available for use.

The Berklee card is issued when the student registers for his/her first semester. The student is responsible for keeping the card as long as the student remains at the college. The replacement fee for lost cards is \$10 payable at the Bursar's Office. There, a receipt will be provided to bring to the Office of the Registrar, where a new card will be issued.

A cash-to-card machine is available to deposit money on the vending stripe of the card. Berklee is not responsible for reimbursement of funds stored on the vending stripe of the card. If the card is lost, any money stored on the vending stripe will also be lost. In addition, Berklee will not refund any funds from the vending stripe unused at the end of the year.

The Berklee card may be used as a calling card. A customer service number is provided on the back of the card for more information.

If the vending or magnetic stripe is damaged, the card will be replaced at no charge. Funds stored on the vending stripe when it becomes damaged may be refunded by bringing the card to the Bursar's Office. A reprint authorization form will then be issued to have a new card printed in the Registrar's Office. If the card is damaged and did not have funds stored on the card, it should be brought directly to the Registrar's Office for replacement.

Each fall, the resident student identification "R" on the Berklee card will change color. Continuing resident students will receive a new card at no cost at the beginning of each fall semester. The old card must be turned in when the new one is issued. Failure to turn in the old card will result in a \$10 lost card replacement fee. Continuing students who were residents the prior year but no longer are this year will use the same card. Resident students released early from their housing contract will receive a new card at no charge. Returning students will be issued a new card at no charge to replace the student's original ID card.

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.

Insurance

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 11 of this bulletin.

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 Department of Safety and Security will enable students to engrave their instrument with a security code free of charge.

For more information, please contact an insurance carrier.

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. More information is 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.

Bulletin Boards

There are many bulletin boards throughout the college. Some are for special use by departments and others are for general use by students, staff, and faculty. Specific rules for use of each bulletin board should be found on the board itself and stated in the Policy on Posting Notices. The college reserves the right to remove any material not conforming to the rules or which it determines is offensive, disruptive, or an infringement upon the rights of others in the college community.

Departmental bulletin boards can be found next to the departmental offices that they serve.

The bulletin board located opposite the elevator in the lobby of the 1140 Boylston Street building and labeled "Student Notices" is the principal source of communication between officials of the college and the students. You are responsible for reading information posted on this board and should check it daily.

Policy on Posting Notices

Notices may not be posted by students, faculty, and staff anywhere on Berklee College of Music property except as specified in this section. The purpose of this policy is to insure fairness and clarity in the posting of information for the Berklee community. Any violation is potentially unfair and may cause confusion rather than clarity. Therefore, any posting that violates the posting policy may be removed. If the violation is serious or repeated after warnings are issued, the person responsible for violating the policy may be disciplined according to established disciplinary policies.

Approved On-campus Concerts and Approved Notices

Campus concerts are those concerts that are approved by the Office of Concerts and Recitals or the Office of Student Activities and are held on campus.

Approved notices are defined as any notices about approved college activities posted by any member of the Berklee community, such as official notices of departments or offices of the college or notices about approved student club meetings and/or activities.

Posters relating to these activities may be posted on walls and boards designated as "Concerts/Notices." They must: not be larger than 8.5" x 11"; not be posted earlier than two weeks before the date of the activity; not cover any posters already posted; and be removed no later than the day after the activity.

General Notices

General notices are those notices from external sources that do not pertain to approved on-campus activities and personal notices advertising the selling of merchandise, announcing apartments for rent, announcing off-campus gigs and concerts, etc. These notices are restricted to general bulletin boards that are specified for such notices and may not be posted on any walls, doors, or any other place in the college. Notices from external sources may be removed at the discretion of the college.

Posters relating to these activities may be posted on walls and boards designated as "General Notices." They must not be larger than 8.5" x 11" and must not cover any posters already posted.

Please also see the section on Off-campus Posting under Student Conduct, page 45.

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 BankBoston 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

Telephone messages for students or faculty can be left via voice mail by calling (617) 747-6000. In an emergency, the college's main switchboard—(617) 266-1400, extension 0—will accept a caller's name and telephone number and make every effort to immediately locate the student. A message should still be left in their voice mailbox.

Students and faculty can also be accessed via e-mail by sending e-mail messages to the individual. To send an e-mail to students, follow this format: First initial of first name and full last name@student.berklee.edu
To send an e-mail to faculty, follow this format: First initial of first name and full last name@berklee.edu

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 50). 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 on page 37).

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 Vice President for Student Affairs/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 Vice President for Student Affairs/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 Vice President for Student Affairs/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 Vice President for Student Affairs/Dean of Students may be contacted directly, or the procedures outlined under Grievance Procedure, page 40, may be followed.

Honesty in Academic Work and in Scholarly and Professional Practice

Berklee College of Music values integrity within the classroom, across all areas of scholarly and professional practice, and in the use of information technology resources. Consequently, members of the Berklee community are expected to maintain high standards of honesty and practice throughout the many aspects of their life and study at the college.

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 the Berklee community and constitute notice of unacceptable academic behavior, scholarly and professional practice. Academic work in this context means any and all music and nonmusic work related to any course or major at the college. While scholarly and professional work may occur in the context of a course, they also are found in activity that is independent of course work. Dishonesty in scholarly or professional work, whether in the form of fraud, plagiarism, or cheating, is unacceptable and subject to appropriate disciplinary procedures.

- Fraud is using identifiers (such as name, password, ID) of other persons as one's own or submitting false information about oneself. Some examples include such infractions as concealing or misrepresenting one's identity, impersonating another individual, falsifying information on such documents as one's resume or internship applications, misrepresenting oneself as acting on behalf of Berklee, or using the college's name, logo, or symbol without prior written permission.
- 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 use 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.

For questions regarding honesty guidelines for specific departments or areas, members of the Berklee community are encouraged to consult the relevant department. More extensive guidelines regarding honesty and the use of technological resources are found in the Information Technology Acceptable Use Policy below.

Information Technology Acceptable Use Policy

Section I: General Guidelines

Berklee College of Music provides numerous information technology resources for use by the Berklee community to support its educational mission. The use of these resources must be consistent with the goals of the college. As a member of the Berklee community, students are expected to act responsibly and to follow the college's guidelines, policies, and procedures in using information technology and electronic networks accessed by such technology. The college's acceptable use policy includes the following guidelines and the requirement that each Berklee community member, including faculty, students, staff, or other users:

Respect the rights of others to freedom from harassment or intimidation. Sending of abusive or unwanted material causing the work or college experience of others to be disrupted is a violation of college policies, may violate the law, and is unacceptable.

Respect copyright and other intellectual-property rights. Copying files or passwords belonging to others will be considered a violation of college policies, a violation of law, and may constitute fraud, plagiarism, or theft. Software licensed by the college must only be used in accordance with the applicable license. Modifying or damaging information without authorization (including but not limited to altering data, introducing viruses, or simply damaging files) is unethical, a violation of college policies, and may be a felony in Massachusetts.

Identify oneself clearly and accurately in electronic communication. Anonymous or pseudo-anonymous communications appear to disassociate a student from responsibility for his/her actions and are inappropriate. Concealing one's identity or misrepresenting one's name or affiliation to mask or attempt to distance oneself from irresponsible or

offensive behavior is a serious abuse and violation of college policies. Using identifiers of other individuals, including such identifiers as one's own, constitutes a violation of college policies and constitutes fraud.

Abide by security restrictions on all systems and information. Distributing or making one's password or another person's password or access code available to others, or otherwise attempting to evade, disable, or "crack" password or other security provisions, or assisting others in doing so, threatens the work, privacy, and well-being of many others and is a serious violation of college policies, grounds for immediate suspension of a student's access privileges, and other disciplinary action.

Recognize limitations to privacy in electronic communications. A student may have an expectation that the contents of what he/she writes or otherwise creates, stores, and sends may be seen only by those to whom the student intended or gave permission; however, the security of electronic information on shared systems and networks is approximately that of paper documents in an unsealed envelope—generally respected, but breachable by someone determined to do so. Also note that, as part of their responsibilities, technical managers or other persons may need to view the contents to diagnose or correct problems.

Accept responsibility for one's own work by learning appropriate uses of software to maintain the integrity of what one creates. Students should learn and properly use the features for securing or sharing access to information on any computers he/she uses. Change passwords frequently and do not share them. Students should maintain at least one backup copy of all important files, and diligently backup all work in progress at regular intervals.

Use resources efficiently. Accept limitations or restrictions on computing resources, such as storage space, time limits, or amount of resources consumed, when so instructed by the college. Such restrictions are designed to ensure fair access for all users.

Resources may be used for lawful and permitted purposes only. Use of resources for unlawful purposes or for use not specifically permitted by the college, or assisting another in such use, is a serious violation of college policies and grounds for disciplinary action and other sanctions.

The college extends college policies and procedures for use and access to information technology and systems outside the college accessed via college facilities. Network or computing providers outside the college may

additionally impose their own conditions of appropriate use, for which the student is responsible.

When necessary, it is within the college's discretion to maintain continued reasonable services to the rest of the community, or in cases of irresponsible use, departments providing resources such as Information Technology may suspend privileges and may disallow connection of computers (even personal computers) to the campus network, or take or recommend other action necessary or appropriate.

Students are expected to cooperate with investigations by resource managers or others at the college, either of technical problems or of possible unauthorized or irresponsible use as defined in these guidelines, in its other guidelines, policies, or procedures, or as may otherwise be identified by the college from time to time; failure to do so may be grounds for suspension or loss of access privileges and other disciplinary action as indicated in the acceptable use policy, below in the on-line network services policy, or otherwise determined by the college.

Information Technology, or the vice president for student affairs/dean of students will investigate and document apparent or alleged violations of these guidelines. Cases of apparent abuse or violation of college guidelines, policies, or procedures will be referred to the appropriate college department and other action may be taken.

Issues concerning these guidelines or allegations of harassment or other irresponsible use of the information technology resources should be brought in writing to the attention of the vice president for information systems or the assistant vice president for student affairs/student development.

Section II: On-line Network Use

Berklee College of Music has computers capable of accessing the Internet, World Wide Web, and other on-line computer networks (collectively, on-line networks). Berklee encourages members of the college community to use on-line networks for educational purposes under the appropriate circumstances. However, in order to protect the college's rights and the rights of others and to lessen exposure to potential liability resulting from the nature and use of information a student, faculty member, or staff member posts on or transmits through on-line networks, certain rules must be followed. Anyone who violates college policies including those set forth in the Berklee College of Music Bulletin, Faculty Handbook, or Staff Handbook,

others adopted by the college from time to time, or applicable law, shall be subject to sanctions, including without limitation, prohibiting connection to or use of any campus network, disallowance of the privilege to connect computers to the campus network, prohibiting use of any of Berklee's computers to access any on-line network, fines, restitution, probation, suspension, expulsion, termination of employment, or other action (or any combination thereof).

Passwords. Students may be given passwords Berklee has selected for accessing on-line network ("Berklee passwords") and be authorized to use one or more Berklee passwords for specific purposes. Students are responsible for maintaining all Berklee passwords in confidence and not to disclose or make available any to third parties without prior written consent of the college. Students will be held responsible and will be liable for any harm resulting from their disclosing or allowing disclosure or improper use of a Berklee password.

On-line Conduct. On-line networks shall be used only as permitted by the college, only in accordance with applicable college policies and only for lawful purposes. Any conduct that in our sole discretion restricts or inhibits others from using an on-line network or violates college policies or applicable law is not permitted and will be subject to sanction and disciplinary action. Students are prohibited from posting on or transmitting through any on-line network any unlawful, harmful, threatening, abusive, harassing, defamatory, vulgar, obscene, profane, hateful, racially or ethnically demeaning or threatening, or otherwise objectionable material of any kind, including without limitation, any material which encourages conduct that would constitute a criminal offense, give rise to civil liability, or otherwise violate any applicable law or college policies. Berklee reserves the right to restrict and/or interrupt communication through or by use of any of the college's computers or computer services, which Berklee believes to be harmful to the college or to others using the applicable on-line network or a violation of college policies or any third party rights. More specifically and without limitation, the following conduct violates college policies and is not permitted:

Offensive Communication. Use of vulgar, abusive, or hateful language is prohibited.

Harassment. Targeting another person or organization to cause distress, embarrassment, injury, unwanted attention, or other substantial discomfort is harassment which is prohibited. Personal attacks or other action to threaten or intimidate or embarrass an individual, group, or orga-

nization, or attacks based on a person's race, national origin, ethnicity, handicap, religion, gender, veteran status, sexual orientation, or another such characteristic or affiliation are prohibited.

Offensive Graphic Files. Transmitting through or posting on any on-line network sexually explicit images or any other content we deem to be offensive is prohibited.

Impersonation. Communications under a false name or designation or a name or designation students are not authorized to use, including instances in conjunction with representing that students are somehow acting on behalf of or under the auspices of Berklee College of Music are prohibited.

Chain Letters and Pyramid Schemes. Transmission of chain letters and pyramid schemes of any kind is prohibited. Certain chain letters and pyramid schemes are illegal. Letters or messages that offer product or service based on the college utilizing the structure of a chain letter are also of questionable legality.

Improper Advertising, Solicitation. Use of any on-line network to send unsolicited advertising, promotional material, or other forms of solicitation to others is prohibited, except when specifically authorized by the college.

Improper Use of Copyright and Proprietary Information of Others. Students may, subject to college policies and authorization, upload to software files or otherwise distribute on on-line networks only information, software, photographs, videos, graphics, music, sounds, and other material (collectively "content") not subject to any copyright, trademark, trade secret, or other proprietary rights of others, or content in which the author has given express written authorization for on-line distribution. Any copyrighted content submitted or used with the consent of the copyright owner should contain a phrase such as, "Copyright owned by [name owner]; used by permission." Unauthorized transmission of copyrighted or other proprietary content is prohibited and constitutes a violation of college policies and could subject students to criminal prosecution as well as personal liability in a civil suit, in addition to other sanctions.

Use of Berklee College of Music Name. Students may not under any circumstances, without the college's prior written consent, use the name "Berklee College of Music" in any form or use any symbol or logo or graphic used by or associated with Berklee College of Music alone or with the name "Berklee College of Music" or any name, symbol, logo, or graphic confusingly similar to Berklee

College of Music's name, symbols, logo, or graphics as part of an e-mail address, a "home page," or a second or higher level domain name for any on-line network a student utilizes, originates, or registers with Internet or similar authority. Unauthorized use of the name, "Berklee College of Music" or any symbol, logo, or graphic used by or associated with the college or any confusingly similar thereto, is a violation of college policies and subject to sanctions.

Off-campus Disturbances

As an urban college, Berklee is part of the community and business life of its 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 \$1,000 or by imprisonment in a house of correction for not more than 100 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 17 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 any time. 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 Vice President for Student Affairs/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 the provision of educational materials.

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.

List of Harmful Effects

| Alcohol abuse | Drug abuse |
|--|---------------------------------------|
| 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 |

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 Vice President for Student Affairs/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 Vice President for Student Affairs/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 Vice President for Student Affairs/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, 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 Vice President for Student Affairs/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 Vice President for Student Affairs/Dean of Students to discuss options and procedures.

If the student files a complaint with the Office of the Vice President for Student Affairs/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 Vice President for Student Affairs/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 the sixth floor 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 hall rooms when agreed upon by roommates. Students who prefer smoke-free rooms may make such requests when applying for residence hall housing. 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 Vice President for Student Affairs/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, residence hall telephone number, college voice-mailbox number, college e-mail address, 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.

Music and Career Resources

Library (150M)

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 (150M)

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 (150M)

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. 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.

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 (1140, Room 3F)

The Career Resource Center maintains a growing bank of music career resources. 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.

Practice Rooms (150M and 171M)

The practice rooms are available from 8:00 a.m. to midnight Friday and Saturday and 8:00 a.m. to 1:30 a.m. Sunday to Thursday. Summer hours are 8:00 a.m. to midnight each day.

All practice rooms are reserved exclusively for use by Berklee students. It will be assumed that any person who cannot produce a valid Berklee I.D. card is a non-Berklee student with no right to use these facilities.

Piano Performance majors may reserve time in specific practice rooms on a semesterly basis. To sign-up for a reserved time, report to the Piano Department during registration week.

Rules and Procedures for Practice Room Use

1. All special piano and percussion practice rooms are available to piano, percussion, and voice principals *only*.
2. A valid ID card for the current semester must be given to the key clerk. No practice room will be given to you if you do not present a valid ID card. There will be no temporary IDs accepted for the use of these rooms.
3. Use of these rooms is limited to a maximum of two hours and the key must be turned in at the end of two hours. If the key is lost, the student will be charged a fine. Renewals may be permitted, if no one is waiting.
4. Personal equipment may not be left in the practice rooms.
5. Smoking will not be allowed in any of the practice rooms.
6. Food and beverages are not allowed in these rooms.
7. Students are not allowed to cover the windows of the practice room doors. The windows must remain clear in order to allow security to monitor room usage.
8. Students should respect others by not marring the walls with graffiti or offensive language.
9. Intentional damage to pianos or practice rooms may be cause for suspension or dismissal from the college.

Failure to comply with the above rules and procedures will interfere with the rights of other students who also wish to use these rooms and may result in disciplinary action including but not limited to suspension of practice room privileges.

Rehearsal Rooms (150M)

The ensemble rooms will be made available to Berklee students for group rehearsals under the following conditions:

1. A student may sign out an ensemble room for two hours. In order to assure the use of the rooms to as many students as possible, a student may not sign out an ensemble room for more than one two-hour slot per day.
2. Available slots and sign-up times for the weekdays are as follows:
 - a. 8:30 a.m. sign-up for the 6:00 p.m. to 8:00 p.m. slot.
 - b. 10:00 a.m. sign-up for the 8:00 p.m. to 10:00 p.m. slot.
 - c. Noon sign-up for the 10:00 p.m. to midnight slot.
 - d. 2:00 p.m. sign up for the midnight to 2:00 a.m. slot (fall and spring semesters only).
3. Available slots and sign-up times for the weekends and college holidays are as follows:
 - a. 8:30 a.m. sign-up for the 10:00 a.m. to noon slot, noon to 2:00 p.m. slot, 2:00 p.m. to 4:00 p.m. slot.
 - b. 10:00 a.m. sign-up for the 4:00 p.m. to 6:00 p.m. slot, 6:00 p.m. to 8:00 p.m. slot.
 - c. Noon sign-up for the 8:00 p.m. to 10:00 p.m. slot, 10:00 p.m. to midnight slot.
4. If a student is requesting a room, he/she must sign out and show his/her ID card at the reception desk.
5. Food and beverages are not allowed in these rooms. Rooms must be left in an orderly and clean condition. Windows and doors must be kept shut during activity.
6. Smoking will not be allowed in any practice or ensemble facility at any time.
7. Ensemble rooms may only be used for music rehearsals. Unauthorized use of the room for any other purpose is prohibited.

Failure to observe the above specific regulations governing practice facilities is considered a serious infraction and may result in immediate termination of a student's privileges as well as other disciplinary action.

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 (150M)

The Music Production and Engineering Department recording studio complex at Berklee consists of 10 facilities, which include 8-, 16-, and 24-track digital and analog recording capability, automated mixdown, digital editing, video postproduction, and comprehensive signal-processing equipment. 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 performing and 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, two project studios, and two 8-track and one 24-track teaching rooms (all of which double as production rooms for student projects). Three of the control rooms are tied to the Berklee Performance Center for live recording, and 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 (150M)

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, digital audio workstations, computers, and related sound-reinforcement equipment that allow students to achieve practical, real-time performance outcomes.

Synthesis Recital Hall (22 FENS, Room F12)

This room is a multipurpose room. It is used by Music Synthesis students for senior recitals as well as for use by guest artists. A complete synthesis workstation is available which includes analog, digital, and hybrid equipment. A variety of technology-based classes are also taught in this facility.

Music Education Resource Center (22 FENS, Room F47)

A Resource Center is maintained by the Music Education Department for use by students and faculty of the college. The center contains books, periodicals, music, recordings, video tapes, sound filmstrip series, classroom music series, and other teaching resource materials for use by students in preparing classroom and rehearsal instruction. The center is open 9:00 a.m. to 5:00 p.m. Monday through Friday.

Media Center (150M, Room 313)

The Media Center is designed to provide access to the expanding choices of learning resources available in various nonprint media, that is, as "multimedia." The foundation of the Media Center is the audio/video collection, which includes audio materials in digital format, videocassettes, laser disks, and a growing collection of multimedia CD-ROMs. There are 40 CD players and 18 video players (including five laser disk players) available for general use.

Professional Writing Division MIDI Lab (150M, Room 449)

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, computer-based 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 effective yet economical production environments.

Film Scoring Labs (150M)

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 including digital audio.

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, and editing bench with rewinds, synchronizers, sound readers, and splicers; two PCs running Auricle film scoring software; three video screening rooms with keyboards and video playback, where students develop their film music compositions and where individual student-faculty project screenings and evaluations are held; a dedicated digital audio editing lab featuring DigiDesign's ProTools hardware and software; and a dedicated video/scoring/sequencing lab, which includes a Power Macintosh computer, a MIDI/ SMPTE interface,

and an array of contemporary music synthesizers, providing students the opportunity to sequence music cues with video interlock, and synthesizer playback into live sessions on the department's scoring stage. The department has also added a larger, central classroom/lab facility, which supports the music editing and computer applications courses. Classes are taught in this area, which contains six student workstations with Power Macintosh computers, video and synthesis gear, allowing hands-on experience during classes and regularly scheduled, individual lab sessions.

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 video projection system 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.

Under departmental supervision, more than 200 Boston-area college films have been composed by Berklee Film Scoring students. Majors utilize the extensive postproduction facilities of the department and combine the resources of other college departments, including Performance, Music Production and Engineering, and Music Synthesis. Many of these films have won awards at major film festivals playing to national and international audiences.

Professional Education Division Technology Lab (22 FENS, Room F44)

The Professional Education Division Technology Lab serves as a classroom and laboratory for students majoring in Music Education, Music Business/Management, Music Therapy, and Professional Music. The facility features 22 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, therapy, 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 ser-

vices 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. Music Therapy students learn the latest in music and adaptive medical technology. 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 (150M)

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 (1140, Room 4Z3)

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.

Classrooms

Berklee has over 60 classrooms specifically designed for audio and visual presentation of music instruction. These rooms are equipped with acoustic and/or electric pianos, audio systems, overhead transparency projectors, staved whiteboards, and movable classroom seating for 10 to 20 students. In addition, six rooms have recently been remodeled into "Classrooms of the Future." These rooms feature the latest technology, allowing use of computers as part of the instructional medium, as well as the standard classroom features.

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 (136M)

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 Tony Bennett, Mary Chapin Carpenter, Ornette Coleman, Chick Corea, Celine Dion, Emmylou Harris, the Isleys, Rickie Lee Jones, B.B. King, Patti LaBelle, John Scofield, Wayne Shorter, Spyro Gyra, Suzanne Vega, Weather Report, George Winston, 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 (130M)

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.

Synthesis Ensemble Rooms (150M, Rooms E21, E23)

These two ensemble rooms are used by students whose group ensemble emphasis is synthesis based. Each room is equipped with a variety of synth modules as well as digital mixers and special effect devices.

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 first-hand 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 Nile Rodgers, Phil Ramone, Arif Mardin, and Ed Eckstein; synthesist/composers Suzanne Ciani, Jan Hammer, John Channing, and Max Mathews; and repre-

sentatives from BMI, AES, NARAS, 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 with the winning songs 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.

Curriculum

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 on request 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.

Five-year Dual Major

Students may apply for a dual major involving any two majors, with the exception of Professional Music. Dual majors with Music Business/Management, Music Education, and Music Therapy are available to degree students only.

Special Programs: On-Campus

Full Credit Summer Program (Twelve weeks)

Students can complete an entire semester of Berklee's first-year curriculum in 12 weeks. A typical schedule may include classes in music theory, ear training, harmony, arranging, instrumental/vocal labs, and private instruction. Students will have the opportunity to explore career options, and attend visiting artist clinics and demonstrations, while taking advantage of Boston's exciting summer music and cultural activities. Participants will also have access to Berklee's various facilities including the Career Resource Center, the Library, and the Learning 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.

The following programs are offered to students aged 15 and older:

Summer Performance Program (Five weeks)

The Summer Performance Program emphasizes the mastery of playing, or singing in a chosen style of contemporary music, either rock, jazz, or fusion. Students will participate in ensembles, have classes in performance theory, musicianship, instrumental labs, and will be able to choose from a variety of electives. Over 120

student ensembles, each led by one of Berklee's faculty members, will perform during the final "Blow-out Week." All students will perform in these concerts at various performance venues.

Guitar Sessions - Boston

This program emphasizes practical playing experience through a variety of classes, performance activities, and clinics for today's guitar player. Some past guest clinicians have been John Abercrombie, Mark Whitfield, John Petrucci, and Larry Mitchell. Participants choose to concentrate on one style of music: classic rock, contemporary rock, electric blues, funk/fusion, jazz, or metal. All participants are placed in performance ensembles with guitarists of similar training and ability and perform with their group in the final concert on the last day of the program.

World Percussion Festival

The World Percussion Festival is for players new to world percussion or those just looking for new ideas; for hand percussionists, drum set specialists, or educators. The festival emphasizes practical playing experience through a variety of performance activities, concerts, and clinics. Some past clinics have included Brazilian Percussion Techniques, Latin Applications for Drum Set, South Indian Drumming, Afro-Cuban Percussion Techniques, North African Frame Drumming, American Indian Drumming, and others.

Summer String Fling

This program is designed for 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 string players to styles in which they may have little or no experience. Classes include applied harmony and theory, ear-to-hand coordination, survey of styles, and string quartet coaching. Past clinicians have included Mark O'Connor, Darol Anger, and Matt Glaser.

Music Production Workshop

The Music Production Workshop is a weekend of intensive workshops covering many facets of current music production technology. Attendees will participate in seminars and have hands-on access to Berklee's state-of-the-art recording studios and music synthesis labs. Some past topics presented have included Synthesizer Programming, Desktop Digital Audio, Project/Home Studio Design and Setup, Multitrack

Composition

Recording Techniques, Mixing and Mastering, Computers in Music, Macintosh-based Sequencing and MIDI Production, Emerging Technologies in Music Production, and Making and Selling Your Own Recordings.

The following program is offered for music educators:

TEAM 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. Past course topics have included Creating Multimedia Courseware for Music Education, Notation with Finale, or Overture, and Introduction to Technology. Sessions conducted by Berklee faculty and guest clinicians will provide a detailed look into each topic as well as hands-on practical experience. Past clinicians have included Don Muro, Jimmy Amadie, and Tom Rudolph.

Special Programs: Off-campus

Berklee isn't just Boston. Students and faculty have traveled all over the world to participate in music programs and scholarship tours in a variety of venues including Buenos Aires, Perugia, Barcelona, Madrid, Tokyo, Hamamatsu, Kobe, Santa Fe, Los Angeles, Athens, Tel Aviv, Paris, London, and Glasgow.

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 rhythmic, melodic and harmonic elements of the students instrument; improvisation skills and study methods; and common music synthesis applications. With all classes, clinics, concerts, jam sessions and demonstrations available as part of the program, students will have many opportunities to play and learn.

Berklee in Puerto Rico

This program takes place in San Juan, Puerto Rico, in conjunction with the Heineken Jazz Festival. Students participate in classes, ensembles, workshops, and jam sessions during the day, and have the opportunity to attend the festival in the evening. At the end of the one-week program there is a final performance and a scholarship award ceremony. On the final day of the festival, a Berklee faculty group and a student group are invited to perform at the festival.

International Programs

Berklee in Umbria

Berklee faculty travel to Perugia, Italy, for the Umbria Jazz Clinics in conjunction with the Umbria Jazz Festival. During this two-week program, student musicians from Europe and the United States participate in classes, ensembles, workshops, jam sessions, and a final performance and scholarship award ceremony. Students can attend the festival events which often include performances by Berklee faculty and alumni.

Berklee in Germany

This one-week program is held biannually in Heek, Germany. Students participate in classes, ensembles, workshops, and jam sessions. At the end of the program, there is a final performance and a scholarship award ceremony.

Berklee in Glasgow

A week-long program held in Glasgow, Scotland, this program takes place during the Glasgow International Jazz Festival and features instrument classes, ensembles, special seminars, and a final performance and scholarship award ceremony. Students can attend the festival events which often include performances by Berklee faculty and alumni.

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, audition for musical groups or dramatic productions at participating performing arts colleges, join intramural sports teams, and 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 preapproval 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 the Office of the Registrar 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; Philippos Nakas Conservatory 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

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 nineteenth century. 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 Comp | | | | | | | | 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 160, AN 161, AN 180, CM 104, CM 105, PS 405, PS 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 | 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. See also First Semester Curriculum on page 57, or Curriculum Information section of the Preregistration Manual.

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 | | | | |
|--|--|--|---|---|---|---|--|--|--|--|

Ensemble/Lab: 5 Credits Required for Degree/Diploma

| | | | | | | | | | | |
|--|--|--|----|---|---|---|--|--|--|--|
| | | | 2* | 1 | 1 | 1 | | | | |
|--|--|--|----|---|---|---|--|--|--|--|

*See First Semester Ensemble/Lab Enrollment section of the Preregistration Manual.

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: 11 Credits Required for Degree/17 Credits Required for Diploma

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

Bold: Degree requirements only

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 1: By Hand | | | | 2 | | | | | |
| AR 101 | Chord Scale Voicings for Arranging | | | | | 2 | | | | |
| PW 010 | Technology Tools for the Writer | | | | | 2 | | | | |
| CW 110 | Writing Techniques and Concepts - Large Ensemble | | | | | | 2 | | | |
| CW 122 | Intro to Writing and Prod for the Recording Studio | | | | | | 2 | | | |
| CW 115 | MIDI Applications for the Writer | | | | | | | 2 | | |
| CW 116 | Vocal Writing | | | | | | | | 2 | |
| CW 310 | Adv Techniques & Concepts 1 - Studio Orch | | | | | | | | 2 | |
| CW 312 | Adv Techniques & Concepts 2 - Small Ens Prod | | | | | | | | | 2 |
| CW 619 | Directed Study in Contemporary Writing and Prod | | | | | | | | | 2 |
| CW 322 | Advanced Production for Writers | | | | | | | | | 2 |
| | Approved Specified Elective* | | | | | | | | | 2 |

*Approved Specified Electives (select from the following): CM 102, CP 051, CW 025, CW 118, CW 121, CW 125, CW 137, CW 205, CW 255, CW 345, CW 350, ET 127, ET 137, FS 117, HR 301, HM 101, MB 211, MP 010, PS 255, 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. See also First Semester Curriculum on page 57, or Curriculum Information section of the Preregistration Manual.

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 | | | | | |
|--|--|---|---|---|---|--|--|--|--|--|

Ensemble/Lab: 5 Credits Required for Degree/Diploma

| | | | | | | | | | | |
|--|--|----|---|---|---|--|--|--|--|--|
| | | 2* | 1 | 1 | 1 | | | | | |
|--|--|----|---|---|---|--|--|--|--|--|

*See First Semester Ensemble/Lab Enrollment section of the Preregistration Manual.

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: 11 Credits Required for Degree/29 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 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 participating in other students' projects. The Film Scoring major will develop sufficient skills and knowledge to function as a 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 117 | Introduction to Film Scoring | | | | 2 | | | | | |
| FS 111 | Analysis of Film Scores | | | | 2 | | | | | |
| CP 049 | Advanced Counterpoint | | | | 2 | | | | | |
| CM 106 | Techniques of Tonal Writing | | | | 2 | | | | | |
| CM 045 | Contemp Tech in Comp 1 | | | | | 2 | | | | |
| FS 101 | Scoring Tech for Film & Video | | | | | 2 | | | | |
| IS 111 & 112 | Basic Keyboard 1 & 2 | | | | | 2 | 2 | | | |
| FS 102 | Scoring Applications for Film & Video | | | | | | 2 | | | |
| CM 102 | Instrumentation & Score Preparation | | | | | | 2 | | | |
| FS 301 | Computer/Synth Applications for Film Scoring | | | | | | 2 | | | |
| FS 121 | Film Music Editing | | | | | | | | 2 | |
| FS XXX | Advanced Film Scoring Elective** | | | | | | | | 2 | |
| FS 140 | Directed Study in Film Scoring, or | | | | | | | | | 2 |
| FS 141 | Directed Study in Video Scoring/Sequencing | | | | | | | | | 2 |
| | Approved Specified Elective* | | | | | | | | | 2 |

*Approved Specified Electives (select from the following): AN 113, CM 046, CW 137, CW 340, CW 516, FS 110, FS 125 (one credit course), FS 302, MB 211, MP 010, PS 405, PS 415; any Advanced Film Scoring Elective** not taken as requirement.

**Advanced Film Scoring Elective (select from the following): FS 118, FS 122, FS 130, FS 302.

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 | 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. See also First Semester Curriculum on page 57, or Curriculum Information section of the Preregistration Manual.

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 | | | | | | |
|--|---|---|---|---|--|--|--|--|--|--|

Ensemble/Lab: 5 Credits Required for Degree/Diploma

| | | | | | | | | | | |
|--|----|---|---|---|--|--|--|--|--|--|
| | 2* | 1 | 1 | 1 | | | | | | |
|--|----|---|---|---|--|--|--|--|--|--|

*See First Semester Ensemble/Lab Enrollment section of the Preregistration Manual.

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: 11 Credits Required for Degree/17 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 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 Art /Score Analysis | | | | | | 2 | | | |
| HR 018 | Reharm Tech/Modal Harmony | | | | | | 2 | | | |
| CW 204 | Music Copying 1: By Hand | | | | | 2 | | | | |
| CM XXX | Directed Study in Jazz Composition | | | | | | | | 2 | |
| | Approved Specified Electives* | | | | | | | | 2 | 2 |

*Approved Specified Electives (select from the following): AN 107, AR 140, CW 205, AR 328, AR 507, AR 510, CM 134, 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. See also First Semester Curriculum on page 57, or Curriculum Information section of the Preregistration Manual.

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 | | | | |
|--|--|--|---|---|---|---|--|--|--|--|

| | | | | | | | | | | |
|---|--|----|---|---|---|--|--|--|--|--|
| Ensemble/Lab: 5 Credits Required for Degree/Diploma | | 2* | 1 | 1 | 1 | | | | | |
|---|--|----|---|---|---|--|--|--|--|--|

*See First Semester Ensemble/Lab Enrollment section of the Preregistration Manual.

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: 11 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 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 the music business 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/Diploma

| 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 Applications in the Music Business | | | | 2 | | | | | |
| MB 275 | Principles of Financial Accounting | | | | | 2 | | | | |
| MB 301 | Business Leadership and Ethics | | | | | 2 | | | | |
| MB 351 | Data Management & Statistics | | | | | | 2 | | | |
| MB 401 | International Marketing | | | | | | | | 3 | |
| MB 461 & 463 | Senior Practicum 1 & 2** or | | | | | | | 1 | 1 | |
| MB 900 | Internship in MB/M** | | | | | | | | 2 | |
| | Choose one track | | | | | | | | | |
| | Management: | | | | | | | | | |
| MB 331 | Int. Industry Oper: Record Companies | | | | | | 2 | | | |
| MB 335 | Int. Ind. 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, MB 287, MB 305, MB 345, MB 375, MB 391, MP 405, MB 433.

**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 count as ASEs.

Core Music: 22 Credits Required for Degree/Diploma

| Course Number | Course Title | 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 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. See also First Semester Curriculum on page 57, or Curriculum Information section of the Preregistration Manual.

Traditional Studies: 14 Credits Required for Degree

| Course Number | Course Title | 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 401 & 402 | Conducting 1 & 2 | | | | | | | 1 | 1 |

Instrumental Instruction: 8 Credits Required for Degree/Diploma

| Course Number | Course Title | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---------------|--------------|---|---|---|---|---|---|---|---|
| | | 2 | 2 | 2 | 2 | | | | |

Ensemble/Lab: 5 Credits Required for Degree/Diploma

| Course Number | Course Title | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---------------|--------------|----|---|---|---|---|---|---|---|
| | | 2* | 1 | 1 | 1 | | | | |

*See First Semester Ensemble/Lab Enrollment section of the Preregistration Manual.

General Education: 30 Credits Required for Degree

| Course Number | Course Title | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---------------|--------------------------------|---|---|---|---|---|---|---|---|
| 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: 11 Credits Required for Degree/31 Credits Required for Diploma

Total Required Credits: 120 Credits for Degree/98 Credits Required for Diploma

Bold: Degree requirements only

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 for 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 - Mus Ed | | | 1 | 1 | | | | | |
| IS 245 | Trumpet Class | | | | 1 | | | | | |
| ME 101 | Elementary Class Methods | | | | | 3 | | | | |
| IS 103 & 104 | Keyboard 3 & 4 - Mus Ed | | | | 1 | 1 | | | | |
| PS 407 & 408 | Conducting 1 & 2 - Mus Ed | | | | 2 | 2 | | | | |
| ME 111 | Secondary Class Methods | | | | | 3 | | | | |
| PI X05 & X06 | Private Instruction 5 & 6 | | | | | 2 | 2 | | | |
| ME 121 & 122 | Vocal Meth/Mat 1 & 2 | | | | | 1 | 1 | | | |
| EN 603 | Music Education Concert Choir | | | | | | 1 | | | |
| ME 135 | Survey of Instrumental Literature, or | | | | | | | 1 | | |
| EN 201 | Concert Band | | | | | | | 1 | | |
| PS 423 | Instrumental Rehearsal Techniques | | | | | | | 2 | | |
| PS 424 | Vocal Rehearsal Techniques | | | | | | | 2 | | |
| ME 190 | Computer Apps for Mus Ed | | | | | | | | 2 | |
| PS 219 | Recital Class | | | | | | | | 1 | |
| ME 133 | Instrumental Meth/Mat | | | | | | | | 1 | |
| ME 202 | Preprac. Apprenticeship/Seminar | | | | | | | | 1 | |
| ME 900/901 or ME 910/911 | 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, ME 180, 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 | 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. See also First Semester Curriculum on page 57, or Curriculum Information section of the Preregistration Manual.

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 | | | | |
|--|--|--|---|---|---|---|--|--|--|--|

Ensemble/Lab: 5 Credits Required for Degree/Diploma

| | | | | | | | | | | |
|--|--|--|----|---|---|---|--|--|--|--|
| | | | 2* | 1 | 1 | 1 | | | | |
|--|--|--|----|---|---|---|--|--|--|--|

*See First Semester Ensemble/Lab Enrollment section of the Preregistration Manual.

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 | |
| 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 1 | | | | 2 | | | | | |
| MT 111 | Production Analysis Lab | | | 1 | | | | | | |
| MP 147 | Business of Music Production | | | 2 | | | | | | |
| MT 301 | MIDI Systems for Music Technology | | | 2 | | | | | | |
| MT 201 | Principles of Audio Technology 2 | | | | 3 | | | | | |
| MT 280 | Mix Techniques Lab | | | 2 | | | | | | |
| MT 121 | Programmable Synthesis | | | | | 2 | | | | |
| MP 218 | Creative Production Skills | | | | | 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 Electives* | | | | | | 2 | 2 | 2 | |

*Approved Specified Electives (select from the following): MB 201, MP 222, MP 281, MP 305, MP 307, MP 309, MP 313, MP 319, MP 322, MP 325, MP 375, MP 401, MP 405, 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. See also First Semester Curriculum on page 57, or Curriculum Information section of the Preregistration Manual.

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 | | | | | |
|--|--|---|---|---|---|--|--|--|--|--|

Ensemble/Lab: 5 Credits Required for Degree/Diploma

| | | | | | | | | | | |
|--|--|----|---|---|---|--|--|--|--|--|
| | | 2* | 1 | 1 | 1 | | | | | |
|--|--|----|---|---|---|--|--|--|--|--|

*See First Semester Ensemble/Lab Enrollment section of the Preregistration Manual.

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: 11 Credits Required for Degree/28 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 Music Synthesis major will be offered the opportunity to choose one or more disciplines in the music synthesis field. In the performance specialization, the student learns synthesis performance, and ensemble skills, culminating in the preparation and performance of a major recital. In sound design, the student creates and presents a library of original synthesized sounds generated by self-designed "instruments" and algorithms. In the production specialization, the student presents a recorded portfolio of original compositions and orchestrations created with the aid of synthesized sound. The computer music option emphasizes computer programming skills, and their application in sound design, performance and composition. In the multimedia specialization, the student integrates sonic, visual, and interactive elements to form material suitable for digital video, performance, and CD-ROM production. Through classroom emphasis on artistic and professional excellence in synthesized composition and sound, and through interaction with instructors and visiting artists, students develop an informed and critical aesthetic vision. Instruction emphasizes exploration of various technologies and forms of music expression in an effort to develop the individual's voice and style. The Music Synthesis major learns to work effectively with others through the preparation and presentation of various projects, both as leader and as assistant. Instruction and project work stresses concepts rather than specific applications, providing a solid foundation for continued learning and effective performance in a discipline enlivened by constant development. An active professional faculty, as well as numerous industry-, artistic-, and academic-oriented guest lecturers offer many opportunities for further study, as well as contacts and information on careers, such as effects and sound design creation, multimedia specialist, composer, producer, and performer.

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 117, 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

| Course Number | Course Title | * | 2 | | | | | | | |
|---------------|----------------------------------|---|---|---|---|--|--|--|--|--|
| 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. See also First Semester Curriculum on page 57, or Curriculum Information section of the Preregistration Manual.

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 | | | | | |
|--|--|---|---|---|---|--|--|--|--|--|

Ensemble/Lab: 5 Credits Required for Degree/Diploma

| | | | | | | | | | | |
|--|--|----|---|---|---|--|--|--|--|--|
| | | 2* | 1 | 1 | 1 | | | | | |
|--|--|----|---|---|---|--|--|--|--|--|

*See First Semester Ensemble/Lab Enrollment section of the Preregistration Manual.

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: 11 Credits Required for Degree/28 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 Ed. | | | | 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 508 | Abnormal Psychology | | | | | | | | | 3 |
| GE XXX | Exceptional Children | | | | | | | 3 | | |
| MT XXX | Technology for Music Therapists | | | | | | 2 | | | |
| | Approved Specified Electives* | | 2 | | | | | | | 2 |

*Approved Specified Electives (select from the following): MB 211, SW 120, SW 125, HM 231, HM 235, ME 141, PM 201, ME 180

** Total required credits includes two postcourse work internship credits.

Required Instrumental Classes (principal instrument waived)

| | | | | | | | | | | |
|-------------|---|--|---|---|---|---|--|---|---|--|
| IS | Guitar Class 1 & 2 | | | | 1 | 1 | | | | |
| IS 251 | Percussion | | | | | | | | 1 | |
| IL 480 | Elements of Vocal Tech for Non-Voice Principals | | | | | | | 1 | | |
| IS 101, 102 | Keyboard Class 1 & 2 (MEd) | | 1 | 1 | | | | | | |

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 | 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. See also First Semester Curriculum on page 57, or Curriculum Information section of the Preregistration Manual.

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 407 or 408 | Conducting (ME) 1 or 2 | | | | | | | | | 2 |

Private Instruction: 8 Credits Required for Degree

| | | | | | | | | | | |
|--|--|--|---|---|---|---|--|--|--|--|
| | | | 2 | 2 | 2 | 2 | | | | |
|--|--|--|---|---|---|---|--|--|--|--|

Ensemble/Lab: 5 Credits Required for Degree/Diploma

| | | | | | | | | | | |
|--|--|--|----|---|---|---|--|--|--|--|
| | | | 2* | 1 | 1 | 1 | | | | |
|--|--|--|----|---|---|---|--|--|--|--|

*See First Semester Ensemble/Lab Enrollment section of the Preregistration Manual.

General Education: 30 Credits Required for Degree

| | | | | | | | | | | |
|--------------|-------------------------------|--|---|---|--|---|---|--|---|---|
| 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 324 | Human Anatomy and Physiology | | | | | | | | 3 | |
| | Social Science Selections | | | | | | 3 | | | 3 |

Total Required Credits: 123 Credits and 2 Credits (Internship postcourse work) for Degree

Total Required Credits: 125 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 interactions, the student will develop an aesthetic and critical understanding of the meaning of quality performance, and will be able both to define quality using 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 5-8 | | | | | | 2 | 2 | 2 | 2 |
| RP | Recital Preparation 1-4 | | | | | | 2 | 2 | 2 | 2 |
| IL 575 | Recital Workshop for Perf Majors | | | | | | 0.5 | | | |
| | Ensembles | | | | | | 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 | Percussion: HM 214 |
| Vibes: HM 213 | Hand Percussion: HM 215 | Strings: HM 225 | Guitar: HM 201 |
| Bass: HM 210 | Voice: HM 219 | | |

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. See also First Semester Curriculum on page 57, or Curriculum Information section of the Preregistration Manual.

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 | | | | |
|--|--|--|---|---|---|---|--|--|--|--|

| | | | | | | | | | | |
|---|--|--|----|---|---|---|--|--|--|--|
| Ensemble/Lab: 5 Credits Required for Degree/Diploma | | | 2* | 1 | 1 | 1 | | | | |
|---|--|--|----|---|---|---|--|--|--|--|

*See First Semester Ensemble/Lab Enrollment section of the Preregistration Manual.

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: 11 Credits Required for Degree/31 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 designated 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 |
| PI X05 & X06 | 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 230, PM 240, PM 900, 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. See also First Semester Curriculum on page 57, or Curriculum Information section of the Preregistration Manual.

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 | | | | | |
|--|--|---|---|---|---|--|--|--|--|--|

Ensemble/Lab: 5 Credits Required for Degree/Diploma

| | | | | | | | | | | |
|--|--|----|---|---|---|--|--|--|--|--|
| | | 2* | 1 | 1 | 1 | | | | | |
|--|--|----|---|---|---|--|--|--|--|--|

*See First Semester Ensemble/Lab Enrollment section of the Preregistration Manual.

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: 11 Credits Required for Degree/31 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 | | | | |
| 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 | | | | |
| PW 010 | Technology Tools for the Writer | | | | | 2 | | | | |
| CW 025 | Arranging for Songwriters | | | | | | 2 | | | |
| SW 127 | Advanced Songwriting or | | | | | | | | | |
| SW 129 | Singer/Songwriter Workshop | | | | | | 2 | | | |
| SW 135 | Song Demo Production Techniques | | | | | | 2 | | | |
| SW 150 | The Business of Songwriting | | | | | | | | | 2 |
| SW 601 | Directed Study in Songwriting | | | | | | | | | 2 |
| | Approved Specified Electives* | | | | | | | 2 | | 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. See also First Semester Curriculum on page 57, or Curriculum Information section of the Preregistration Manual.

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 | | | | | | |
|--|---|---|---|---|--|--|--|--|--|--|

Ensemble/Lab: 5 Credits Required for Degree/Diploma

| | | | | | | | | | | |
|--|----|---|---|---|--|--|--|--|--|--|
| | 2* | 1 | 1 | 1 | | | | | | |
|--|----|---|---|---|--|--|--|--|--|--|

*See First Semester Ensemble/Lab Enrollment section of the Preregistration Manual.

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: 11 Credits Required for Degree/31 Credits Required for Diploma
Total Required Credits: 120 Credits for Degree/96 Credits for Diploma

Bold: Degree requirements only

Course Descriptions

Analysis

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.

AN 105 2 credits
The Music of Duke Ellington Prerequisite: CW 110 (or AR 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.
 Note: This course may be used as an approved specified elective by Jazz Composition majors.

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.

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.

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).

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.

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.

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

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.

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).

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.

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.

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.

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.

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

AR 011 2 credits
Arranging I
 Prerequisite: PW 050 or satisfactory placement score, and 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.

AR 012 2 credits
Arranging 2 Prerequisite: AR 011 and prior or concurrent enrollment in HR013
Course Chair: J. Kennedy
Required of: AR/CW, JC 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.

AR 101 2 credits
Chord Scale Voicings for Arranging Prerequisite: AR 012 and HR 013
Course Chair: K. Pullig
Required of: AR/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.

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.

AR 140 2 credits
Jazz Arranging for Small Ensemble Prerequisite: AR 101
Course Chair: K. Pullig
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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).

AR 301 2 credits
Big Band Arranging and Score Analysis Prerequisite: AR 101, AR 128, and HR 014
Course Chair: K. Pullig
Required of: JC Majors
Electable by: All
Offered: Spring, Summer, Fall

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.

AR 316 2 credits
Arranging for High School Jazz Ensemble Prerequisite: AR 012
Course Chair: J. Hagon
Required of: None
Electable by: All
Offered: Spring

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.

AR 328 2 credits
Arranging for Contemporary Jazz Ensemble Prerequisite: AR 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.

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.

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.

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 semester only in odd-numbered years

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.

AR 514 2 credits
Arranging for Secondary Vocal Ensemble Prerequisite: CM 042
Course Chair: J. Hagon
Required of: None
Electable by: All
Offered: Spring semester in odd-numbered years only

Arranging for high school vocal groups. Principles of part-writing for various combinations of voices. Writing piano accompaniments. End-of-semester arranging project required.

CW 025 2 credits
Arranging for Songwriters Prerequisite: AR 011 and HR 013
Course Chair: J. Kennedy
Required of: SW Majors
Electable by: All
Offered: Spring, Summer, Fall

Building on skills acquired in AR 011 Arranging 1, this course will focus on writing effective arrangements built around a lead vocal with various ensemble backing, including a contemporary rhythm section, background vocals, synthesizers, a small horn section, and a small string section. Topics include conceptualizing and establishing a groove, supporting the style and structure of the song with appropriate introductions and fills, and skillful use of various textures including background vocals, horns, strings,

and synthesizer(s). Study of production approaches and techniques, including "sweetening" a pre-existent track with horns and strings, which optimize the effect of the song and singer.

CW 100 2 credits
Survey of Pop/Rock Styles Prerequisite: AR 011 and HR 012
Course Chair: J. Kennedy
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A study of major pop and rock styles and the writers, producers, and artists who shaped the music, with a focus on the writers and artists inducted into the Rock and Roll Hall of Fame.

CW 110 2 credits
Writing Techniques and Concepts - Large Ensemble Prerequisite: AR 101 and HR 014
Course Chair: J. Kennedy
Required of: AR/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.

CW 115 2 credits
MIDI Applications for the Writer Prerequisites: CW 110 (or AR 110), IS 112 (except Piano Principals), and PW 010
Course Chair: J. Kennedy
Required of: AR/CW Majors
Electable by: All
Offered: Spring, Summer, Fall
Lab Fee: \$300.00

The advanced student will learn to utilize digital and MIDI sequencing technology to create and produce tracks 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 and basic production aspects of a project, including signal flow of a MIDI and recording workstation, utilizing sound processing equipment, choosing appropriate sounds and combining elements from sound modules, and alternate approaches to quantizing and refining rhythm grooves. 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. (Formerly MIDI Applications for the Commercial Arranger. This course title and description effective fall 1997.)

CW 116 2 credits
Vocal Writing Prerequisite: AR 012, HR 013, and ET 013 or ET 031
Course Chair: J. Kennedy
Required of: AR/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.

CW 118 2 credits
Jingle Writing Prerequisite: CW 116 or CW 121 (or AR 116 or AR 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.

CW 121 2 credits
Writing and Production Techniques in the Pop/Rock Idiom Prerequisite: AR 012 and HR 013
Course Chair: J. Kennedy
Required of: AR/CW Majors*
Electable by: All
Offered: Spring, Summer, Fall

Techniques of instrumental and vocal writing, arranging, and production in the pop/rock idiom. Includes extensive score analysis of major composers and performers, discussion of stylistic techniques and orchestrations, historical perspective, problem solving, and basic production and programming concerns. The course is designed to guide the student in developing an original pop/rock writing style.
*Effective fall 1997, this course will no longer be required of AR/CW majors. It will become an approved specified elective in that major and will be honored as a concentrate requirement for all students who have taken it prior to fall 1997.

CW 122 2 credits
Contemporary Arranging for the Recording Studio Prerequisite: CW 121 (or AR 121) and prior or concurrent enrollment in PW 010*
Course Chair: J. Kennedy
Required of: AR/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.
*Effective fall 1997, the title of this course will be Introduction to Writing and Production for the Recording Studio. Prerequisites will be AR 012, HR 014, and prior or concurrent enrollment in PW 010.

CW 125 2 credits
Writing in Salsa Styles Prerequisite: Prior or concurrent enrollment in AR 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.

CW 133 0 credits
Independent Production Prerequisite: CW 115 (or AR 115); also see course chair if interested
Course Chair: J. Kennedy
Required of: None
Electable by: AR/CW Only
Offered: Spring, Summer, Fall
Lab Fee: \$250.00

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.

CW 137 2 credits
Scoring for Percussion Prerequisite: AR 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.

CW 204 2 credits
Music Copying I: Music Preparation by Hand Prerequisite: Prior or concurrent enrollment in AR 012
Course Chair: J. Kennedy
Required of: AR/CW and JC Majors
Electable by: All
Offered: Spring, Summer, Fall

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, multistave parts, master rhythm parts, and copying from a sketch. Specialized equipment and supplies for the professional copyist.

CW 205 2 credits
Music Copying 2: Music Preparation with a Computer
 Prerequisite: CW 204 (or AR 204) and PW 010
 Course Chair: J. Kennedy
 Required of: None
 Electable by: All
 Offered: Spring
 Lab Fee: \$150.00

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.

CW 255 2 credits
Applications of 12-Tone Concepts in Contemporary Composition and Arranging
 Prerequisite: HR 014, ET 014, and one of the following: AR 301, AR 328, CP 043, CW 110, or SW 126
 Course Chair: J. Kennedy
 Required of: None
 Electable by: All
 Offered: Spring, Summer, Fall

Alternative approaches and concepts to writing that can be used in various aspects of songwriting, arranging, and composing for contemporary broadcast media, such as film and TV scores, that will supplement other writing approaches. Using compositional concepts pioneered by George Tremblay and Jack Smalley, the course explores writing techniques based on the use of the 12-tone row concept, and the process of extracting consonant melodic components from the rows which are then applied to writing for contemporary musical styles and forms and commercial clients. Some writing projects will be realized through sequencing and live performance.

CW 310 2 credits
Advanced Writing Techniques and Concepts I - Studio Orchestra
 Prerequisite: CW 110 (or AR 110)
 Course Chair: J. Kennedy
 Required of: AR/CW Majors
 Electable by: All
 Offered: Spring, Summer, Fall

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 routing an arrangement. Extensive use of taped examples and score extracts.

CW 312 2 credits
Advanced Writing Techniques and Concepts 2 - Small Ensemble and Studio Production
 Prerequisite: CW 310 (or AR 310)
 Course Chair: J. Kennedy
 Required of: AR/CW
 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.

CW 322 2 credits
Advanced Prerequisite: CW 110, CW 115,
Production for and either CW 122 or MS 221
Writers Course Chair: J. Kennedy
Required of: AR/CW Majors
Electable by: CWP Majors only
Offered: Spring, Summer, Fall
Lab Fee: \$350.00

A project-driven course that builds on skills developed in CW 115 MIDI Applications for the Writer focusing on production from the writer's perspective. The content includes more advanced creative and production projects incorporating MIDI sequences using sampled sounds and synth modules with live overdubbing of acoustic instruments, more refined utilization of sound processing equipment, and conceptualizing with sound processing ideas in mind. In addition to class meetings, each student is expected to schedule regular individual hands-on time in the Professional Writing MIDI Lab for developing sequences. Each student will be assigned recording studio time to be used for overdubs, sweetening, and/or mixing.

CW 340 2 credits
Scoring for Prerequisite: CM 042
Strings 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 Prerequisite: AR 012, HR 014
Orchestration 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 Prerequisite: CW 115 (or AR 115)
Visuals and permission of course chair; or, MS221 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.

CW 516 2 credits
Scoring for Prerequisite: CM 102
Full Orchestra Course Chair: J. Jarrett
 Required of: CM Majors
 Electable by: All
 Offered: Spring, Summer, Fall
 Orchestration techniques for full symphony orchestra.

CW 619 2 credits
Directed Study Prerequisite: CW 310 (or AR 310)
in Course Chair: J. Kennedy
Contemporary Required of: AR/CW Majors
Writing Electable by: AR/CW 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

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.

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.

CM 045 2 credits
Contemporary Prerequisite: CM 106 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.

CM 046 2 credits
Contemporary Prerequisite: CM 045 and PS 401
Techniques in Course Chair: J. Jarrett
Composition 2 Required of: CM Majors
Electable by: CM, FS Majors Only
Offered: Spring, Summer, Fall

The 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.

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.

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.

CM 071 2 credits
Jazz Composition I Prerequisite: AR 101
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.

CM 072 2 credits
Jazz Composition 2 Prerequisite: AR 301 and CM 071
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.

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.

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.

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.

CM 106 2 credits
Techniques of Tonal Writing Prerequisite: CM 042 and CP 043
Course Chair: J. Jarrett
Required of: CM, FS 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.

CM 134 2 credits
Composing for the Small Jazz Ensemble Prerequisite: AR 101
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.

CM 310 2 credits
Postbebop 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.

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.

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

CP 041 2 credits
Traditional Counterpoint I 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.

CP 043 2 credits
Traditional Two-part Canon and Invention
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.

CP 049 2 credits
Advanced Counterpoint
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.

CP 051 2 credits
Jazz Counterpoint I
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.

CP 053 2 credits
Jazz Counterpoint 2
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

ET 011 3 credits
Ear Training I
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.

ET 012 3 credits
Ear Training 2
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.

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.

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.

ET 031 2 credits
Solfege 1 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.

ET 032 2 credits
Solfege 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 Solfege 1. Sight singing and harmonic studies in all major and minor keys. C clef drills. Rhythm patterns of increased complexity.

ET 061 1 credit
Performance Ear Training for Winds, Strings, and Mallets 1 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.

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.

ET 064 1 credit
Performance Ear Training for Keyboards I Prerequisite: Ensemble Rating 2333 and ET 012
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.

ET 065 1 credit
Performance Ear Training for Keyboards 2 Prerequisite: ET 064
Course Chair: G. Badolato
Required of: PF Piano Principals
Electable by: Piano Principals
Offered: Spring, Summer, Fall

Continuation of Performance Ear Training for Keyboards 1.

ET 067 1 credit
Performance Ear Training for Guitar I Prerequisite: Ensemble Rating 2333 and ET 012
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.

ET 068 1 credit
Performance Ear Training for Guitar 2 Prerequisite: ET 067
Course Chair: G. Badolato
Required of: PF Guitar Principals
Electable by: Guitar Principals
Offered: Spring, Summer, Fall

Continuation of Performance Ear Training for Guitar 1.

ET 070 1 credit
Performance Ear Training for Percussion I Prerequisite: Ensemble Rating 2333 and ET 012
Course Chair: G. Badolato
Required of: PF Drum Set, Hand Percussion, Percussion Principals
Electable by: Drum Set, 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.

ET 071 1 credit
Performance Ear Training for Percussion 2 Prerequisite: ET 070
Course Chair: G. Badolato
Required of: PF Drum Set, Hand Percussion, Percussion Principals
Electable by: Drum Set, Hand Percussion, Percussion Principals
Offered: Spring, Summer, Fall

Continuation of Performance Ear Training for Percussion 1.

ET 073 1 credit
Performance Ear Training for Voice I Prerequisite: Ensemble Rating 3313 and ET 012
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 on sight reading. Some dictation. Some nonsyllabic sight reading.

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.

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.

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.

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.

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.

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).

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.

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.

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.

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.

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.

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.

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

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, guitar, piano, bass, drums.

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.

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.

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.

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.

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 associated with, but not limited to, jazz legends such as Count Basie, Woody Herman, and Buddy Rich. In addition, arrangements encompassing the contemporary genre may be included.

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.

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

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.

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.

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.

EN 095 1 credit
Guitar Performance Ensembles Prerequisite: None
Course Chair: L. Baione
Required of: All first-year Guitar Principals who lack ensemble ratings and are enrolled in neither EN 100 nor EN 200
Electable by: All
Offered: Spring, Summer, Fall

Development of ensemble group playing skills, focusing on the roles of the guitarist. Development of melodic performance, rhythm guitar/accompaniment techniques, and improvisation in an ensemble setting. Material will be learned through use of recordings and call-and-response techniques as well as written music materials. Instrumentation: Six electric guitars, bass, drums.

EN 100 1 credit
Rhythm Section Ensembles Prerequisite: None
Course Chair: Instrumental department chair (Bass, Guitar, Percussion, Piano)
Required of: First semester Bass, Guitar, Percussion, and Piano
Principals who lack ensemble ratings and who are enrolled in neither EN 095 nor EN 200
Electable by: All
Offered: Spring, Summer, Fall

Instrumental ensembles that focuses on rhythm section performance in a variety of musical styles. Combining bass/guitar/drum/piano lab and ensemble formats, classes will cover performance techniques utilized in contemporary musical idioms including jazz, rock, and blues.

EN 102 1 credit
Latin Prerequisite: Ensemble Rating
Ensembles 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 106 1 credit
Small Concert Prerequisite: By audition
Jazz Ensemble 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 Prerequisite: Ensemble Rating
Section and 1111-9999
Vocal Course Chair: O. Wright
Ensemble 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- Prerequisite: Ensemble Rating 4444
Pop Ensemble 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- Prerequisite: Ensemble Rating
Keyboard 5555-9999
Ensemble 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, tenor or alto, synthesizer, acoustic piano, electric piano, clarinet.

EN 114 1 credit
The Trombone Prerequisite: Ensemble Rating 6666
Ensemble 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.

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.

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.

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.

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: J. Shapiro
 Required of: None
 Electable by: Voice Principals
 Offered: Spring, Fall

An ensemble designed to provide singers with an understanding of repertoire, styles, and basic stagecraft. 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 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.

EN 183 1 credit
The Berklee Horace Silver Ensemble Prerequisite: Ensemble Rating 6666-9999
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.

EN 184 1 credit
The Berklee Cannonball Adderley Ensemble Prerequisite: Ensemble Rating 6666-9999
Course Chair: O. Wright
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.

EN 185 1 credit
The Berklee Art Blakey Ensemble
 Prerequisite: Ensemble Rating 6666-9999
 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.

EN 186 1 credit
The Berklee Thelonious Monk Ensemble
 Prerequisite: Ensemble Rating 7787
 Course Chair: O. Wright
 Required of: None
 Electable by: All
 Offered: 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.

EN 191 1 credit
Contemporary Fusion Ensemble
 Prerequisite: Ensemble Rating 6666-9999
 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.

EN 200 1 credit
Contemporary Styles Ensembles
 Prerequisite: EN 100 or recommendation of instrumental/voice department chair
 Course Chair: O. Wright
 Required of: All first-year students lacking ensemble ratings enrolled in neither EN 095 nor EN 100
 Electable by: All
 Offered: Spring, Summer, Fall

Instrumental/vocal ensembles that focus on performance in a variety of musical styles. Classes will cover performance techniques utilized in contemporary musical idioms such as jazz, rock, and blues.

EN 201 1.5 credits
The Concert Band
 Prerequisite: Ensemble Rating 4444
 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.

EN 303 2 credits
The Berklee Concert Jazz Orchestra
 Prerequisite: By audition
 Course Chair: O. Wright
 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.

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.

EN 355 1 credit
Rhythm Track for Songwriters Prerequisite: Ensemble Rating 5515 or by audition
Course Chair: O. Wright
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

An ensemble that serves as a rhythm track base for songwriters who would be able to utilize the tracks from these sessions to overdub their vocals. Instrumentation: synthesizer, piano, guitar, bass, drums.

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.

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).

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.

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.

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.

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.

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.

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.)

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 ensembles with an emphasis on contemporary idioms including electronic experimentation.
Instrumentation: trumpet, tenor, synthesizer, piano, guitar, bass, drums, percussion.

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.

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.

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.

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.

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.

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.

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: Drum Set, Hand Percussion, Vibraphone, and Percussion Principals
 Offered: Spring, Fall

An ensemble utilizing transcriptions and adaptations of the repertoire of percussion groups throughout the world. Drum set, 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.

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.

Film Scoring

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| FS 091 | 2 credits |
| Survey of Film Scoring Techniques and Procedures | Prerequisite: FS 117, PS 401, and AR 101 (or AR 134) Course Chair: D. Wilkins Required of: None Electable by: All Offered: Spring, 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 106, CP 049 (or CM 047), 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 045, 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.

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.

FS 115 2 credits
Film Theory and Structure Prerequisite: GE 012 and FS 117
Course Chair: D. Wilkins
Required of: None
Electable by: FS Majors only
Offered: Spring, Summer, Fall

This course will provide students with a comprehensive background in theoretical film structures and screenwriting. The structures of film will be presented through a series of film-analysis lectures and practical training in preproduction film making from concept through shooting script. The essential chronology of film theories will be given with an overview of conventional and unconventional film structures. Students will then be guided through script readings in order to enhance their ability to read, analyze, and visualize stories in script format. The course will draw from the predominant cinematic styles and will expose students to the development of the story from concept to script to storyboard.

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.

FS 118 2 credits
Dramatic Scoring Concepts for Film Prerequisite: FS 102, CM 045, and CP 049 (or CP 047)
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.

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.

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.

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.

FS 130 2 credits
Stylistic Adaptation in Film Scoring Prerequisite: CM 102, 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 FS 140 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

GE 004 3 credits
English as a Second Language I (ESL I)
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.

GE 005 3 credits
English as a Second Language 2 (ESL 2)
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 stories, and a novel) and write essays in a variety of styles (narrative, descriptive, and expository).

CE 010 3 credits
English Skills
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.

CE 011 3 credits
English Composition
Prerequisite: GE 005 or 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.

CE 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.

CE 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.

CE 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.

CE 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.

CE 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.

GE 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. Students will work together on shaping dramatic structure, characters, conflict, and dialogue. One-man/woman shows (dramatic monologues) will also be considered. 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.

GE 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.

GE 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.

GE 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, films and film adaptations of modern plays will be discussed. 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 will be chosen. Film adaptations of plays by such dramatists as Tennessee Williams, Sam Shepard, Harold Pinter, Marsha Norman, John Guare, Beth Henley, and David Mamet will also be considered. 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.

CE 123 3 credits
Effective Prerequisite: GE 011
Communication 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.

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.

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.

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.

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).

CE 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.

CE 164 3 credits
World Civilizations Since 1500
Prerequisite: GE 161, GE 011, or permission of instructor
Course Chair: C. Combs
Required of: Degree students not taking GE 162
Electable by: All
Offered: Spring, Fall

This course is a topical survey of world civilizations from 1500 to the present. The approach is chronological and comparative, with students reading and analyzing, in discussion and papers, material across cultures from Africa, the Americas, Asia, and Europe. Broad topic areas will include: the individual and society; race and racism; politics and culture; the economy and society; ecology and energy; and the nation and the world. Students may not take both GE 162 and this course.

CE 168 3 credits
Contemporary History
Prerequisite: GE 162 or GE 164
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.

CE 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.

CE 201 3 credits
Modern Political Thought
Prerequisite: GE 162 or GE 164
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.

CE 210 3 credits
History of Political Thought
Prerequisite: GE 162 or GE 164
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.

CE 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.

CE 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.

CE 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.

CE 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.

CE 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.

CE 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.

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.

GE 306 3 credits
Principles of Physics Prerequisite: None
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. Note: This course can be used to fulfill the physical science requirement.

GE 308 3 credits
Principles of Music Acoustics Prerequisite: None
Course Chair: C. Combs
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.

GE 315 3 credits
Applications of Music Acoustics Prerequisite: None
Course Chair: C. Combs
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.

GE 318 3 credits
Environmental Science Prerequisite: None
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. Note: This course can be used to fulfill the physical science requirement.

GE 321 3 credits
Health and Wellness 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 approach to issues of health and wellness necessary for the pursuit of a healthy lifestyle. Topics such as nutrition, exercise, stress, sexuality, substance abuse, eating disorders, and the physical environment will be examined in the context of human physiology. Note: This course can be used to fulfill the physical science requirement.

GE 324 3 credits
Human Anatomy and Physiology Prerequisite: GE 011 or permission of instructor
Course Chair: C. Combs
Required of: MTH Majors
Electable by: All, with permission of course chair
Offered: Spring, Fall

This course covers basic knowledge of the human body, its structure and function. Each of the bodily systems will be dealt with as a separate entity, and then as an integrated part of the whole. This course is distinct from GE 321 Health and Wellness in that it details more technical material for use in clinical settings at a level necessary to meet music therapy curricular competencies. Note: This course can be used to fulfill the physical science requirement.

CE 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.

CE 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.

CE 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.

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.”

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.

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.

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.

CE 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.

CE 501 3 credits
General Psychology
Prerequisite: GE 011 or permission of instructor
Course Chair: C. Combs
Required of: ME, MTH 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.

CE 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.

CE 508 3 credits
Abnormal Psychology
Prerequisite: GE 501
Course Chair: C. Combs
Required of: MTH Majors
Electable by: All, with permission of course chair
Offered: Spring

Using the classification of psychopathology contained in the current edition of the *American Psychiatric Association's Diagnostic and Statistical Manual of Mental Disorders (DSM-IV)* as a guide, this course will explore the major psychopathology of childhood, adolescence, and adulthood. This exploration will involve examining the etiology of each disorder, its symptomatology, and different treatment approaches. Note: This course can be used to fulfill the social science requirement.

CE 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

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.

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.

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.

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.

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.

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.

HR 022 2 credits
Harmonic Considerations in Improvisation 2
Prerequisite: HR 021
Course Chair: J. Beard
Required of: None
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.

HR 110 2 credits
Harmonic Analysis of Rock Music
Prerequisite: HR 013
Course Chair: B. London
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.

HR 301 2 credits
Advanced Harmonic Concepts
Prerequisite: HR 014
Course Chair: B. London
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.

HR 304 2 credits
Advanced Modal Harmony
Prerequisite: HR 014
Course Chair: B. London
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

HM 031 2 credits
A History of the Music of Black America
Prerequisite: None
Course Chair: J. Beard
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.

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.

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 and FS 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.

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 and FS 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.

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.

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.

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.

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.

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.

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.

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.

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.

HM 213 2 credits
Survey of Piano Styles Prerequisite: None
Course Chair: J. Beard
Required of: PF Piano and Vibraphone 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.

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.

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.

HM 216 2 credits
Survey of Drum Styles to the 60s Prerequisite: None
Course Chair: D. Anderson
Required of: PF Drum Set 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.

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.

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.

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.

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.

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.

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

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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

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.

IL 107 1 credit
Guitar Prerequisite: None
Performance Course Chair: L. Baione
Skills 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.)

IL 109 1 credit
Guitar Styles Prerequisite: IL 107
Skills Labs 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.

IL 110 0.5 credit
Standard Tune Prerequisite: IL 109
Workshop for Course Chair: L. Baione
the Guitarist 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.

IL 111 0.5 credit
Advanced Prerequisite: IL 110 and Ensemble
Standard Rating 3333
Workshop for Course Chair: L. Baione
the Guitarist 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.

IL 115 0.5 credit
Ensemble Prerequisite: IL 107
Preparation Course Chair: L. Baione
Lab - Guitar 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.

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.

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.

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.

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.

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.

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.

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.

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.

IL 157 0.5 credit
**Polyrhythms
for Guitar I** 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.

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 Polyrhythms for Guitar 1 (rhythmic displacement in comping and soloing by the use of polyrhythms and polymeters).

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.

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.)

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.

IL 166 1 credit
Advanced
Guitar Prerequisite: By audition
Performance Course Chair: L. Baione
Lab 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.

IL 167 1 credit
Advanced Prerequisite: IL 109
Rock Guitar Course Chair: L. Baione
Performance Required of: None
Techniques 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.

IL 168 0.5 credit
Building Prerequisite: IL 109
Guitar Course Chair: L. Baione
Technique Required of: None
through Electable by: Guitar Principals
Triads 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.

IL 169 0.5 credit
Linear Prerequisite: IL 109
Approach Course Chair: L. Baione
Concepts 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.

IL 170 1 credit
Guitar Chord Prerequisite: IL 109
Soloing 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).

IL 171 1 credit
Advanced Prerequisite: IL 170
Chord Soloing Course Chair: L. Baione
Required of: None
Electable by: Guitar Principals
Offered: Spring, Summer, Fall

A continuation of IL 170 Guitar Chord Soloing developing the non-mechanical 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.

IL 174 0.5 credit
Advanced Prerequisite: IL 109
Reading 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.

IL 177 0.5 credit
Walking Bass Prerequisite: IL 109
Line and Course Chair: L. Baione
Chords for Required of: None
Guitar 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.

IL 179 0.5 credit
Solo Jazz Prerequisite: IL 109
Guitar 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.

IL 180 0.5 credit
Rhythm Guitar Prerequisite: IL 107
Styles 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.

IL 182 0.5 credit
Show/Theater Prerequisite: IL 109
Guitar Lab 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.

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, which enhances their musical experience in this very important area of guitar performance.

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.

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.

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.

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.

IL 194 0.5 credit
Classical Guitar Chamber Music I Prerequisite: IL 107
Course Chair: L. Baione
Required of: None
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.

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.

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.

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.

IL 201 1 credit
West African Prerequisite: None
Drumming Course Chair: D. Anderson
Techniques I Required of: Hand Percussion Principals
Electable by: Drum Set, Mallet, and Percussion Principals
Offered: Spring, Summer, Fall

An intensive study of West African drumming styles of the Ewe, Dagbamba, Ga, and Susu. Technical study will focus on four areas of performance: straight stick, curved stick, and two styles of African hand drumming. Repertoire to be learned and performed will include Agbekor, Damba, Kpanlogo, and Kuku. Teaching methods will incorporate call-and-response formats, videos, and transcriptions. A public performance will be scheduled at the end of the semester.

IL 202 1 credit
West African Prerequisite: IL 285 or IL 288
Drumming Course Chair: D. Anderson
Techniques 2 Required of: Hand Percussion Principals
Electable by: All
Offered: Spring, Fall

An advanced study of West African drumming styles of the Ewe, Dagbamba, Akan, and Malinke. Further development of hand and stick techniques by oral analysis and performance of more complex drum dialogue. Musical styles will include Adjogbo, Sikyi, and Soli. A public performance will be scheduled at the end of the semester.

IL 205 1 credit
Brazilian Rhythms and Percussion 2
 Prerequisite: IL 285 or IL 288
 Course Chair: D. Anderson
 Required of: Hand Percussion Principals
 Electable by: All
 Offered: Spring, Fall

A continuation of IL 285 Brazilian Rhythms and Percussion 1, with emphasis on the drumming styles of northeastern Brazil. Development of performance skills through study of recordings, transcriptions, and supervised ensemble playing.

IL 210 0.5 credit
Contemporary Electronic Percussion
 Prerequisite: IL 223
 Course Chair: D. Anderson
 Required of: None
 Electable by: Drum Set, 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 for non-Percussion Principals; IL 298 for Percussion Principals
 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: Drum Set, Hand Percussion, Percussion Principals
 Electable by: Vibraphone, Drum Set, Hand Percussion, Percussion Principals
 Offered: Spring, Summer, Fall

Basic grip and sticking techniques; basic drum set skills. Snare drum studies. Playing basic time feels on the drum set; introduction to drum set reading.

IL 222 0.5 credit
Drum Lab 2
 Prerequisite: IL 221
 Course Chair: D. Anderson
 Required of: Drum Set, Hand Percussion, Percussion Principals
 Electable by: Vibraphone, Drum Set, Hand Percussion, Percussion Principals
 Offered: Spring, Summer, Fall

Development of drum set 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 drum set.

IL 223 0.5 credit
Drum Lab 3
 Prerequisite: IL 222
 Course Chair: D. Anderson
 Required of: Drum Set Principals
 Electable by: Vibraphone, Drum Set, Hand Percussion, Percussion Principals
 Offered: Spring, Summer, Fall

Continued development of fluency and effectiveness in playing time-feels and improvising on the drum set. Brush playing skills. Intermediate drum set 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: Drum Set Principals
Electable by: Vibraphone, Drum Set, Hand Percussion, Percussion Principals
Offered: Spring, Summer, Fall

Musical application of previous drum set technique and style studies to current repertoire. Intermediate-to-advanced chart reading and improvisation studies; introduction to drum set notation and repertoire.

IL 225 0.5 credit
Advanced Drum Chart Reading Prerequisite: IL 224
Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, Drum Set, 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.

IL 227 0.5 credit
Rhythmic Concepts: Broken Eighth Note Feels Prerequisite: IL 223 or by audition
Course Chair: D. Anderson
Required of: None
Electable by: Drum Set 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.

IL 230 0.5 credit
Mallet Lab 1 Prerequisite: None
Course Chair: D. Anderson
Required of: Vibraphone, Hand Percussion Principals
Electable by: Vibraphone, Drum Set, 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.

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, Drum Set, 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.

IL 232 0.5 credit
Mallet Lab 3 Prerequisite: IL 231
Course Chair: D. Anderson
Required of: Vibraphone Principals
Electable by: Vibraphone, Drum Set, 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.

IL 234 0.5 credit
Intermediate Prerequisite: IL 230
Improvisation - Course Chair: D. Anderson
Mallets Required of: Vibraphone Principals
Electable by: Vibraphone, Drum
Set, Hand Percussion, Percussion
Principals
Offered: Fall

Discussion and execution of improvisation techniques as well as the ability to effectively accompany soloists with a wide variety of voicing techniques.

IL 236 0.5 credit
Advanced Prerequisite: IL 234
Improvisation - Course Chair: D. Anderson
Mallets Required of: Vibraphone Principals
Electable by: Vibraphone, Drum
Set, Hand Percussion, Percussion
Principals
Offered: Spring

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.

IL 246 1 credit
Marimba Prerequisite: IL 232
Performance Course Chair: D. Anderson
Lab Required of: None
Electable by: Vibraphone, Drum
Set, Hand Percussion, Percussion
Principals
Offered: Spring, Fall

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

IL 251 0.5 credit
Basic Time Prerequisite: None
and Pulse Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, Drum
Set, Hand Percussion, Percussion
Principals
Offered: Spring, Summer, Fall

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

IL 252 0.5 credit
Linear Time Prerequisite: IL 223
Feels and Course Chair: D. Anderson
Phrasing Required of: None
Electable by: Vibraphone, Drum
Set, 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.

IL 253 0.5 credit
Fusion Lab 1 Prerequisite: IL 223
Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, Drum
Set, Hand Percussion, Percussion
Principals
Offered: Spring, Summer, Fall

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

IL 254 0.5 credit
Fusion Lab 2 Prerequisite: IL 253
Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, Drum
Set, Hand Percussion,
Percussion Principals
Offered: Spring

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

IL 255 0.5 credit
Funk Drumming Lab Prerequisite: IL 222
Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, Drum Set, 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.

IL 256 0.5 credit
Understanding Grooves Prerequisite: IL 222
Course Chair: D. Anderson
Required of: None
Electable by: Drum Set, 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.

IL 257 0.5 credit
World Beat Pop Lab Prerequisite: IL 224
Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, Drum Set, 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.

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.

IL 262 0.5 credit
Orchestral Percussion Techniques Prerequisite: IL 221
Course Chair: D. Anderson
Required of: Percussion Principals
Electable by: Vibraphone, Drum Set, 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.

IL 265 0.5 credit
The Berklee Prerequisite: IL 282
Drum Line Course Chair: D. Anderson
 Required of: None
 Electable by: Vibraphone, Drum Set, 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.

IL 267 0.5 credit
Studio Prerequisite: IL 224
Drumming Lab Course Chair: D. Anderson
 Required of: Drum Set Principals
 Electable by: Vibraphone, Drum Set, 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.

IL 270 1 credit
Berklee Prerequisite: IL 224 or Ensemble
Percussion Rating 4444 or by audition
Ensemble Course Chair: D. Anderson
 Required of: Percussion Principals
 Electable by: Vibraphone, Drum Set, 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 reregister in this course for credit for the spring semester. Spring concert material will be rehearsed and prepared during both fall and spring semesters.

IL 272 0.5 credit
Contemporary Prerequisite: None
Drum Styles I 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.

IL 273 0.5 credit
Contemporary Prerequisite: None
Drum Styles 2 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.

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.

IL 275 0.5 credit
Beginning Percussion Ensemble Prerequisite: None
Course Chair: D. Anderson
Required of: ME Percussion Principals
Electable by: Vibraphone, Drum Set, 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.

IL 276 0.5 credit
Introduction to Timpani Prerequisite: None
Course Chair: D. Anderson
Required of: Hand Percussion, Percussion Principals
Electable by: Vibraphone, Drum Set, 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.

IL 277 0.5 credit
Intermediate Timpani Lab Prerequisite: IL 276
Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, Drum Set, 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.

IL 278 0.5 credit
Polyrhythms 1 Prerequisite: IL 222
Course Chair: D. Anderson
Required of: Percussion Principals
Electable by: Vibraphone, Drum Set, Hand Percussion, Percussion Principals
Offered: Spring, Summer, Fall

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

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. Drum set articulation, sticking, phrasing, motion, and styles are related to concepts presented in IL 278 Polyrhythms 1.

IL 280 0.5 credit
Solo Prerequisite: IL 224 and Ensemble
Construction - Rating 5555
Drum Set Course Chair: D. Anderson
Required of: Drum Set Principals
Electable by: Vibraphone, Drum
Set, Hand Percussion, Percussion
Principals
Offered: Spring, Fall

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

IL 281 0.5 credit
Advanced Prerequisite: IL 279 or instructor's
Drum Set permission
Skills in the Course Chair: D. Anderson
Jazz Idiom Required of: None
Electable by: Drum Set Principals
Offered: Fall

This lab will emphasize postbop, 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.

IL 282 0.5 credit
Advanced Prerequisite: IL 222
Drum Course Chair: D. Anderson
Rudiments I Required of: None
Electable by: Drum Set, 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*.

IL 283 0.5 credit
Advanced Prerequisite: IL 282
Drum Course Chair: D. Anderson
Rudiments 2 Required of: None
Electable by: Vibraphone, Drum
Set, Hand Percussion, Percussion
Principals
Offered: Spring

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.

IL 284 1 credit
Afro-Cuban Prerequisite: None
Rhythms and Course Chair: D. Anderson
Percussion Required of: Hand Percussion,
Percussion Principals
Electable by: Vibraphone, Drum
Set, 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.

IL 285 1 credit
Brazilian Rhythms and Percussion Prerequisite: None
Course Chair: D. Anderson
Required of: Hand Percussion, Percussion Principals
Electable by: Vibraphone, Drum Set, Hand Percussion, Percussion Principals
Offered: Spring, Summer, Fall

A lab for Percussion Department principals 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.

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.

IL 287 1 credit
Latin Percussion 2 Prerequisite: IL 284, IL 285, or audition
Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, Drum Set, 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.

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.

IL 289 1 credit
Afro-Cuban and Brazilian Rhythms for the Drum Set Prerequisite: IL 284, IL 285, IL 287, and Ensemble Rating 5555, or audition
Course Chair: D. Anderson
Required of: None
Electable by: Drum Set, 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 drum set. Topics include drum set performance with no percussionist, with one or more percussionists, physical integration of percussion instruments into the drum set 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.

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.

IL 291 0.5 credit
Lead Sheet Interpretation Prerequisite: IL 223
Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, Drum Set, Hand Percussion, Percussion Principals
Offered: Spring, Summer, Fall

Development of techniques for effective interpretation of lead sheet charts at the drum set.

IL 293 0.5 credit
Double Bass Drum Studies Prerequisite: None
Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, Drum Set, Hand Percussion, Percussion Principals
Offered: Spring, Summer, Fall

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

IL 294 0.5 credit
Snare Drum Techniques for the Drum Set Principal Prerequisite: PI 402 (Proficiency Level 2)
Course Chair: D. Anderson
Required of: Drum Set Principals
Electable by: Vibraphone, Drum Set, Hand Percussion, and Percussion Principals
Offered: Spring, Summer, Fall

A required lab for all drum set 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.

IL 295 0.5 credit
Concert Snare Drum Techniques Prerequisite: IL 223 and IL 278
Course Chair: D. Anderson
Required of: None
Electable by: Drum Set, Vibraphone, Hand Percussion, Percussion Principals
Offered: Spring

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

IL 296 1 credit
World Percussion IA Prerequisite: None
Course Chair: D. Anderson
Required of: None
Electable by: Nonpercussion Principals
Offered: Spring, Summer, Fall

A lab for non-Percussion 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.

IL 297 0.5 credit
Brush Techniques Prerequisite: IL 222
Course Chair: D. Anderson
Required of: None
Electable by: Drum Set, 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.

IL 298 1 credit
World Percussion IB Prerequisite: None
Course Chair: D. Anderson
Required of: Hand Percussion Principals
Electable by: Vibraphone, Drum Set, 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.

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.

IL 301 0.5 credit
Woodwind Doubling Lab - Flute Prerequisite: None
Course Chair: W. Pierce
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.

IL 302 0.5 credit
Woodwind Doubling Lab - Clarinet Prerequisite: None
Course Chair: W. Pierce
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.

IL 307 0.5 credit
Woodwind Doubling Lab - Saxophone Prerequisite: None
Course Chair: W. Pierce
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.

IL 309 0.5 credit
Woodwind Prerequisite: IL 317
Doubling Lab - Course Chair: W. Pierce
MIDI Wind Required of: None
Controller 1 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.

IL 310 0.5 credit
Woodwind Prerequisite: IL 309
Doubling Lab - Course Chair: W. Pierce
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.

IL 311 0.5 credit
Woodwind Lab - Prerequisite: None
Techniques 1 Course Chair: W. Pierce
 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.

IL 312 0.5 credit
Woodwind Lab - Prerequisite: IL 311
Techniques 2 Course Chair: W. Pierce
 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.

IL 317 0.5 credit
Woodwind Lab - Prerequisite: IL 312
Techniques 3 Course Chair: W. Pierce
 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.

IL 321 1 credit
Clarinet Choir Prerequisite: Ensemble Rating 3313
 Course Chair: W. Pierce
 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.

IL 322 1 credit
Saxophone Prerequisite: Ensemble Rating 3313
Quartet Course Chair: W. Pierce
 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.

IL 324 1 credit
Flute Choir Prerequisite: Ensemble Rating 3313
Course Chair: W. Pierce
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.

IL 325 0.5 credit
Saxophone Section Playing Prerequisite: IL 317
Course Chair: W. Pierce
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.

IL 326 0.5 credit
Jazz Flute Lab Prerequisite: IL 317
Course Chair: W. Pierce
Required of: None
Electable by: All
Offered: Spring

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.

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.

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.

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.

IL 351 0.5 credit
Brass Prerequisite: None
Improvisation Course Chair: T. Plsek
Lab 1 Required of: None
 Electable by: All Brass Principals
 Offered: Spring, Summer, Fall

This course presents the basics of jazz improvisation on blues forms in easy keys. In addition to learning to improvise on these sets of changes, the student will also memorize a basic set of appropriate tunes.

IL 352 0.5 credit
Brass Prerequisite: IL 351 or approval of
Improvisation the instructor or course chair
Lab 2 Course Chair: T. Plsek
 Required of: None
 Electable by: All Brass Principals
 Offered: Spring, Summer, Fall

This course presents the basics of jazz improvisation on simple diatonic song forms in easy keys. In addition to learning to improvise on these sets of changes, the student will also memorize a basic set of appropriate tunes.

IL 353 0.5 credit
Brass Prerequisite: IL 352 or approval of
Improvisation the instructor or course chair
Lab 3 Course Chair: T. Plsek
 Required of: None
 Electable by: All Brass Principals
 Offered: Spring, Summer, Fall

This course continues the materials presented in IL 351 and IL 352, and applies them to improvising on blues forms and diatonic song forms in more advanced keys. In addition to learning to improvise on these sets of changes, the student will also memorize a basic set of appropriate tunes.

IL 380 0.5 credit
Exploring Prerequisite: Proficiency Level 4
Technology for Course Chair: T. Plsek
Brass Players 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.

IL 400 0.5 credit
Elementary Prerequisite: None
Double Bass Course Chair: R. Appleman
Lab 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.

IL 401 0.5 credit
Bass Lab - Prerequisite: None
Reading 1 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.

IL 402 0.5 credit
Bass Lab - Prerequisite: IL 401
Reading 2 Course Chair: R. Appleman
 Required of: Bass Principals
 Electable by: All
 Offered: Spring, Summer, Fall

Continuation of IL 401 Bass Lab - Reading 1.

IL 403 0.5 credit
Orchestral Repertoire Workshop for Double Bass
Prerequisite: IL 406 or by 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.

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.

IL 405 0.5 credit
Bass Lab - Reading 3
Prerequisite: IL 402 or permission of instructor
Course Chair: R. Appleman
Required of: None
Electable by: Bass Principals
Offered: Spring, Summer, Fall

A continuation of IL 401 and IL 402. Material presented will advance the concepts taught in those labs. The focus will be on out-of-class preparation of written examples as well as in-class sight reading at an advanced level.

IL 406 0.5 credit
Arco Workshop
Prerequisite: IL 400 or by 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.

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.

IL 411 0.5 credit
Bass Lab - Lines I
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.

IL 412 0.5 credit
Bass Lab - Prerequisite: IL 411
Lines 2 Course Chair: R. Appleman
Required of: Bass Principals
Electable by: All
Offered: Spring, Summer, Fall

Continuation of IL 411 Bass Lab –
Lines 1.

IL 413 0.5 credit
Bass Lab - Prerequisite: IL 412
Lines 3 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 con-
struction and performance of bass
lines through standard chord pro-
gressions, using more demanding
styles and approaches.

IL 416 0.5 credit
Electric Bass Prerequisite: AN 215
Pop Repertoire 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 fre-
quently 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- Prerequisite: None
String Electric Course Chair: R. Appleman
Bass Lab 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, differ-
ent 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- Prerequisite: Proficiency Level 4
String Electric and Ensemble Rating 3333
Bass Chord Course Chair: R. Appleman
Lab 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 accom-
panying.

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).

IL 424 0.5 credit
Slap Techniques for Electric Bass 2 Prerequisite: IL 422
Course Chair: R. Appleman
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.

IL 425 0.5 credit
Introduction to Latin Jazz Bass Playing Prerequisite: Proficiency Level 1
Course Chair: R. Appleman
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 twenties through the sixties.

IL 426 0.5 credit
Latin Bass Lines Prerequisite: IL 427 or PI 104 or 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.

IL 427 0.5 credit
Bass Lab - Sight Reading Latin Rhythms
Prerequisite: Ensemble Rating 5 in reading (first digit of rating)
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-cha, bolero, merengue, and salsa.

IL 429 0.5 credit
Bass Lab - Advanced Rhythmic Language
Prerequisite: Ensemble Rating 4444 or Proficiency Level 4
Course Chair: R. Appleman
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.

IL 430 0.5 credit
Blues Bass Lab
Prerequisite: IL 411
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.

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.

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.

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.

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.

IL 444 0.5 credit
Arco Bass in the Jazz Idiom Prerequisite: Proficiency Level 3 and Ensemble Rating XX3X (3 in improvisation)
Course Chair: R. Appleman
Required of: None
Electable by: Bass Principals
Offered: Spring, Fall

A lab offering various applications for the bowed bass in jazz, for bass principals who have acquired basic arco technique and possess some knowledge of improvisation. Bowing skills learned will be applicable to melody playing, soloing, and accompaniment.

IL 449 0.5 credit
Vocal Lab: Elements of Vocal Technique Prerequisite: None
Course Chair: J. Shapiro
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.

IL 450 1 credit
Basic Reading Skills for Vocalists Prerequisite: None
Course Chair: J. Shapiro
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.

IL 451 0.5 credit
Vocal Lab - Reading 1 Prerequisite: None
 Course Chair: J. Shapiro
 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.

IL 454 0.5 credit
Vocal Lab - Reading 2 Prerequisite: IL 451
 Course Chair: J. Shapiro
 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.

IL 455 0.5 credit
Vocal Lab - Reading 3 Prerequisite: None
 Course Chair: J. Shapiro
 Required of: Voice Principals
 Electable by: Voice Principals
 Offered: Spring, Summer, Fall

A continuation of IL 454 Vocal Lab - Reading 2. 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.

IL 456 0.5 credit
Vocal Lab - Jazz Fundamentals Prerequisite: None
 Course Chair: J. Shapiro
 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.

IL 457 0.5 credit
Vocal Styles Lab - Pop/Rock/Country Prerequisite: None
 Course Chair: J. Shapiro
 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.

IL 458 0.5 credit
Vocal Styles Prerequisite: None
Lab - Jazz/Blues Course Chair: J. Shapiro
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.

IL 459 0.5 credit
Vocal Styles Prerequisite: None
Lab - R&B Course Chair: J. Shapiro
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.

IL 466 1 credit
Advanced Vocal Performance Lab Prerequisite: IL 459 or IL 460 or Ensemble Rating 3333
Course Chair: J. Shapiro
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.

IL 474 1 credit
Rehearsal Techniques for Vocalists Prerequisite: None
Course Chair: J. Shapiro
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.

IL 476 1 credit
Musical Theater/Opera Performance Workshop Prerequisite: By audition and concurrent enrollment in EN 124
Course Chair: J. Shapiro
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.

IL 480 1 credit
Elements of Vocal Technique for Nonvoice Principals
Prerequisite: None
Course Chair: J. Shapiro
Required of: Music Therapy Majors
Electable by: Nonvoice Principals
Offered: Spring, Summer, Fall

A lab for nonvoice principals designed to address the basic elements of singing: breath management, intonation, tone quality, and phrasing. Students will participate in periodic self-assessment, including videotaping of in-class performance.

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.

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.

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.

IL 561 0.5 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.

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.

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.

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: M. Marvuglio
 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

IS 101 1 credit
Keyboard Class 1 for Music Education Majors
 Prerequisite: None
 Course Chair: P. Schmeling
 Required of: ME Majors
 Electable by: ME 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.

IS 102 1 credit
Keyboard Class 2 for Music Education Majors
 Prerequisite: IS 101
 Course Chair: P. Schmeling
 Required of: ME Majors
 Electable by: ME 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.

IS 103 1 credit
Keyboard Class 3 for Music Education Majors
 Prerequisite: IS 102
 Course Chair: P. Schmeling
 Required of: ME Majors
 Electable by: ME 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.

IS 104 1 credit
Keyboard Class 4 for Music Education Majors
 Prerequisite: IS 103
 Course Chair: P. Schmeling
 Required of: ME Majors
 Electable by: ME 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.

IS 111 2 credits
Basic Prerequisite: None
Keyboard Course Chair: P. Schmeling
Techniques 1 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 Prerequisite: IS 111
Keyboard Course Chair: P. Schmeling
Techniques 2 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: W. Pierce
 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: W. Pierce
 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: W. Pierce
 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.

IS 251 1 credit
Percussion Prerequisite: None
Class for Course Chair: D. Anderson
Music Required of: None
Education Electable by: ME Majors
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.

IS 261 1 credit
Guitar Class Prerequisite: None
for Music Course Chair: L. Baione
Education Required of: None
Majors 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.

IS 276 1 credit
String Class Prerequisite: None
for Music Course Chair: M. Glaser
Education Required of: None
Majors 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

MB 101 2 credits
Introduction Prerequisite: None
to the Music Course Chair: D. Gorder
Business 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.

MB 201 2 credits
Principles of Prerequisite: None
Business Course Chair: D. Gorder
Management 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.

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.

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.

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.

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.

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.

MB 301 2 credits
Business Leadership and Ethics
Prerequisite: MB 201
Course Chair: D. Gordner
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.

MB 305 2 credits
The World Music Marketplace
Prerequisite: MB 201, MB 211, MB 225
Course Chair: D. Gordner
Required of: None
Electable by: MB/M Only
Offered: Spring Summer, Fall

This course covers current trends in the international marketing of contemporary world music, from African soukous and Cairo hit factory to the Asian, Latin American, and Pacific Rim hybrids such as Maori Rock. The mechanics of distribution, sublicensing, promotion and touring will be discussed in the context of cultural and legal issues particular to import/export marketing. Artist development, financing, control, and research in potential foreign markets will be explored, as well as aspects of intercultural communication.

MB 331 2 credits
International Industry Operations: Record Companies
Prerequisite: MB 201, MB 211, MB 225
Course Chair: D. Gordner
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.

MB 335 2 credits
International Industry Operations: Music Publishing
Prerequisite: MB 201, MB 211, MB 225
Course Chair: D. Gordner
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.

MB 337 2 credits
International Merchandising and Sales Prerequisite: MB 201 and MB 225
Course Chair: D. Gordner
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.

MB 339 2 credits
Music Technology in the Marketplace Prerequisite: MB 201
Course Chair: D. Gordner
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.

MB 345 2 credits
Advanced Management Techniques Prerequisite: MB 201, MB 275, MB 301
Course Chair: D. Gordner
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.

MB 351 2 credits
Data Management and Statistics Prerequisite: MB 225, MB 255, MB 275
Course Chair: D. Gordner
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.

MB 375 2 credits
Music Prerequisite: MB 201, MB 211
Intermediaries: Course Chair: D. Gorder
Agents, Required of: None
Managers, and Electable by: MB/M Majors
Attorneys 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 387 2 credits
Information Prerequisite: MB 201, MB 255, and
Technologies MB351
On-line Course Chair: D. Gorder
Required of: None
Electable by: MB/M Majors
Offered: Spring, Fall
Lab Fee: \$100.00

Students receive hands-on experience with SoundScan and BDS, the two on-line information retrieval systems used by U.S. record companies to monitor, respectively, point-of-sale figures and radio air-play. In addition, the course will familiarize students with web page design and the latest developments in music-related online services and their commercialization.

MB 391 2 credits
Concert Prerequisite: MB 201, MB 211,
Promotion and MB 275
Venue Course Chair: D. Gorder
Management 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 Prerequisite: MB 201, MB 225,
Marketing 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 433 2 credits
Current Events in the Music Industry
 Prerequisite: MB 201, MB 225, MB 255, MB 275, MB 351
 Course Chair: D. Gorder
 Required of: None
 Electable by: MB/M Only
 Offered: Fall

Students research topics of current importance in the music industry and participate in moderated panel discussions. The course emphasizes thorough preparation, extemporaneous speaking, and critical listening. Through the discussions, students gain skills in issue analysis, debate, evaluation, and professional dialogue. Students are assigned weekly responsibilities as panelist, moderator, critic, and scribe.

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 entertainment 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 of 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 Department 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 III | 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. |

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: 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.

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.

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.

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.

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.

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.

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: \$100.00

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.

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.

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 Teaching/Seminar 5 to 12 - 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 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.

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.

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.

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.

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: \$275.00

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.

MP 221 2 credits
Music Production for Visual Media Prerequisite: MP 218
Course Chair: W. Scheniman
Required of: MP Majors who have not taken MP 223
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.

MP 222 2 credits
Vocal Production Prerequisite: MP 220
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.

MP 223 2 credits
Music Production Using MIDI Prerequisite: MP 218 and MT 301
Course Chair: W. Scheniman
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.

MP 240 2 credits
Multitrack Recording Techniques Prerequisite : MT201 and MT280
Course Chair: W. Scheniman
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.

MP 261 2 credits
Advanced Production Projects Prerequisite: MP 220
Course Chair: W. Scheniman
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.

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.

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: \$250.00

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.

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.

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.

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.

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.

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: \$325.00

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.

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.

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.

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.

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 mixing techniques, including automation and signal processing. Emphasis is on meeting professional standards in the final mix. Mixing and/or recording projects required.

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.

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

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.

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: \$175.00

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.

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: \$250.00

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.

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, reverb, 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.

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.

MS 125 2 credits
Real-time Performance Synthesis
 Prerequisite: MT121 (or MS110) and Proficiency Level 2 completed
 Course Chair: J. Moorhead
 Required of: None
 Electable by: All
 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.

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: \$350.00

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.

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.

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: \$350.00

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.

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: \$350.00

Continuation of performance applications with the accent on live interaction between performer and computer. Use of single or multiple controllers to address a complex MIDI system. Real-time manipulation of MIDI data stream as a creative technique. This course includes supervised hands-on lab time.

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: \$350.00

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.

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

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.

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: \$350.00

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.

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

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.

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

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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| MT 010 | 2 credits |
| Introduction to Music Technology | 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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| MT 101 | 2 credits |
| Principles of Audio Technology I | 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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| MT 111 | 1 credit |
| Production Analysis Lab | 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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| MT 121 | 2 credits |
| Programmable Synthesis | 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. |

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.

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.

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.

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: \$100.00

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 200) or MT 121 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

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 221 2 credits
Music in Special Education
Prerequisite: None
Course Chair: S. Hanser
Required of: MTH Majors
Electable by: All, with permission of course chair
Offered: Spring

This course allows students to learn and demonstrate skills in music therapy group-leading. It also teaches students how to teach music to exceptional children and how to help them reach nonmusical goals and objectives. Upon completion of this course, students will demonstrate proficiency on auto-harp, omnichord, and rhythmic instruments in addition to song-writing and improvising skills.

TH 222 2 credits
Music Therapy Practicum I
Prerequisite: Concurrent enrollment in TH 221
Course Chair: S. Hanser
Required of: MTH Majors
Electable by: MTH Majors Only
Offered: Spring

This course is the concurrent clinical music therapy practicum which accompanies TH 221 Music in Special Education. 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.

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 course chair
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

This course is the concurrent clinical music therapy practicum which accompanies TH 311 Psychology of Music. 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.

TH 331 2 credits
Research in Music Therapy Prerequisite: None
Course Chair: S. Hanser
Required of: MTH Majors
Electable by: All, with permission of course chair
Offered: Spring

This course will examine how music therapists document the processes and products of what they do. After covering assessment and data-gathering techniques, it offers a survey of research methodology, ways to analyze data, and ethical considerations in music therapy practice. Students participate in designing, implementing, and analyzing the results of a music therapy experiment.

TH 332 2 credits
Music Therapy Practicum 3 Prerequisite: Concurrent enrollment in TH 331
Course Chair: S. Hanser
Required of: MTH Majors
Electable by: MTH Majors Only
Offered: Spring

This course is the concurrent clinical music therapy practicum which accompanies TH 331 Research in Music Therapy. 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.

TH 411 2 credits
Music in Psychotherapy Prerequisite: TH 331 and TH 332
Course Chair: S. Hanser
Required of: MTH Majors
Electable by: All, with permission of course chair
Offered: Spring, Summer, Fall

This course will engage students in a group therapy experience in which they will apply music to the psychotherapeutic process. Students will learn a variety of approaches to psychotherapy and develop an individual philosophy of music therapy as it applies to adult psychotherapy.

TH 412 2 credits
Music Therapy Practicum 4 Prerequisite: TH 331 and TH 332; concurrent enrollment in TH 411
Course Chair: S. Hanser
Required of: MTH Majors
Electable by: MTH Majors Only
Offered: Spring, Summer, Fall

This course is the concurrent clinical music therapy practicum which accompanies TH 411 Music in Psychotherapy. 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.

TH 431 2 credits
Creative Arts Therapy Applications Prerequisite: TH 331 and TH 332
Course Chair: S. Hanser
Required of: MTH Majors
Electable by: All, with permission of course chair
Offered: Fall, Spring

This course will examine how music and other creative arts contribute to the therapeutic process. Students will participate in a creative arts group and demonstrate a variety of nonverbal therapeutic techniques.

TH 432 2 credits
Music Therapy Practicum 5 Prerequisite: TH 331 and TH 332; concurrent enrollment in TH 431
Course Chair: S. Hanser
Required of: MTH Majors
Electable by: MTH Majors Only
Offered: Spring, Fall

This course is the concurrent clinical music therapy practicum which accompanies TH 431 Creative Arts Therapy Applications. 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

PS 001 2 credits
Improvisation for Guitar 1 Prerequisite: IL109 or by 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.

PS 002 2 credits
Improvisation for Guitar 2 Prerequisite: PS 001 or by 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.

PS 004 2 credits
Fundamentals of Improvisation for Percussion Prerequisite: None
Course Chair: D. Anderson
Required of: None
Electable by: Drum Set, Vibraphone, Hand Percussion, Percussion Principals
Offered: Spring, Fall

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

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.

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.

PS 011 2 credits
Improvisation for Guitar 3 Prerequisite: PS 002 or by 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.

PS 012 2 credits
Improvisation for Guitar 4 Prerequisite: PS 011 or by 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.

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.

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.

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.

PS 036 2 credits
Jazz Interpretation 1111
Prerequisite: Ensemble Rating
Course Chair: J. Beard
Required of: None
Electable by: All
Offered: Spring

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.

PS 055 1 credit
Awareness Training for Musicians
Prerequisite: None
Course Chair: J. Beard
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

This lab will explore posture, movement, and breathing as they relate to the act of musical production. Students will explore how they experience themselves making music and learn how to modify their own actions to play more efficiently with less effort. Self-awareness exercises will be used to improve the kinesthetic sense—one's sense of oneself in movement—enabling the instrumentalist to avoid injuries due to overuse and/or misuse, as well as helping to develop sensitivity, clarity, and power in musical production. Through increased awareness, students will acquire the ability to regulate or modify their actions to meet varying demands of practice and performance.

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.

PS 077 2 credits
Vocal Improvisation in the Jazz Idiom
Prerequisite: ET 012
Course Chair: J. Shapiro
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.

PS 079 2 credits
Advanced Vocal Improvisation Techniques
Prerequisite: PS 077 or HR 014
Course Chair: J. Shapiro
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 is on standard jazz, Latin, and blues styles.

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).

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, postbop, contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

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, postbop, contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

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, postbop, contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

PS 104 2 credits
Jazz Improvisation 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

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, postbop, contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced. Students will be required to perform each week.

PS 105 2 credits
Jazz Improvisation Techniques 5
 Prerequisite: PS 104 and appropriate rating
 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, postbop, contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

PS 111 2 credits
Rock Improvisational Techniques I
 Prerequisite: Appropriate rating by section
 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.

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

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.

PS 113 2 credits
Rock Prerequisite: PS 102 or PS 112 ,
Improvisational and appropriate rating
Techniques 3 Course Chair: J. Beard
Required of: None
Electable by: All
Offered: 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.

PS 116 2 credits
Improvisation in Prerequisite: PS 101, PS 111, and
the Rock - R&B appropriate rating
Idiom 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. The 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.

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.

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.

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. The 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.

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.

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: Summer

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.

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.

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 forties and fifties are analyzed and performed.

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.

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.

PS 208 2 credits
Performing
Harmony
Workshop 2 Prerequisite: PS 207
Course Chair: J. Beard
Required of: None
Electable by: All
Offered: Spring

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.

PS 209 2 credits
West African
Music I Prerequisite: None
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.

PS 210 2 credits
West African
Music 2 Prerequisite: PS 209
Course Chair: D. Anderson
Required of: None
Electable by: All, except Percussion
Department Principals
Offered: Spring, Fall

An advanced study of West African music for the nonpercussionist. Study of concepts integral to African performance traditions including polyrhythm, polymeter, and part playing. Emphasis on the relationship between song, drumming, and dance in African culture. Musical areas of study are Adjobo and Danumba of the Fo and Malinke, respectively.

PS 211 2 credits
Essentials of
Solo and
Rhythm
Guitar I Prerequisite: Guitar Proficiency
Level 2
Course Chair: L. Baione
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.

PS 213 2 credits
Commercial Band Workshop
 Prerequisite: None
 Course Chair: J. Beard
 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 twenties through the eighties.

PS 214 2 credits
Progressive Rock Performance
 Prerequisite: Ensemble Rating 1111
 Course Chair: J. Beard
 Required of: None
 Electable by: All
 Offered: Spring, Fall

A study integrating performance of the progressive rock style of the seventies: repertoire, instrumentation, forms, sound, and other musical elements leading to emulation and creative reproduction of this musical genre.

PS 215 2 credits
Rock Band I
 Prerequisite: Ensemble Rating 1111
 Course Chair: J. Beard
 Required of: None
 Electable by: All
 Offered: Spring, 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 fifties, sixties, and seventies. Classes will present an end-of-semester final performance.

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 seventies, eighties, and nineties. Classes will present an end-of-semester final performance.

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.

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.

PS 223 2 credits
Latin Vocal Styles Prerequisite: Ensemble Rating 3303
Course Chair: J. Shapiro
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.

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.

PS 225 2 credits
Popular Singing Styles Prerequisite: Ensemble Rating 2313
Course Chair: J. Shapiro
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.

PS 226 2 credits
Concepts for Jazz Bass Lines Prerequisite: Ensemble Rating 3333 or Proficiency Level 3 or by 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.

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.

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.

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.

PS 231 2 credits
Piano Prerequisite: Ensemble Rating 3313
Accompaniment Course Chair: P. Schmeling
Required of: None
Techniques 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.

PS 234 2 credits
Stage Prerequisite: None
Performance Course Chair: J. Beard
Techniques 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.

PS 235 2 credits
Stage Prerequisite: PS 234 and Ensemble Rating 1111
Performance Course Chair: J. Shapiro
Workshop - Jazz Required of: None
Standards 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.

PS 238 2 credits
Advanced Prerequisite: None
Techniques of Voice Course Chair: J. Shapiro
Required of: None
Production 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.

PS 241 2 credits
English Prerequisite: None
Diction for Singers Course Chair: J. Shapiro
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.

PS 247 2 credits
Jazz Vocalese Prerequisite: ET 012, IL 454, and IL 464
Course Chair: J. Shapiro
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.

PS 250 2 credits
Voice Class for Instrumentalists I Prerequisite: None
Course Chair: J. Shapiro
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.

PS 251 2 credits
Voice Class for Instrumentalists 2 Prerequisite: PS 250
Course Chair: J. Shapiro
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 lead sheets, choose keys, learn to "count off," and memorize tunes.

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.

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.

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*.

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.

PS 405 2 credits
Advanced Prerequisite: PS 401 and PS 402
Conductors Course Chair: J. Jarrett
Workshop with Required of: None
Live Ensemble Electable by: All
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.

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.

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.

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.

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: All
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.

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.

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:

PI X01
Private Instruction 1
2.0 credit
Electable by: All
Prerequisite: None

PI X02
Private Instruction 2
2.0 credit
Electable by: All
Prerequisite: PI X01

PI X03
Private Instruction 3
2.0 credit
Electable by: All
Prerequisite: PI X02

PI X04
Private Instruction 4
2.0 credit
Electable by: All
Prerequisite: PI X03

PI X05
Private Instruction 5
2.0 credit
Electable by: All
Prerequisite: PI X04

PI X06**Private Instruction 6**

2.0 credit

Electable by: All

Prerequisite: PI X05

PI X07**Private Instruction 7**

2.0 credit

Electable by: All

Prerequisite: PI X06

PI X08**Private Instruction 8**

2.0 credit

Electable by: All

Prerequisite: PI X07

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:

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

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

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

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

Professional Music

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
 Lab Fee: \$100.00

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 240 2 credits
Personal Financial Management
 Prerequisite: GE 012 and fifth semester standing
 Course Chair: F. Schmidt
 Required of: None
 Electable by: All
 Offered: Spring, Fall

Overview of the financial planning process, including budgeting, risk management, taxes, retirement planning, estate planning, and investments.

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 of 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

PW 010 2 credit
Technology Tools for the Writer
Prerequisite: CW 011 and IS 111 (or Piano Principal)
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: \$200.00

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.

PW 050 2 credit
Writing Skills
Prerequisite: None
Course Chair: J. Kennedy
Required of: All entering students testing into this course
Electable by: First semester 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.

PW 601 1 credit
Professional Writing Seminar
Prerequisite: Prior written approval of 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.

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, Contemporary Writing and Production, 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

SW 050

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.

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 surrealist and nonmusical events. Influences of Paul McCartney and Yoko Ono. Class presentations include audio and video clips.

SW 100

2 credits

Survey of

Prerequisite: SW 120 and SW 125

Popular Song

Course Chair: J. Perricone

Styles

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.

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.

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.

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.

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.

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.

SW 127 2 credits
Advanced
Songwriting Prerequisite: SW 121 and SW 126
Course Chair: J. Perricone
Required of: SW Majors who do not choose to take SW 129 Singer/Songwriter Workshop
Electable by: All
Offered: Spring, Summer, Fall

A writing workshop geared to the producer, arranger, or songwriter that focuses on writing original songs for artists, assignments for television or film, etc. The workshop involves collaboration and addresses the creative process from many angles in order to allow the student to develop varied skills and approaches.

SW 129 2 credits
**Singer/
Songwriter
Workshop** Prerequisite: SW 120 and SW 126
Course Chair: J. Perricone
Required of: SW Majors who do
not choose to take SW 127
Advanced Songwriting
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
Recording Lab** Prerequisite: SW 135
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
Production
Techniques** Prerequisite: IS 112 or Piano Proficiency Level 3, PW 010, 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 140 1 credit
**Song Demo in
the Recording
Studio** Prerequisite: SW 121 and SW 126
Corequisite: Must also attend EN 355 Rhythm Track for Songwriters
Course Chair: J. Perricone
Required of: None
Electable by: SW Majors only
Offered: Spring, Summer, Fall

This course allows songwriters to record and produce their demos, to interact with live musicians and a recording engineer under the guidance of the instructor, and to find the best working methods to get their songs recorded professionally. Class members will either sing their original songs themselves (required of singer/songwriters), or provide a suitable vocalist. During the semester, each songwriter will record/have recorded two of his/her songs, and will be present to observe and learn from recordings of other class members. In addition to registering for this course, the student must also attend meetings of EN 355 Rhythm Track for Songwriters.

SW 150 2 credits
The Business of Songwriting Prerequisite: SW 121 and SW 126
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 in Songwriting Prerequisite: SW 127 or SW 129
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

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Assistant Vice President for Student Affairs/Student Development

Lee Eliot 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
- Former dean of curriculum, professor at Berklee College of Music
- Pioneer of four-mallet vibraphone technique, international clinician and educator
- Winner of numerous polls including International Jazz Federation, *Down Beat*, *Melody Maker*, *Playboy*, and *Jazz & Pop*
- *Down Beat* Jazzman of the Year (1968)
- Three-time Grammy Award winner, over 50 records as leader for major labels
- ECM, GRP, Concord Jazz recording artist; performances world-wide at major jazz festivals, concert and club venues
- Hall of Fame, Percussive Arts Society (1988)
- Honorary doctorate of music, Berklee College of Music (1990)

Ronald C. Bentley**Interim Provost/****Vice President for Academic Affairs**

- 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)
- Professional performing artist and educator
- Chair, Academic Affairs/Commission XIV, American College Personnel Association (ACPA)

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, Student Services and Tutoring, Berklee College of Music
- Internationally active clinician and educator
- Drummer and percussionist for numerous concert, recording, film, and radio productions
- Composer for educational and documentary films and television productions
- Chair, Boston Area Association of Small College and University Deans of Students
- Member, International Association of Jazz Educators, National Association of Student Personnel Association, Society of College and University Planners

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; board member, Eastern Association of College and University Business Officers
- Member, New England Association of Higher Education Commission on Higher Education
- Author of numerous articles on higher education financial management and coauthor of two books on parents of celebrities (*Mother Knew Best* and *Father Knew Best*)
- Presentations on planning at administrative conferences for higher education management

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

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
of Academic Affairs for
Curriculum

- B.M., M.M., Eastman School of Music
- D.M., Northwestern University
- Percussionist with Tony Bennett, Ray Charles, Sergio Mendes
- Drummer with Chuck Mangione, Jon Hendricks, Woody Shaw, Bob Stroup
- Published composer of jazz and concert music; performances worldwide
- Recipient of Fulbright study grants and Ford Foundation composer-in-residence grants
- Student and practitioner of contemporary music

Academic Departments, Administrative and Student Services

Academic Department Chairs

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Rich Appleman

Brass
Thomas Plsek

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Jack Jarrett

Contemporary Writing and Production
Jay Kennedy

Ear Training
Gregory Badolato

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Orville Wright

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Donald Wilkins

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Jazz Composition
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Music Therapy
Suzanne Hanser

Percussion
Dean Anderson

Performance Studies
Jackie Beard

Piano
Paul Schmeling

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Frederick D. Schmidt

Songwriting
Jack Perricone

String
Matthew Glaser

Voice
Jan Shapiro,
Acting Chair

Woodwind
William Pierce,
Acting Chair

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Director

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Marjorie O'Malley,
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Director

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Pamela Gilligan,
Director

Housing
William MacKay,
Director

Learning Resources
Gary Haggerty, Director

Learning Support Services
Michael Badolato,
Director

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Network/ Telecommunication Services
Norman Silver, Director

Physical Plant
Bruce Spena, Director

Public Information
Robert Hayes, Director

Publications
Judith Lucas, Director

Registrar
Michael Hagerty,
Interim Registrar

Scholarships and Student Employment
Damien Bracken,
Director

Student Activities
Jane Stachowiak,
Director

Technical Training and Support Services
Anthony Marvuglio,
Director

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Faculty Biographies

Music Technology Division

Donald A. Puluse Dean of Music Technology Division

- B.M., Eastman School of Music
- M.M., Manhattan School of Music
- Alumnus, Newark College of Engineering
- Recording engineer and producer, formerly with CBS Records
- Engineered gold and platinum records for Chicago, Bob Dylan, La Belle, Ted Nugent, Janis Joplin, and Sly Stone, as well as albums for Art Blakey, Blood, Sweat, and Tears, Gary Burton, Miles Davis, Freddie Hubbard, Julio Iglesias, Billy Joel, Mahavishnu Orchestra, Laura Nyro, Woody Shaw, Cecil Taylor, Tony Williams, Jaco Pastorius, and the Grammy-nominated Bernstein *Mass* (Best Engineered Classical Recording)

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
- President of Willow Shade Records
- Former owner of Mid South Recording
- Producer, engineer, composer, and session player for recordings, television, radio, film, and interactive multimedia
- Guest lecturer/artist-in-residence, University of Leeds
- Performance seminars conducted at numerous schools, colleges, and universities
- NEA fellowship for excellence in music composition
- Recipient of Silver Award from Houston International Film Festival (film score, *Knowing Lisa*)

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
- M.S.Vis.S., M.I.T. Center for Advanced Visual Studies
- Numerous production credits
- Independent music publisher
- Former owner, Downtown Recorders
- Former president, Spherical Sound
- Large scale environmental light sculptor

Anthony P. Carbone Assistant Professor*

- 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

*Part-time faculty member

Anthony Di Bartolo
Instructor*

- B.S., State University of New York
- Classical/acoustical music specialist with extensive CD and broadcast credits
- Extensive location recording, editing, and mastering
- Client list includes Albany Records, Boston Players, CRI Records, Harvard University, Lyrachord Records, National Public Radio, Neuma Records, New England Conservatory of Music, Seybold Computing Group, Summit Records, and others
- Former staff engineer at Eastman School of Music, Yale University, Mark Records, and State University of New York
- Director of Boston University School for the Arts recording studios
- Adjunct faculty member at Emerson College

Andrew Edelstein
Associate Professor

- B.S., Massachusetts Institute of Technology
- Alumnus, Berklee College of Music and Columbia University
- Principal, Rapid Eye Media, multimedia consulting and development
- Freelance recording engineer/producer for Andy McGhee, Tony Lada, Danny Harrington, Steve Rochinski, and others
- Former assistant chair of Berklee MP&E Department

Joao Fragoso
Instructor*

- B.M., Berklee College of Music
- Freelance studio audio engineer
- Experienced live sound engineer for local bands and clubs

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
- Independent record producer and recording engineer
- Former staff engineer at A&M Studios
- Credits include Vinnie Colaiuta, Sheryl Crow, David and David, Don Henley, Hall and Oates, Graham Nash, Bruce Springsteen, James Taylor, Ron Wood, Warren Zevon, and others
- President, On Site Entertainment, specializing in new media/Internet development

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

Michael Moss
Assistant Professor

- B.M., M.M., New England Conservatory of Music
- Founder and owner of Soundscape Productions, audio production facility
- Accomplished saxophonist

Laurence V. Phillabaum
Instructor*

- B.M., Berklee College of Music
- Partner, chief engineer, and studio manager at Toxic Audio, a 24-track digital recording facility

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
- Staff media specialist, Harvard University
- Editor-in-chief, Czech Info Center, an Internet information resource

Dan Thompson

Assistant Professor*

- A.B., Harvard College
- B.M., Berklee College of Music
- Producer, engineer, and songwriter
- Numerous writing, production, and engineering credits include Geffen Records, NBC-TV, CBS-TV, and UPN-TV

Mark Wessel

Instructor*

- B.S., Emerson College
- Staff engineer at Blue Jay Recording Studio
- Freelance audio engineer
- Recording and mix engineer for numerous record label projects including Sony, Narada, MCA, Rounder, Gramavision, Sire, American Gramophone, CBS, and Flying Fish, as well as projects for Paramount Pictures, WGBH, and various independent films

Music Synthesis

Jan Moorhead

Chair

- B.A., Michigan State
- M.A., California State University – Long Beach
- Director of Creative Services for Dynamix, a division of Sierra Online
- Author of articles for *Electronic Musician*, *ST Quarterly*, and others
- Former faculty member in commercial music, composition, MIDI, jazz performance, and arranging at Long Beach City College and California State University at Dominguez Hills

Kurt Biederwolf

Associate Professor

- B.M., Berklee College of Music
- Composer, arranger, and synthesist for numerous domestic and international television and radio commercials
- Sound design/MIDI production work for Steps Ahead, Tom Coster, and Apple Computer
- Contributing composer on various PBS documentaries

Michael Bierylo

Assistant Professor*

- B.M., Berklee College of Music
- Member of Birdsongs of the Mesozoic with performances throughout the United States
- Artist-in-residence at Dartmouth College, Emory University, Duke University, and others
- Album credits include *Dancing On AA* (Cuneiform Records); guitar and MIDI production on *Sama Yie* by Senegalese musician Ibrahim Camara; and music for the Sonoton Music Library
- Owner/operator of Virtual Planet, a desktop audio studio
- Commercial music credits include scoring and sound design for *The Box*, *Creatures in a Wood*, and postproduction audio supervision for *New Nation*

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

- Alumnus, Boston Conservatory of Music
- International product specialist for ARP, CBS Rhodes Chroma, and Kurzweil Music Systems
- Author, instructor, performer, 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

Assistant Professor*

- B.M., Berklee College of Music
- MIDI programmer and sound design specialist
- Composer and performer in the United States and his native Scotland
- Credits include the composition "Big, Fat, Attitude" featured in *The Linguini Incident*
- Appearance on National Radio, Scotland
- Songwriter for Peer Music, BMI

**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 Patti LaBelle, Aretha Franklin, Nancy Wilson, Glen Campbell, Kenny Burrell, James Spaulding, Frank Foster, Ed Thigpen, 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*
- Adjudicator and clinician

General Education

**Charles E. Combs
Chair**

- B.A., M.A., San Jose State University
- Ph.D., University of Wisconsin at Madison
- Extensive experience as theater director and educational consultant
- Founding 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
- Former faculty member at University of Oregon and Plymouth State College

**Susan Benjamin
Associate Professor***

- M.A., Lesley College
- Contributor of fiction to over 30 literary and poetry magazines
- Author of over 50 newspaper articles and a book on business letter writing
- Member, National Writers Organization and Modern Language Association
- Speaker at numerous conferences on writing-related matters

**Harold Callanan
Associate Professor***

- B.A., M.A., Ph.D., Boston University
- Experienced instructor, guest lecturer, and consultant
- Faculty member at University of Massachusetts – Boston
- Former faculty member at Boston University, Massasoit Community College, Wheelock College, University of New Hampshire, and Northeastern University

**Joseph Coroniti
Professor**

- B.A., University of Massachusetts
- M.A., Boston College
- Ph.D., Brandeis University
- Le Diplome de Langue Française, Institut Catholique de Paris
- Author of *Poetry as Text in Twentieth Century Vocal Music: From Stravinsky to Reich*
- Author of fiction, poetry, essays, and articles on literature and music published in various journals, magazines, and reference works
- Recipient of two Fulbright Scholar awards for study in Cameroon and Norway
- Lectures and workshops for United States Information Agency and other organizations in Europe and Africa

**George Eastman
Professor***

- Ed.D., Harvard University
- Ph.D., New York University
- Clinical psychologist and organizational consultant
- Cofounder of the Independent School of Buffalo
- President, Right Livelihood Career Consulting
- Member, Board of Trustees, Waldorf School of Lexington

**Stephen Wolf Foster
Associate Professor***

- B.A., University of Massachusetts – Boston
- Psy.D., Massachusetts School of Professional Psychology
- Professional experience as a consultant trainer, and psychotherapist with specialization in music therapy

**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
- Author of the college textbook *New Directions: An Integrated Approach to Reading, Writing, and Critical Thinking*
- Former instructor of English at Boston University, Austro-American Society, and Language Institute of Japan
- Former clarinet instructor and performer

Karen L. Georgi

Assistant Professor*

- B.A., St. Lawrence University
- M.A., Tufts University
- Specialist in American art of the nineteenth century
- Teaching experience at Harvard, Tufts, and Boston universities

Yolanda M. Goldman

Associate Professor*

- Alumna, Boston University, Harvard University, Universidad de San Carlos de Guatemala, University of Madrid, and Universidad de Jaime Balmes, Mexico
- Board member and director of the language program of the Pan American Society
- Member of American Association of Teachers of Spanish and Portuguese, and Sine Nomine, a foreign language professors' association

Ronald Goldman

Professor*

- B.A., Hunter College
- M.A., Fordham University
- Ed.D., University of Massachusetts – 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
- Faculty member at Northeastern University
- Lecturer at Boston University
- Former faculty member at Tufts University, Boston University, Simmons College, and the Boston Architectural Center

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

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

Michael B. Heyman

Instructor*

- B.A., Franklin and Marshall College
- M.Phil., Oxford University

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

Sheila H. Katz

Assistant Professor

- B.A., Brandeis University
- M.A., Ph.D., Harvard University
- Author of numerous scholarly articles
- Researcher of Arab-Jewish relations, and women and gender in the Middle East
- Lecturer on the Middle East at universities and conferences

John Maguire

Associate Professor*

- B.A., State University of New York – 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

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
- A.B.D., Boston University
- 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 *Writing Better Lyrics* (Writer's Digest Books), *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 *Performing Songwriter Magazine*
- 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., Ph.D., University of Minnesota
- Extensive teaching experience in areas of writing and literature, especially contemporary American minority writers
- Numerous articles and poems published

Betty Silberman

Associate Professor*

- B.A., Boston Conservatory of Music
- Extensive stage and performing experience as singer and actress

Ann A. Snodgrass

Associate Professor*

- B.A., University of Iowa
- M.A., Johns Hopkins University
- Ph.D., University of Utah
- Contributor of poetry to more than 20 literary magazines
- Award-winning translator of contemporary Italian poetry
- Resident of numerous institutes and art centers
- Member of New England PEN American Center and American Literary Translator's Association

Makoto Takenaka

Associate Professor*

- B.M., Berklee College of Music
- B.A., M.M., International Christian University
- Active performer at national and international venues including concert tours to Canada, Korea, Costa Rica, Romania, Hungary, and Japan
- Leader on two CDs, *Mio* and *Hibiki* on Bambi Records
- Numerous television and radio appearances
- Author of music essays in *J* (Boston) and *Jazz Life* (Japan)

Henry Augustine Tate

Associate Professor*

- B.A., Villanova University
- B.A., University of Pennsylvania
- M.A., Trinity College, Dublin
- D.Phil., Dublin University
- Curatorial positions in the education departments of the Philadelphia Museum of Fine Arts, the Worcester Art Museum, and the Museum of Fine Arts, Boston
- Educational consultant and lecturer at Museum of Fine Arts and Isabella Stewart Gardner Museum, Boston, and James Joyce Society, New York and Dublin

Winchinala von der

Vogelweide

Associate Professor*

- B.A., M.F.A., Columbia University
- Extensive experience teaching ESL, English composition, literature, and film
- Screenwriter and author of *Primary Poetry: Red Yellow and Blue* and *Hebe Feebie*

Victor Wallis**Associate Professor***

- A.B., Harvard University
- M.A., Brandeis University
- Ph.D., Columbia University
- Former associate professor of Political Science, Indiana University – Purdue University at Indianapolis
- Former director of study programs in Peru and five European countries
- Author of numerous articles and book chapters
- Extensive editorial experience

Music Business/Management**Donald C. Gorder****Chair**

- B.M., University of Nebraska
- M.M., University of Miami
- J.D., University of Denver
- Private law practice emphasizing copyright and entertainment contracts
- Performances with Tony Bennett, Lena Horne, Clark Terry, Carl Fontana, and others
- Recordings for Kendor Music Publications
- Panelist/presenter at national and international music industry conferences
- 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**

- D.Phil., University of Oxford
- Associate editor of *Recordings Music Pro* magazine; former Spanish editor of *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 universities of Buenos Aires and London

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

Edwin Blomquist**Assistant Professor***

- B.A., Washington and Lee University
- J.D., Northeastern University School of Law
- Postgraduate studies in electronic and experimental music, Wesleyan University
- Attorney at Carroll Associates, representing numerous recording artists, songwriters, music producers, and independent record labels
- Former record reviewer for *Sound Choice* magazine
- Extensive songwriting, recording, and performing experience

Martin J. Dennehy**Associate Professor***

- B.S., C.I.A., Bentley College
- Performing artist with general business experience
- Public accountant, sole practitioner

Jeffrey Dorenfeld**Assistant Professor***

- B.A., California State University – Sonoma
- Graduate studies, Golden Gate University
- Former manager of the multi-platinum band Boston
- Manager for Brad Delp, Norman Greenbaum, and Mitchell Froom
- Former tour manager/lighting designer for platinum artist Sammy Hagar
- Former tour accountant for multiplatinum artist Ozzy Osbourne
- Vice president, SR&D, manufacturer of Rockman signal processors
- President of Dorren Products
- Corecipient of Person of the Year for Hospice of America

Jay Fialkov**Associate Professor***

- B.A., Clark University
- J.D., Boston University
- Assistant general counsel, WGBH Educational Foundation

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
- Cofounder, and former president, and CEO of Lexicon, an international manufacturer of professional digital audio products

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
- Coowner 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
- Consultant to Lowell and Plymouth, public schools for music curriculum development
- Conductor of Cape Cod Conservatory of Music Wind Ensemble, and Barnstable and Harwich community bands
- 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
- Leader of the Deanna Kidd Swing Group
- Featured vocalist with 16-piece big band Stage Door Canteen
- Former chair of elementary music and instructor in music in Massachusetts public schools

Faith M. Lueth
Associate Professor*

- B.M., Boston University
- M.M., Boston Conservatory of Music
- Choral clinician, adjudicator, guest conductor, and soloist
- ACDA Eastern Division Repertoire and Standards Chair for Middle School
- MMEA Executive Board
- Recipient, Lowell Mason Award

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.Mus., M.Mus., Florida State University
- Ed.D., Teachers College, Columbia University
- Fellow in clinical gerontology, postdoctoral training, Stanford University School of Medicine
- National Research Service awardee from National Institute on Aging
- 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

Colin A. Lee
Associate Professor

- Ph.D., City University, London
- Specialist in clinical improvisation
- Speaker at numerous conferences with specialism on HIV and AIDs, palliative care, and bereavement
- Member of the editorial board for the *Journal of British 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
- Performing artist, songwriter, and guitarist
- Boston Music Award nominee for Best Debut Contemporary Folk Album
- Music business consultant
- Music journalist for *Improper Bostonian*

Professional Performance Division

Bass

Rich Appleman Chair

- B.M., Berklee College of Music
- Performances with Lionel Hampton, Gregory Hines, the Fringe, and Boston Pops Orchestra
- Performances in theater productions of *The Secret Garden*, *Ain't Misbehavin'*, and *A Chorus Line*, *Cats*, *Les Miserables*, *Grease*, and *West Side Story*
- 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 and 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
- Bassist, composer, and producer
- Performances with John Abercrombie, Ashford and Simpson, George Benson, Jimmy Heath, Lee Konitz, Danny Richmond, Mstoslav Rostropovich, and John Scofield
- Appears on over 25 albums including: George Adams, Gunther Schuller, Orange Then Blue, Maggi Scott, Didi Johnson, Cerce Miller, Lisa Thorson, and George Garzone
- 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
- Advanced improvisation study with Charles Banacos
- 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
- Author of *Walkin'* and *22 Contemporary Melodic Studies for Bass*
- Recipient of National Endowment for the Arts jazz performance grant
- Four-time recipient of the Boston Music Awards Outstanding Bassist, and three-time nominee for Best Independent Jazz CD
- Winner in the *Billboard* Song Contest and nominated for Best Jazz Act and Best CD in the *Boston Phoenix/WFNX* Best Music Poll

Fernando A. Huergo
Instructor*

- Diploma, Berklee College of Music
- Numerous performances at jazz festivals and on concert tours
- Recordings for radio and television including "Sesame Street," WGBH, PBS, and WERS

Gregory C. 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 leader of own band and member of the Jon Finn Group
- Appearances with Tom Coster, Steve Morse, John Petrucci, and Joey Franco
- Leader on two solo CDs *Straight Shooter* and *The Scenic Route* on Audio Image Records
- Staff writer for *Bass Frontiers* magazine

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, Steve Smith, and Carmine Appice
- Recordings for numerous television and radio commercials

James Whitney
Instructor*

- B.A., University of New Hampshire
- B.M., M.M., New England Conservatory of Music
- Performances with Alan Dawson, Claude Williams, Sal Salvador, Darol Anger, Matt Glaser, Bevan Mason, Henrietta Robinson, and other
- Group performances with Crosscurrent, Natraj, the Aardvark Jazz Ensemble, the Longwood Symphony, the Beacon Hillbillies, and others

Brass

Thomas Plsek Chair

- B.M., Texas Christian University
- M.M., University of Houston
- Performances with 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
- Member, the Mobius Artists Group

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, and as a soloist on modern and baroque trumpets
- Former faculty member at Brown University, University of Massachusetts – Lowell, Wheaton College, and Barrington College

Marshall Sealy

Assistant Professor*

- Alumnus, Ithaca College of Music
- Experienced French horn player and teacher in the classical and jazz idioms
- Professional performing artist with the Boston Pops Orchestra, the Opera Company of Boston, and the Manhattan Opera Orchestra
- Performances with Lester Bowie, Whitney Houston, Max Roach, Paquito D'Rivera, George Russell, Oliver Lake, Count Basie, Sammy Davis, Jr., Julius Hampel, and Les Miserables Brass Band
- Television performances include the 1995 Essence Awards and the 1995 Emmy Awards

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

- Performances with Louis Armstrong, Woody Herman, Clark Terry, Buddy Rich, Herbie Hancock, and the Dorsey Brothers Orchestra
- Recordings for Famous Door, the Boston Pops, Polydor, Freeform, Columbia, SESAC, and RCA
- Former director of clinics at Mellon Arts Center, Harvard University, Yale University, Kansas State University, and University of California
- Former chair, jazz division, New England Conservatory of Music
- Member, Board of Directors, International Trombone Association

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 ear training text and vocal arrangements

Paul Del Nero

Assistant Professor*

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- International performances on acoustic and electric bass with small groups and big bands in festivals, clubs, shows, and radio and television
- Performances with Charlie Rouse, James Williams, Hal Galper, Donald Byrd, Junior Mance, Mose Allison, Jimmy Giuffre, Buddy Tate, and Bob Moses
- Jazz festival appearances at Vienne, Toulon, Berlin, Los Angeles, and New York
- Recording artist on the Concord, Candid, and GM recording labels
- Active touring artist and clinician

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

Scott A. Ethier

Assistant Professor*

- B.M., Hartt School of Music
- M.M., Boston Conservatory of Music
- Composer of numerous chamber, vocal, and orchestral works
- Compositions performed by the Greater Marlborough Symphony Orchestra and Boston Conservatory Chamber Orchestra
- Appearances as a pianist in the United States and Europe

Anthony Germain

Professor

- B.M., Berklee College of Music
- Performances with Judy Garland, Herb Pomeroy, Joe Hunt, and Dick Johnson
- Musical director, *Jacques Brel Is Alive and Well*, Charles Playhouse
- Extensive television and radio performances
- Recordings include *Forces* with Jerry Tachoir; *Risa's Waltz* with Danny Harrington; *Until Further Notice* with Steve Rochinski; *Sasha Sings Dinab*, *A Tribute to the Queen*, *Dinab Washington*, with Sasha Daltonn; and for Acuff-Rose, Nashville
- Published articles in *Keyboard* and *Berklee Today* magazines

Robin Cinenthal

Assistant Professor*

- 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, II Segreto di Susanna*, and *Princess and the Pea*

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
- M.A., Emerson College
- Songwriter, choral arranger, playwright, director, and performer in theater, music theater, improv comedy, clubs, and choirs

Brian Lewis

Assistant Professor

- B.M., State University of New York
- M.M., University of Miami
- Jazz ensemble compositions/arrangements performed and recorded by many colleges and high schools nationally and internationally
- 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

Associate 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, Tokyo
- Diploma, Berklee College of Music
- Founder, composer/arranger, and performer in a cappella quintet Vox One
- Experienced private instructor

Lydia 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**Assistant Professor***

- Alumnus, Berklee College of Music
- Numerous concert, jazz festival, and theater performances
- Recordings with Christopher Hollyday and Cecilia Smith
- Concert appearances with Nnenna Freelon, Mulgrew Miller, Mark Whitfield, Art Farmer, Phil Woods, Gary Bartoz, Cyrus Chestnut, Christian McBride, and Don Byron

Mitch Seidman**Associate Professor***

- B.M., Berklee College of Music
- Mus.M., Boston University
- Guitarist
- Leader of performances at Scullers, the Regattabar, Ryles, and Cafe Noh in New England, and at Jazzmania, the Other End, and the Classic American Guitar Show in New York
- Performances with Harold Vick, Harvie Swartz, Alan Dawson, Charlie Kohlhase, Teddy Kotick, Tony Zano, Joe Hunt, and Eddie Jones, as well as the Leonard Hochman Quintet with Eula Lawrence at the 1995 Jazz is Toulon Festival, France
- Two solo records on Brownstone Recordings: *Fretware* and *Ants in a Trance*

Luciana Souza**Assistant Professor***

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Leader of the Luciana Souza Quintet
- Recordings with Polygram, NYC Records, and Gramavision
- Freelance producer, arranger, and singer in Brazil

Paul Stiller**Instructor**

- Diploma, Berklee College of Music
- B.S., University of Wisconsin – Eau Claire
- Performer, arranger/composer, and producer for a cappella jazz group Vox One
- Performer and arranger on several television and radio jingles

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
- Artist/clinician with Zildjian Cymbals, Silver Fox Sticks, and Yamaha

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, Art Porter, Bobby Watson, Gerald Albright, George Howard, Stephanie Mills, Rachelle Ferrell, Gary Taylor, Everette Harp, Brian McKnight, Bob James, 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

Joshua Davis**Assistant Professor***

- B.A., University of New Hampshire
- M.M., New England Conservatory of Music
- Former classical music announcer for New Hampshire public radio
- Faculty member at the University of Maine at Augusta and the Waring School
- Bassist with Artie Shaw Orchestra including numerous East coast tours and a tour of Taiwan and Hong Kong
- Appearances with the Ritz at the Blue Note-Jakarta, Clark Terry, Art von Damme, Herb Pomeroy, and Bobby Durham

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, Urbie Green, the Temptations, and TKO

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 Joe Williams, Ernestine Anderson, Norman Simmons, Gray Sargent, Herb Pomeroy, and Dick Johnson
- Theater orchestra member for *Ain't Misbehavin'* and *Pal Joey*
- Member of Boston Philharmonic Orchestra

Winston Maccow**Assistant Professor***

- Diploma, Berklee College of Music
- Diploma, Bass Institute of Technology
- Appearances with New Sound Workshop, Walter Beasley, Jerry Cecco Big Band, Colin O'Dwyer, the Whispers, Flying Elephants, Nancy Wilson, and Urban Renewal
- Producer, songwriter, and arranger on numerous recording and live projects
- Guest speaker and clinician at Kolding and Esberg conservatories in Denmark
- Coowner of WINAMA Music Publishing and BMI member

**Ronald McWhorter Mahdi
Instructor***

- B.M., Berklee College of Music
- Performances with Chet Baker, Art Farmer, Milt Jackson, Donald Brown, Kevin Eubanks, Jeff Watts, and Bill Pierce
- International and national tours with Roy Haynes, Dr. Donald Byrd, Nnenna Freelon, and Teodross Avery
- Extensive recording experience for radio and television
- Active clinician

**Dennis Montgomery III
Assistant Professor**

- B.M., Berklee College of Music
- Minister of Music, Baptist Church, Concord
- Participant in Gospel Music Workshop of America
- Leader of Berklee Reverence Gospel Ensemble

Marcello Pellitteri**Associate 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. Råberg**Associate Professor**

- B.M., New England Conservatory of Music
- Performance/recordings with Sam Rivers, Mick Goodrick, Jerry Bergonzi, Bob Mintzer, Bob Moses, Billy Hart, Bruce Barth, Greg Osby, Dick Oats, Julius Hemphill
- International tours throughout Europe and Japan including Pori Jazz Festaival, Allandia Jazz Festival, Monterey Jazz Festival, Nord Kalott Jazz and Blues Festival, Heidelberg Jazz Tage, Nurnberg Jazz Festival, and *Boston Globe* Jazz Festival
- Numerous television and radio broadcasts
- Leader of two recordings *Pentimento* and *Forest Star* featuring Bob Moses

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

Carolyn Wilkins**Associate 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

Frank Wilkins**Assistant Professor***

- Alumnus, Berklee College of Music
- Multimedia producer/director, music composer, arranger, and performing artist
- Experienced private instructor

George Zonce**Associate Professor**

- B.M., Berklee College of Music
- Performances with Petula Clark, Mel Torme, 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 United States and Canada
- Performance tours of Japan, Great Britain, Central America, and the former Soviet Union
- Recordings include *First Time Out*, *String Vibrations*, *New Journey*, and *The Boston Big Band After Dark*
- Director of jazz programming for the Armenian Arts Alliance

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 Postlewate, William Leavitt, and Charles Banacos
- Active instructor and musician
- Author of an internationally distributed transcription book series for guitar published by Mel Bay Publications

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 the Platters, Herschel Bernardi, Theodore Bikel, Victor Borge, and in theater productions of *Fimian's Rainbow*, *Mame*, *Grease*, *Annie*, and *Man of La Mancha*
- Studio guitarist for radio and television
- Author of *Practical Notation and Guitar in the Classroom*
- Contributor to *Guitar Player*, *Acoustic Guitar*, and *Guitar Shop* magazines
- Released solo album *In Black and White* with Rich Appleman
- Endorsed by Evans Custom Amplifiers

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, Leonard Bernstein, Howard McGee, Jimmy Giuffre, Gunther Schuller, Bill Frisell, Luciano Pavarotti, and Sheila Jordan
- Recordings with Boston Symphony Orchestra, Collage, Nova, and *Jazz in the Classroom* series, Bill Frisell, Wolf Soup, and the Boston Pops Orchestra
- Recipient of Pro Arts Consortium Public Service Award

Johnny DeFrancesco**Assistant Professor***

- Guitarist in the jazz, funk, and blues genres
- Numerous concert and club performances with artists including George Benson, Ike Turner, Papa John DeFrancesco, Joey DeFrancesco, John Lee Hooker, and others

A. Garrison Fewell**Professor**

- B.M., Berklee College of Music
- Performances and/or recordings with Buster Williams, Cecil McBee, David Friesen, Larry Coryell, Tim Hagans, Fred Hersch, and Herbie Hancock
- Recipient, Best Record of the Year for *A Blue Deeper Than the Blue*
- Author of *Jazz Improvisation*
- Recipient of Arts America grant, National Endowment for the Arts performance grant, and USIA touring grants
- Artist-in-residence/clinician at major conservatories in Europe
- Performances at jazz festivals including North Sea, Montreaux, Jazz Mecca, and Umbria

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

Tony Gaboury**Assistant Professor***

- B.A., University of Maine
- M.A., Goddard College
- Jazz guitarist
- Performances with artists including John Patitucci, Vinnie Colaiuti, George Garzone, Jeff Hirshfield, Art Lande, Marc Ribot, Hal Crook, and others
- Faculty member at the University of Maine and former faculty member at the University of Southern Maine

Robert Harrigan**Assistant Professor**

- Alumnus, Berklee College of Music and Boston College
- Active performer in a variety of styles
- Clinic, concert, festival, and radio appearances
- Commercial and educational recordings

Mashi Hasu**Assistant Professor***

- B.M., Berklee College of Music
- M.M., University of Lowell
- Composer of original music for computer games for Microsoft, Cirrus Logic, and others
- Author of *Signal Processors for Guitarists*, Doremi Music Publications, Japan
- Numerous group performances
- National release on Valley View Records

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

Julien Kasper**Assistant Professor***

- B.M., University of Miami
- M.M., University of North Texas
- Extensive club and concert appearances
- Opening act for B.B. King, Hermeto Pascoal, Albert Collins, the Neville Brothers, and others

James Kelly
Professor

- Alumnus, Berklee College of Music
- Performances with Gary Burton, Jim Odgren, Duke Robillard, and others
- Leader on the CD *The Sled Dogs, The Music of Jim Kelly* on RAM Records, Italy
- Recordings with the Berklee All-Stars and Duke Robillard's Swing
- Author of *Guitar Workshop with Jim Kelly*, book/CD, Berklee Press
- International clinician

G. Andrew Maness
Assistant Professor*

- B.A., Marietta College
- Diploma, Berklee College of Music
- Established theater musician, recording artist, singer, guest conductor, musical contractor, and society/dance bandleader
- 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, Mundell Lowe, Don Rickles, Eartha Kitt, Al Martino, Jerry Vale, TKO Big Band, and White Heat Swing Orchestra
- Television appearances in the United States, Canada, and Japan
- Theater work includes *A Chorus Line*, *Chess*, *Little Shop of Horrors*, *Will Rogers Follies*, *Evita*, *Good News*, 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

Joseph Musella
Instructor*

- Alumnus, Berklee College of Music
- Private studies with Charlie Banacos
- Lead guitarist for the Hell Hounds with performances throughout New England

David Newsam

Assistant Professor*

- B.M., Berklee College of Music
- Performances with Jack Jones, Mitzi Gaynor, the Fifth Dimension, Clark Terry, Louis Bellson, Alan Dawson, Joe Williams, Buddy DeFranco, Dave McKenna, and John Raitt
- Coauthor of *Making Money Teaching Music* (Writer's Digest Books)
- Extensive show, theater, concert, and club performances

Lauren Passarelli

Assistant Professor

- B.M., Berklee College of Music
- Feather Records Recording artist
- Lead guitarist for the bands Two Tru and Beatles tribute band Get Back
- Staff engineer and producer at Wellspring Sound recording studio
- Debut album *Among the Ruins* voted Best Independent Release from the U.S. on European radio 1994

Jack Pezanelli
Assistant Professor*

- B.A., State University of New York
- Ed.M., Cambridge College
- Recordings as leader include *Pleased Hands* featuring Michael Moore
- Performances/tours with Sammy Davis, Jr., Cleo Laine, Jaco Pastorius, Larry Coryell, Herb Pomeroy, and others
- Educational material includes *Key Jazz Rhythms* with Fred Lipsius (Advance Music)

Joseph Rogers

Assistant Professor

- B.M., Berklee College of Music
- Additional studies at New England Conservatory of Music and Boston Conservatory of Music
- Soloist and accompanying guitarist in both plectrum and classic styles
- Incorporation of Eastern philosophy to develop the guitarist as a whole musician

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**Assistant Professor***

- 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
- Recipient of a Uchida Foundation Fellowship to study "Koto" in Japan

Joseph Stump**Instructor***

- Alumnus, Berklee College of Music
- Released three solo records *Guitar Dominance*, *Night of the Living Shred*, and *Supersonic Shred Machine* on the Leviathon Label
- Appeared in magazines and publications including *Guitar School*, *Guitar World*, *Guitar Shop*, *Young Guitar*, *Burrn* magazine, *Live Wire*, and many others
- Performances include appearances with Yngwie Malmsteen, Tony MacAlpine, Vinnie Moore, Stuart Hamm, Slash, and members of Kiss and Bon Jovi

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, Pearl Bailey, Jerry Lewis, and Tommy Tune
- Performances also include *Fiddler on the Roof*, *Pippin*, *Grease*, *Annie*, *Mame*, *Hello Dolby*, 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 throughout the United States
- Numerous performances and clinics in South America

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 at the Nuits Bleues Internationales de Jazz Festival, Quebec; the Kool Jazz Festivals in New York, San Diego and Dallas; the Tokyo Music Joy Festival, Japan; Warsaw Jazz Jamboree, Poland; the Settembre Musica, Italy; and tours of Portugal, Costa Rica, Russia, and the United States

John Wilkins**Assistant Professor**

- B.M., Berklee College of Music
- Performances with the Boston Pops Orchestra, Boston Pops Jazz Ensemble and the Winter Sauce Chorale, Boston Globe Jazz Festival with Kenny Hadley Big Band, Boston Jazz Orchestra, Clark Terry, Artie Shaw Orchestra, Pro Arte Chamber Orchestra (under director Gunther Schuller)
- Member, Berklee BeBop Guitar Ensemble
- CD recordings with Kenny Hadley Big Band, Kenny Hadley Big Band with Rebecca Parris, Rock Stepton Quartet, John Wallace/John Allmark and the Newport Jazz Affirmation
- 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
- Blues and r&b performances in United States and Canada with Mighty Sam McClain
- Performances and CD recording with 1995 W.C. Handy award nominee Michelle Willson
- International jazz performances and theater engagements
- Experienced private instructor

Bret Willmott**Associate Professor**

- Alumnus, Berklee College of Music, California State University
- Private studies with Gary Burton, Pat Metheny, and Mick Goodrick
- Guest appearances on CDs with Mike Stern, Dan Gottlieb, and Bob Moses
- Author of *Mel Bay's Complete Book of Harmony, Theory, and Voicing* and *Mel Bay's Complete Book of Harmonic Extensions for Guitar* (Mel Bay Publications)
- Guest writer for *Guitar Player* and *Jazz Player* magazines
- Clinician at several IAJE conferences
- Many published guitar ensemble arrangements

Norman Zocher**Assistant Professor***

- 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, Pittsburgh Symphony, Boston Symphony, Boston Pops orchestras, and Alea III New Music Ensemble
- Member of the Boston Pops Esplanade Orchestra
- Solo percussionist with Boston Musica Viva and the Holy Cross Chamber Players; principal percussionist with Boston Ballet Orchestra; and percussionist with the Cantata Singers and Ensemble
- Tour percussionist with Tom Jones, Engelbert Humperdink, 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 the group Swing on the Sunnyside
- Touring artist sponsored by the National Endowment for the Arts
- Author of numerous articles for percussion magazines worldwide

Rick Considine**Assistant Professor***

- B.M., State University College of New York
- M.M., Syracuse University School of Music
- Recording and performing artist

Sa Davis**Assistant Professor***

- Alumnus, New England Conservatory of Music
- Extensive performing and recording experience
- Numerous international concert appearances
- Faculty member at New England Conservatory of Music

Kenwood Dennard**Associate Professor***

- Alumnus, Berklee College of Music
- Studies with Nadia Boulanger
- Extensive performing experience with artists including George Clinton, Chick Corea, Gil Evans, Dizzy Gillespie, Herbie Hancock, Whitney Houston, Wayne Shorter, Joe Zawinul, and others
- Leader on CD *Just Advance* on Big World Records, featuring Marcus Miller and Hiram Bullock
- Recordings include *The Sweetest Days*, Vanessa Williams; *Live at Montreaux*, Miles Davis and Quincy Jones; *Nothing Like the Sun*, Sting; and others

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 Tiger Okoshi, Aydin Esen, Kai Eckhardt, Melanie, Martha Reeves, Harvie Swartz, Jimmy Earl, Steve Forbert, Warren Hill, the Story, Courage Brothers, Carol Noonan, Paula Cole, James Montgomery, and others
- Member of comedian Robert Klein's band

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**Associate 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, Dewey Redman, Bill Dobbins, and Joe Lovano
- Recordings with Eddie Gomez, Giovanni Hidalgo, Bill Dobbins, Weather Report, Jack DeJohnette, Dewey Redman, and Michael Bocian
- Author of *The Beat, the Body, and the Brain; The Beat, the Body, and the Brain II*; and *Rhythmic Concepts*
- Clinician for Yamaha Drums and Zildjian Cymbals in the United States and Europe

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
- International jazz festivals in Warsaw, Acores, Montreal, Nice, and Toulon
- Recordings as leader on *Chicplacity, The Bitten Moon*, and *C.J.Q.*
- Studies with Max Roach and Joe Morello
- Endorsee/clinician for Sabian, Vic Firth, Remo, and Grover Pro Percussion

Joe Hunt**Professor**

- Alumnus, Indiana University and Mannes College
- Appearances, recordings, and tours with George Russell, Bill Evans, Stan Getz, Jim Hall, Gary Burton, National Jazz Ensemble, and Barry Harris
- Member of Smithsonian Jazz Masterworks Orchestra

Ed Kaspik**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

Victor Mendoza**Associate Professor**

- B.M., Northern Arizona University
- Soloist and group performer in the United States and worldwide
- Performances and/or recordings with the Brazilian Symphony Orchestra, Paquito D'Rivera, Bob Moses, Terence Trent D'Arby, Slide Hampton, Claudio Roditi, and George Garzone
- Leader of CDs *Victor Mendoza, If Only You Knew* on Bellaphon International, and *This Is Why* on RAM Records
- Numerous broadcast appearances including "Victor Mendoza in Concert" and "All American Jazz" on PBS television, and "Kaleidoscope" on BBC radio

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 Ogdren 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
- Taiko drumming studies in Japan with Kodo and Seido Kobayashi
- Two-time recipient of the Japan Foundation Uchida Scholarship Grant
- Leader and primary composer for the massive drum group Six Drum Sets
- Performances with Glen Velez, Mike Garson, Leslie West, and Dave Samuels
- Author of *The Art of Digital Drumming* and articles for *Electronic Musician* and *Rhythm Music* magazines
- Programmer for Drumtrax, the MIDI Drum File Patton Library
- Artist/endorser for Pearl Drums, Zildjian Cymbals, and Kat Electronics

Nancy Zeltsman

Assistant Professor*

- B.M., New England Conservatory of Music
- Cofounder of Marimolin, a marimba/violin duo, and Madam Rubio, a marimba duo
- Worldwide solo marimba performances and master classes
- 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

Fernando Brandão
Assistant Professor*

- B.M., Universidade Federal do Rio de Janeiro
- M.M., New England Conservatory of Music
- Artist Diploma, Longy School of Music
- Flutist with extensive orchestra, solo, and chamber music experience throughout Brazil and New England

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, Paul Motian, Jerry Bergonzi, George Cables, Lew Tabackin, Joe Farrell, John Hicks, Woody Herman, Tom Harrell, Milt Hinton, and NBC "Tonight Show" Orchestra
- RAM Records recording artist
- Former member of Phil Woods Quintet
- Author of *How To Improvise* and *How To Comp*, as well as *Creative Comping for Improvisation* play-along CDs

Jeffrey A. Galindo
Assistant Professor*

- Alumnus, Berklee College of Music
- Performances with Gunther Schuller, Bob Moses, George Garzone, Herb Pomeroy, John LaPorta, Ray Charles, Claudio Roditti, Slide Hampton, Artie Shaw Orchestra, Greg Hopkins Big Band, Kenny Hadley Big Band, Jeff Galindo Quartet with Bob Gullotti, John Lockwood, Joe Lovano, Phil Woods, Clark Terry, and Buddy DeFranco
- Recordings include *Come Sunday* and *A Beautiful Friendship* with the Kenny Hadley Big Band on KEPABR Records; *Time Stood Still* with Bob Moses on Gramavision Records; and recordings with Myanna, Mighty Sam McClain, Greg Hopkins
- Extensive freelance work in the Boston area

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

Rosita Sands
Professor*

- B.M.E., M.A., Florida State University
- M.Ed., Ed.D., Columbia University, Teachers College
- Former faculty member at California State University – Long Beach, Berea College, and Benedict College
- Author of numerous articles and columns in professional journals

Suzanna Sifter
Assistant Professor

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Composer and pianist for own groups
- Pianist for Tony Lada
- 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
- Studies in composition and arranging with George Coleman, Dave Liebman, and Charlie Banacos
- 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., State University of New York – Oswego
- M.P.S., Cornell University
- Associate professor, Art Institute of Boston; visiting faculty, Boston College
- 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
- Special guest with Al Green, Bank of Boston concert series

Kenneth Zambello

Associate Professor

- B.M., Berklee College of Music
- Coordinator of the Yo Team, Berklee College of Music
- Active performer on bass and vocals
- Performances with the Belmonets, the Four Lads, and various Legends Shows
- Composer and arranger in pop, rock, and Broadway idioms
- Composer of and producer for various radio and television jingles and station identifications

Piano

**Paul Schmeling
Chair**

- B.M., Boston Conservatory of Music
- Graduate studies, Boston University
- Performances at numerous festivals, on radio and television, and with Art Farmer, Clark Terry, Slide Hampton, and Ernestine Anderson
- Recordings with Dick Johnson, Phil Wilson, Herb Pomeroy, and Rebecca Parris and Paul Schmeling Trio

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
- National and international pianist, recording artist, and clinician
- Performances with Richie Cole, Paquito D'Rivera, Ed Thigpen, Nick Brignola, Fred Lipsius, Bob Moses, Jimmy Mosher, Alan Dawson, Phil Wilson, Carol Sloane, Greg Hopkins, Vic Damone, Diahann Carroll, Fred Travalena, the Drifters, the Four Aces, and Pat Cooper
- Recordings with Jack Pezanelli, Michael Moore, Jimmy Madison, Garrison Fewell, Mark White, Jamey Haddad, George Garzone, Bill Pierce, John Lockwood; on Brownstone, BCM, and TBA

Edward Bedner**Professor**

- B.M., M.M., Boston University
- Doctoral studies, Boston University
- Extensive solo recital experience, including television appearances and performances with orchestra

Joanne Brackeen**Associate Professor***

- Leader on 21 albums which include 86 original compositions
- Performances worldwide with artists including Art Blakey, Stan Getz, Joe Henderson, Dexter Gordon, and Pharoah Sanders
- Solo performing artist and leader of own trio and quartet
- In 1996, 20 international concerts including the Smithsonian, the Kennedy Center, Avery Fisher Hall, and others
- Numerous commissions for compositions
- Author of *Joanne Brackeen Master of Jazz Series*, vol. 1 (JPMC Books)
- Member of the advisory board for *Keyboard* magazine

Robert Christopherson**Instructor***

- B.M., Berklee College of Music
- Private studies in piano technique and improvisation with Charlie Banacos and vocal studies with Dr. Eddie Watson
- Studio-live performance as a performer, writer, and producer
- Private teacher of classical, jazz and blues improvisation

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
- Leader on CD *The Suzanne Davis Quartet: First Set*
- Pianist for the Four Seasons Hotel, Boston

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 and 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, and Bob Moses
- Recordings include *The Secret*, *The Legend of Tsumi*, *Changing Standards*, *Breakout*, and eight albums for European labels; featured on Garrison Fewell's CD *Are You Afraid of the Dark?*
- Arranger, composer, and performer with Danish Radio Concert Orchestra

Kenneth Greenhouse**Professor**

- B.M.Ed., M.M., Indiana University
- Former Voice Department chair, Berklee College of Music
- Experienced vocal coach and conductor
- Accompanist and arranger for U.S.O. tours
- Category co-winner of Second Composers' Competition for Vocal Jazz

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
- Experienced recording artist and composer
- Performer and/or studio work with B.B. King, Chuck Berry, Jerry Lee Lewis, Martha Reeves, Mighty Sam McClain, Steve Forbert, Duke Robillard, Courage Brothers, Michelle Willson, and others
- Member of Eastern Front recording artists Courage Brothers whose album *Wood* achieved national airplay on AAA Radio and reached the top 30
- Recipient of Boston Music Award nominations for work with Courage Brothers, Mighty Sam McClain, and Michelle Willson

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
- Compositions recorded by the Warsaw Philharmonic Orchestra and Bratislava Radio and Television Orchestra for MMC Records

Jacques Paoli**Assistant Professor**

- B.A., Sorbonne University
- Performer with numerous groups in jazz and commercial idioms

Josh Rosen**Instructor***

- B.M., M.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 and Boston Conservatory of Music
- Recordings for Capitol, Prestige, Sonnet, Roulette, and United Artists
- Guest performer with many name artists in various venues such as Carnegie Hall, jazz clubs, Boston Symphony Hall, museums, cruises, etc.
- Guest lecturer, teacher, and performer for Berklee On the Road and BIN tours worldwide
- Author of *Jazz Originals for Piano*
- Recipient of National Endowment for the Arts grants and awards for composition and performance
- Performer agent for many student and faculty engagements throughout New England
- Former resident pianist with the Boston Pops and BSO chamber jazz-pop group Wuz

Bruce Thomas**Assistant Professor**

- B.M.Ed., University of North Carolina
- Performances with Stevie Wonder, Jerry Butler, Mike and Pat Metheny, Ernestine Anderson, 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
- Kurzweil artist

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, Stan Getz, Cleo Laine/John Dankworth, and Airtio Moreira
- Pianist for Boston Pops Orchestra under John Williams and Keith Lockhart
- 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
- Solo appearances at the Isabella Stewart Gardner Museum

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*

Laura Blustein

Associate Professor*

- B.M., New England Conservatory of Music
- M.M., D.M.A., State University of New York at Stony Brook
- Cellist with numerous solo and chamber music appearances

Melissa Howe

Associate Professor*

- B.A., Oberlin College
- M.M., Ph.D., Boston University
- Presenter, Office of Faculty Development, Berklee College of Music
- Violinist for the Boston Pops Esplanade Orchestra and Boston Ballet
- Violinist, RESQ (Really Eclectic String Quartet), Northeastern Records

Sandra Kott

Assistant Professor*

- M.M., New England Conservatory of Music
- Performances with Boston Pops Esplanade Orchestra, Boston Ballet, Handel and Haydn Society, Harvard Chamber Orchestra, and Cantata Singers
- Concert master, Atlanta Opera Company's September 1996 performance of Richard Strauss' *Der Rosenkavalier* and Atlanta Opera Company's January 1996 production of Gounod's *Faust*
- Founding member of the Arriaga String Quartet
- Former concert master for Portland Symphony Orchestra

Voice

Jan Shapiro

Acting Chair

- B.M., Howard University
- M.Ed., Cambridge College
- Vocalist with extensive performance experience in many styles
- Featured vocalist at the Boston Globe Jazz Festival
- Recipient of National Endowment for the Arts grant
- Published author for Charles Scribner & Sons, Oxford Press, IAJE Jazz Research Papers, IAJE Jazz Journal

Luz Bermejo-Doron

Instructor*

- B.A., Boston Conservatory of Music
- Appearances with Boston Lyric Opera, Opera New England, Boston Musica Viva, and Longwood Opera
- Recitalist
- Soloist for Handel and Haydn Society
- 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 and National University of Mexico
- Jazz and Latin vocalist, composer, and clinician
- SESAC composer affiliate
- Band leader; active national and international performer
- Selected for Touring Rosters: Arts America, New England Foundation for the Arts
- Panelist, National Endowment for the Arts, Arts International
- Selected 1996 USIA/Arts America Jazz Ambassador Tour, Caribbean Region

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

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
- Ph.D., University of North Colorado
- Featured performances at the Playboy and Montreux jazz festivals and IAJE conventions
- Recipient of *Down Beat* magazine award for Most Outstanding CD
- Extensive experience as a clinician and adjudicator

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

Donna McElroy

Associate Professor*

- B.M., Fisk University
- Arranger/background vocalist on gold and platinum releases *Why Haven't I Heard From You?* by Reba McEntyre; *We Shall Be Free* by Garth Brooks, *Addictive Love* by BeBe and CeCe Winans, and *House of Love* by Amy Grant
- Recipient of Grammy nomination for *Bigger World* (WB), a Dove Award for *Songs from the Loft* (Reunion), and a 1993 Best Actress Award for the Circle Players' performance of Sister Mary Regina (*Nunsense*)
- Television appearances include "Arsenio Hall," "Tonight Show," and Grammy Awards
- Missionary with Internatinal Christian Artists Reaching the Earth, Ghana

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 pop, folk, rock, blues, and classical music
- Experience in club dates, concerts, radio, and recitals
- Former teacher at the Salle Pleyee, Paris

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*
- Author of *Stylin': The How-To Guide for Style in Singing*
- Private teacher at the Voice Factory, Randolph

Didi Stewart

Assistant Professor*

- Leader on two albums of original songs, *Begin Here* on Kirshner/Epic and *One True Heart* on Northeastern
- Extensive club and concert appearances, including current performances with Didi Stewart and Friends
- House vocalist for Handsome Brothers Music Productions
- Winner of two Boston Music Awards for Best Female Rock Vocalist and the Encore Award for Best New Cabaret Performer

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 *Scat! Vocal Improvisation Techniques* (Gerard/Sarzin)

Lisa Thorson**Associate Professor***

- B.F.A., Boston Conservatory of Music
- M.M., New England Conservatory of Music
- Performances with Sheila Jordan, Harvie Swartz, Kenny Wheeler, Linda Hopkins, and Herb Pomeroy
- Extensive club and concert appearances
- Faculty member, Wellesley College
- Board member, Massachusetts Cultural Council
- Arts Access consultant to National Endowment for the Arts and numerous corporations and non-profit organizations
- Partner, Women's Improvisational Network

Joanne Whitaker**Associate 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**Bill Pierce****Acting Chair**

- 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

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 and Scarborough Chamber Players
- Performances with Boston Ballet, Boston Lyric Opera, and Springfield Symphony
- Music director and conductor of Greater Marlborough Symphony and College of Holy Cross Chamber Orchestra
- Former conductor for Springfield Symphony, Beaumont Symphony Orchestra, Wellesley 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

Dino Govoni**Instructor***

- Diploma, Berklee College of Music
- Private teaching experience on saxophones, flute, and clarinet
- Performances with George Garzone Quintet, John Allmark Jazz Orchestra, Randy Brecker, the Boston Pops Orchestra, and others

Jeff Harrington**Assistant Professor***

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Tenor saxophonist and recording artist
- Performances with Ricky Ford, Milt Hinton, Toots Thielemans, Makoto Ozone, and others, as well as performances in Europe and the Caribbean

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**

- Alumnus, New England Conservatory of Music
- Featured soloist and arranger with Lionel Hampton and Woody Herman
- Internationally known as a performer and educator
- Selected as one of the Golden Men of Jazz: Benny Golson, Clark Terry, Harry Edison, Al Grey, Jimmy Woode, Bobby Durham, Junior Mance, and Lionel Hampton
- Recipient of Boston Music Awards Best CD nomination for *Could It Be*
- 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, published arranger, and composer with Advance Music
- International tours with Gary Burton Quartet, Wayne Cochran and the C.C. Riders, Mike Gibbs Band, George Russell Orchestra, Selmer Saxophone Quartet, Victor Mendoza Group, and the Sled Dogs
- Extensive television, radio, film, and CD recording experience

Wendy Rolfe**Associate Professor***

- B.M., Oberlin Conservatory of Music
- D.M.A., Manhattan School of Music
- Studies with Robert Willoughby, Harvey Sollberger, Lois Schaefer, and Marcel Moyse
- Performances with Handel and Haydn Society and Boston Baroque orchestras
- Director of Odyssey Chamber Players
- Recordings for CRI and Newport Classic
- Recipient of a National Endowment for the Arts Solo Recitalist grant
- Codirector, Boston Jazz Flute Ensemble
- Specialist in contemporary music techniques
- Former member, Board of Directors, National Flute Association

Frank Tiberi**Associate Professor***

- Tenor saxophonist, clarinetist, flutist, bassoonist
- 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 since 1987

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, Rhode Island Philharmonic, and other orchestras
- Fulbright Scholar to Spain
- Compositions published by Seesaw Music, Tuba Press, and Musica Nova
- Recipient of a Walt Disney fellowship and a Meet the Composer grant
- Recipient of several composition awards from ASCAP and first prize in T.U.B.A. composition contest
- Performer and clinician in the United States and worldwide
- Compositions performed nationally and internationally

Richard Applin**Associate Professor**

- B.M., Berklee College of Music
- M.M., Boston University
- Compositions performed by many national and regional ensembles
- Works performed and recorded for international release by pianist Kaili Peng
- Teaching experience in theory and composition
- Author of *Tonal Counterpoint*, Berklee Press

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
- Author of *Sensible Counterpoint: A Melodic Approach*
- Former faculty member at Brandeis University

Alexandros Kalogeras**Assistant Professor***

- B.M., M.M., Boston University
- Ph.D., Harvard University
- Studied computer music with Mario Davidovsky and at M.I.T. Media Lab with Barry Vercoe
- Composer of numerous works for solo instruments, chamber music, orchestra, chorus, theater music, and electronic music
- Compositions commissioned by the Pittsburgh New Music Ensemble, ALEA II in Boston, Nuove Sincronie in Milan, the St. Petersburg Woodwind Quintet, the Greek National Radio Station, and many others
- Music published by Edi-Pan and BMG Ariola in Italy
- Faculty member at Harvard University
- Guest lecturer at festivals in the United States, Europe, and Russia

Vuk Kulenovic**Associate Professor***

- M.A., Belgrade Music Academy
- Former professor of composition and analysis, Belgrade Music Academy
- Compositions include over 100 works for symphony orchestra, solo instruments, chamber ensembles, choral and vocal pieces, ballet, and scores for film and stage music

Dennis LeClaire**Associate Professor**

- B.M., Boston University
- M.A., New York University
- Performances at Carnegie Recital Hall, and in Canada, Egypt, Scotland, Germany and Poland
- Recordings include *Episode for Clarinet and Piano* and *Horn Quartet*
- Compositions published by BJK Publications, Southern Music, and Frank E. Warren Music Services
- Composition "Haiku no. 1 & 4" recorded by Slovak Philharmonic

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

Andrew List**Assistant Professor***

- B.M., M.M., New England Conservatory of Music
- D.M.A., Boston University
- Composer
- Former faculty member at New England Conservatory of Music and Boston University

Donald McDonnell**Associate Professor**

- B.M., Berklee College of Music
- M.M., Boston University
- Ph.D., Brandeis University
- Jazz performer, arranger, and composer
- Electronic music commissioned by the DeCordova Museum
- Performances by new music ensembles including Speculum Musicae
- Winner of the Reiner Prize in composition from Brandeis University (1985), Boston Chapter League-ISCM Composition Competition (1986), and National Composers Competition, League-ISCM (1992)
- Composer-in-residence at Contemporary Music Festival, Leukerbad
- Chosen by Pulitzer Prize laureate Jacob Druckman as an associate at the Atlantic Center for the Arts, Florida (1989)
- Past board member, League-ISCM, Boston

Thomas J. McGah**Professor**

- B.S., University of Lowell
- M.M., Boston University
- Performances with Pro Arte Chamber Orchestra of Boston, Chamber Ensemble of Rhodes, Boylston Trio, Boston Saxophone Quartet, Lyricum Woodwind Quintet, M.I.T. Concert Band, and Boston Chamber Ensemble
- Recordings for Concordia Records
- Commissions from Harvard Musical Association, M.I.T. Concert Band, Chamber Ensemble of Rhodes, Massachusetts Council for the Arts, 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

Tibor J. Pusztai**Associate Professor***

- Music director for Manchester Symphony and Connecticut Valley Chamber Orchestra
- President of Connecticut Composers and New Voices Productions
- Former conductor of Alvin Ailey Company and American Ballet Theater
- Former associate conductor and composer-in-residence with the Hartford Symphony Orchestra
- Former faculty member at New England Conservatory of Music, Ithaca College, Teheran University, and Tanglewood
- Recipient of Koussevitzky Composition Prize and ASCAP Award (Programming)
- Numerous recordings

Armand Guy Qualliotine**Assistant Professor***

- B.M., Hartt School of Music
- M.A., State University of New York - Stony Brook
- M.F.A., Ph.D., Brandeis University
- Recipient of a Guggenheim Fellowship, 1993-94; and a Fromm Music Foundation Commission, Harvard University, 1991
- Leonard Bernstein Fellow in Composition at the Tanglewood Music Center, 1988

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., University of Memphis
- 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, Dinosaur Annex, 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., State University of New York – 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 of solo and chamber music for Hartford Ballet and numerous orchestras throughout Connecticut
- Extensive teaching and performance experience on piano, clarinet, and electronic instruments
- Vice president and member of the Society of Composers, ASCAP
- Former president of Connecticut Composer

Julius Williams

Associate Professor*

- B.S., Herbert H. Lehman College
- M.M.E., Hartt School of Music
- Conducting appearances with orchestras of Savannah, Dallas, Sacramento, Vermont, Hartford, Tulsa, Oklahoma, New Haven, Knoxville, Wooster, Dubrovnik, Brno State Philharmonic, Bohulav Martinu Philharmonic, and Connecticut Opera
- Assistant conductor of American Brooklyn Philharmonic
- Former artistic director of Educational Chorus and Orchestra Program, Saratoga Performing Arts Center
- Compositions published by MMB, Augsburg Fortress, Carl Fischer, Lawson and Gould
- Compositions performed by New York Philharmonic, Cleveland Orchestra, Dallas Symphony, and many others
- Recipient of Dupont scholar award, Aspen Professional Fellowship, annual ASCAP awards, Astral awards, Education in the Arts award

Clyde H. Witmyer

Assistant Professor

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Compositional studies with Arthur Berger, John Bavicchi, and Jeronimas Kacinskas
- Guitar master classes with David Tannenbaum, Manuel Barrueco, Robert Guthrie, and Manuel Lopez Ramos

Kathryn Wright
Associate Professor*

- B.Mus.Ed., University of North Carolina – Greensboro
- M.A., Yale University
- Postgraduate opera training at Boston Conservatory of Music with John Moriarty and Iride Pilla
- Tanglewood fellow, Metropolitan Opera regional finalist, William Sullivan Foundation award
- Guest artist with Metropolitan Opera Guild, Chautauqua Opera, Central City Opera, Texas Opera Theater, Hollybush Festival, and Minnesota Opera
- Numerous premieres and improvised music theater appearances with New Music Theater Ensemble, Minneapolis, National Chamber Orchestra, and Kennedy Center
- Soloist with 60 orchestras in the United States and Canada, including Berg's *Lulu Suite* with San Francisco Orchestra
- Premiered starring role in Mollicone's *Starbird* at Kennedy Center

Contemporary Writing and Production

Jay Kennedy

Chair

- B.M.Ed., M.M., Northwestern University
- Extensive composition, arranging, and production experience
- Music for hundreds of national commercials, including Pontiac, Levi's 501 Jeans, Nike, McDonald's, Coca Cola, Nissan, Budweiser, Listerine, Sizzler, Sprint
- Recipient of five Clio awards, Radio-Mercury Gold Triode award, three Belding awards, and two first place awards from the Chicago Film Festival
- Commissioned composer/arranger of many works for concert band, percussion ensemble, jazz ensemble, symphonic orchestra, and marching band
- Past judge administrator for Drum Corps International
- Active adjudicator of drum and bugle corps and marching band competitions
- Published compositions for concert band, percussion ensemble, and marching band

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

Robert Doezema
Professor

- B.M., Berklee College of Music
- M.A., Tufts University
- Private studies with Pat Metheny, Mike Gibbs, Herb Pomeroy, John Bavicchi, and Jeronimas Kacinskas
- Assistant director of the five-week Summer Performance Program, Berklee College of Music
- Performances with Noel Redding, Greg Bissonette, William Kennedy, Toy Caldwell, Neil Stubenhaus, Steve Smith, and Tiger Okoshi
- Composer and arranger of nationally televised theme music
- Author for Berklee Press and Tufts University Press
- Guitarist and leader of Blues After Dark

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

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

Jerry Cates**Assistant Professor***

- Alumnus, Berklee College of Music
- Former teacher at Yamaha Rock School and Grove School of Music
- Bass guitarist
- Private instructor
- Composer, orchestrator, and arranger of music for all types of broadcast media

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, and Antioch University
- Active keyboardist, arranger, copyist, and desk-top publishing consultant
- Performances with Glen Yarborough and Karen Ackers
- Copyist for Billy Beyers, George Russell, Boston Pops, and others

David R. Howard**Instructor***

- B.M., University of Bridgeport
- M.M., New England Conservatory of Music
- Recordings include *Clouds*, *Almost Carefree*, and *Block Island Summer* with the Joe Parillo Ensemble, and *Autumn Leaves* with Dave Rasmussen Jazz Orchestra
- Composer of and performer on various jingles

Jaromir M. Kocandrl**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, Phil Wilson, Boston Jazz Conspiracy, and Canberra Symphony Orchestra
- Appearances on radio and television
- Arranger, composer, and professional freelance and session player
- Author of *History of Rock and Roll: A Selective Discography*

Daniel D. Moretti**Assistant Professor***

- B.S., Union Institute
- Artist/clinician, Boosey and Hawkes
- Recording artist with seven CDs as leader, Kokopelli Records
- Appearances with Aretha Franklin, Tony Bennett, The Crusaders, Mike Stern, Dave Samuels, and Mark Egan
- Endorsements with Keilwerth, Vandoren, Shure, and Gemeinhardt
- Former producer, engineer, studio owner, Celebration Sounds

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
- Composer/arranger for the award winning film documentary *The Unicorn*
- Orchestrator for the Broadway shows *Heartstrings* and *Oliver (Revival)*
- Arranger for the Dave Stahl Big Band at the University of Nevada, Las Vegas; the University of Miami Jazz Orchestras; and the Eastman School of Music Studio Orchestra
- Clinician at IAJE conferences and presenter of annual master classes at the University of Miami

Ronald I. Reid**Assistant Professor***

- B.M., Berklee College of Music
- Founder/arranger for Sunsteel, Caribbean pan jazz sextet
- Musical director of three theater productions for the Trinidad Theatre Workshop

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 Torme, Diane Schurre, and Roy Haynes
- Guest appearance with Phish
- Author of *The Music of Paul Chambers* and *Creating Bass Lines*

Film Scoring

Donald Wilkins

Chair

- B.M., Berklee College of Music
- Composer for feature films *Sixteen* (a.k.a., *Like a Crow on a June Bug*), *Mission Hill*, *The First Killing Frost*, and Academy Award nominee *Urge to Build*
- Composer for television series "Hometown" and "Breaking Ground" and co-composer 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*
- Clinician on film music for National Film Board of Canada, Women in Film-New England, and IAJE

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*, and the five-part PBS series "America by Design"
- Composer for Academy Award nominee *The Klan: A Legacy of Hate in America*
- Arranger and guest conductor of the Bangkok Symphony Orchestra of the 50th Jubilee Concert in honor of the King of Thailand
- Recipient of *Down Beat* Hall of Fame Scholarship award

Richard Davis

Assistant Professor*

- B.M., California State University at Northridge
- Performer and composer in classical, jazz, popular, country, and East Indian music
- Performance credits include Phylicia Rashad, Betty Buckley, John Denver, and Illinois Jacquet
- 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

Associate Professor

- B.M., Berklee College of Music
- Former supervising music editor at Segue Music
- Numerous major motion picture screen credits include *Robin Hood: Prince of Thieves*, *Lethal Weapon 3*, *Curly Sue*, *Last Action Hero*, and *Die Hard with a Vengeance*
- Audio products consultant for Avid/Digidesign, Tewksbury

Harmony

Barbara M. London

Chair

- B.A., University of New Hampshire
- Performances, recordings and clinics as leader/composer of Barbara London Quartet
- Member of acoustic trio Perrault, London, and MacDougal
- Performances with Marian McPartland, Jane Ira Bloom, Richard Davis, and Joe Newman
- Appearances with Aerial at Newport Jazz Festival, Kansas City Women's Jazz Festival, and Carnegie Recital Hall
- Recipient of three National Endowment for the Arts jazz performance grants, and a New Hampshire State Council for the Arts fellowship

Kristine Adams

Assistant Professor*

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Active vocalist for studio work, radio and TV, and performances in New England
- Recordings with Paul Bley, Jimmy Giuffre, and Harvie Swartz
- Clinician and adjudicator
- Artist-in-residence at Centro-Cultural Costarricense Norteamericano, Costa Rica
- Faculty member at the School of Continuing Education of the New England Conservatory of Music

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

Michael Farquharson

Associate Professor*

- Diploma, ACA, Humber College
- M.Mus., New England Conservatory of Music
- Jazz inspiration/MCA recording artist with three solo albums
- Juno nomination for Best Contemporary Jazz Album 1993
- Performance credits include numerous jingle, film, TV, and album sessions as well as extensive live performances
- Numerous production and engineering credits in all idioms
- Regular contributor to *Canadian Musician* magazine
- Recipient of two Canada Council Arts awards and one Ontario Arts Council award
- Former professor at Humber College

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, manufacturers of the synthophone (MIDI sax)
- 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

Bruce Katz

Assistant Professor*

- B.M., Berklee College of Music
- M.A., New England Conservatory of Music
- Studies with Geri Allen, Cecil McBee, and Paul Bley
- Recordings with Ronnie Earl, Jimmy Witherspoon, and David "Fathead" Newman, as well as two CDs of the Bruce Katz Band
- Extensive performances in the America and Europe including the North Sea Jazz Festival, Nice Jazz Festival, Montreal Jazz Festival, W.C. Handy Blues Festival, and others

Darrell Katz

Assistant Professor*

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Founder and director of the Jazz Composers Alliance
- Recipient of Massachusetts Artist fellowship, an NEA fellowship and other grants from NEA, Meet the Composer, American Music Center, Arts Lottery, and the Aaron Copland Fund
- Recordings with Jazz Composers Alliance Orchestra include *Flux* on Northeastern Records and *Dreamland* on Cadence Jazz Records
- BMI Jazz Composers Workshop

Richard Kress

Instructor*

- B.M., DePauw University
- Graduate studies at Indiana University, University of Illinois, and New England Conservatory of Music
- Composition studies with George Russell and William Thomas McKinney, and percussion study with Fred Buda
- 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 Torme, 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

Matthew Nicholl**Assistant Professor**

- B.M., M.M., University of North Texas
- Composer of film scores for National Geographic Society, PBS, NASA, and Blue Cross/Blue Shield
- Composer and arranger of annual national promotional campaigns for PBS, 1986-1990
- Author of textbook *Introduction to MIDI/Synthesis*, CPP/Belwin
- Performances with Komla Amoaku, Buddy Baker, Nnenna Freelon, Steve Houghton, Gregg Bissonette, and Nelson Riddle

Mia M. Olson**Assistant Professor***

- B.M., University of Wisconsin – Madison
- Diploma, Berklee College of Music
- Graduate studies, New England Conservatory of Music
- Professional flutist performing classical, jazz, Latin, and Brazilian music for concerts, clubs, radio, and functions
- Solo recording *Images* with guitarist Lance Gunderson, as well as recordings with Hermanes Abreu Group and Conexão Brazil Ensemble
- Experienced private instructor in flute and piano

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 appearances with Tal Farlow, Attila Zoller, and Jimmy Raney
- Clinician with Tal Farlow
- Author of *The Jazz Style of Tal Farlow*, published by Hal Leonard
- Recipient of NEA jazz fellowship
- Artist endorser for Evans Amplifiers
- Vee Records recording artist

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**Assistant Professor***

- B.M., Berklee College of Music
- Experienced private instructor
- Active drummer and vocalist with bands in the Boston area
- 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
- Lecturer/clinician in New England and the South
- Member of ASCAP, Pi Kappa Lambda

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

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, Dave Liebman, Mike Stern, Dave Weckl, and others
- Recordings with Bob Moses, and JCA featuring Hemphill and 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 Carol Channing, Roomful of Blues, Freddie Scott, New Jersey State Orchestra, and numerous theater orchestras
- Recordings with Swallow and More Orphan Than Not for Warner Brothers
- Principal arranger for the U.S. Army Band, Fort Monmouth
- Leader of Jazz Ensemble, U.S. Army Band, Fort Monmouth
- Guest soloist with Living Colour

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 Bofill, 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, Tanya Tucker, Stephanie Mills, the Four Tops, Glen Campbell, Chris Thompson, and many others
- Former RCA and UA recording artist
- Television and film credits include "Fame" and *Sidewalk Stories*

Barbara Jordan

Assistant Professor*

- B.A., Clark University
- M.B.A., Graduate School of Management, University of California – Los Angeles
- Numerous songwriting and production credits for film, television, and popular recording artists
- Manager of music publishing company Heavy Hitters

James A. Kachulis

Assistant Professor

- B.S., Hunter College
- M.A., Tufts University
- 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
- Papers delivered include "Ewe Polyphony" and "Ewe Bell Improvisation" at the Society for Ethnomusicology conferences
- Listed in *Who's Who of American Teachers*

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

Index

| | | | |
|---|--------|---|------------|
| Absence Due to Religious Beliefs | 29 | Change of Principal Instrument | 32 |
| Academic Advising | 18 | Change of Program | 32 |
| Academic Calendar | 4 | Cheating | 42 |
| Academic Department Chairs | 208 | Check Cashing | 39 |
| Academic Policies | 26 | Classes | 29 |
| Academic Probation | 34 | Classrooms | 55 |
| Academic Year | 26 | Clubs and Organizations | 20 |
| Add/Drop | 28 | College Committees | 25 |
| Administration | 205 | College Facilities Directory | 6 |
| Administrative and Academic Structure | 24 | College Hours | 6 |
| Administrative and Student Services | 208 | Composer-Arranger Workshops | 22 |
| Admissions Policies and Procedures | 7 | Composition | 61, 86 |
| Admissions Requirements | 7 | Concert Pavilion and Recital Halls | 22 |
| Advanced Placement | 10 | Conduct | 41 |
| Alumni Incentive Awards | 14 | Contemporary Writing and Production | 62 |
| Analysis | 73 | Cooperative Master of Music Degree in Jazz Studies | 60 |
| Approved Notices | 39 | Costs per Semester | 11 |
| Approved On-campus Concerts and Arranging and Writing | 77 | Council of Students | 25 |
| Art Institute of Boston | 59 | Counseling Center | 18 |
| Attendance | 28 | Counterpoint | 88 |
| Authorization to Release Schedule | 28 | Credit by Exam | 34 |
| Automobile Registration | 49 | Credits Earned | 31 |
| Bare Feet | 49 | Cross-registration and Exchanges | 59 |
| Berklee Achievement Scholarship | 13 | Curriculum | 57 |
| Berklee Cards | 37 | Dean of Students | 18 |
| Berklee Computer Store | 23 | Dean's List | 34 |
| Berklee Concert Pavilion | 55 | Declaration, Deferral, Change of Major | 32 |
| Berklee Entering Student Talent (BEST) Awards | 13 | Deficiencies in Program of Study | 36 |
| Berklee Film Festival | 56 | Department of Safety and Security | 21 |
| Berklee in Germany | 59 | Dining Hall | 23 |
| Berklee in Glasgow | 59 | Dining Services | 17 |
| Berklee in Los Angeles | 59 | Discrimination or Harassment | 40 |
| Berklee in Puerto Rico | 59 | Diversity Statement | 2 |
| Berklee in Umbria | 59 | Division Achievement Awards | 15 |
| Berklee International Network for Contemporary Music Education | 60 | Drug and Alcohol Abuse Prevention | |
| Berklee on the Road Clinics | 13 | Ear Training | 89 |
| Berklee Orientation Program (BOP) | 10 | Electronic Piano Rooms | 55 |
| Berklee Performance Center | 22, 55 | Emergency Closing | 37 |
| Board of Overseers | 209 | Ensemble and Rehearsal Rooms | 55 |
| Board of Trustees | 209 | Ensemble Auditions | 9 |
| Boston: Night and Day | 17 | Ensemble Library | 51 |
| Buildings: | | Ensembles | 29, 56, 93 |
| 1080A Boylston Street | 6 | Entering Student Scholarship Opportunities | 13 |
| 1140 Boylston Street | 6 | Ethics Guidelines | 3 |
| 130 Massachusetts Avenue | 6 | Executive Officers | 205 |
| 150 Massachusetts Avenue | 6 | Facilities Only | 27 |
| 171 Massachusetts Avenue | 6 | Faculty Biographies | 210 |
| 22 The Fenway | 6 | Faculty Offices | 23 |
| 921-925 Boylston Street | 6 | Faculty/Staff Mail | 39 |
| Bulletin Boards | 39 | Fall Semester | 4 |
| Calculating the Grade Point Average | 33 | Fees | 11 |
| Campus Map | 5 | Film Scoring | 63, 104 |
| Career Counseling | 18 | Film Scoring Labs | 54 |
| Career Resource Center | 18, 51 | Financial Aid | 12 |
| Change of Address | 38 | Financial Aid and Satisfactory Academic Progress | 35 |
| | | Financial Information | 11 |

Fire Regulations49
 Firearms45
 First Semester Curriculum.....57
 Five-year Dual Major58
 Fraud42
 Full Credit Summer Program58
 Full-time and Part-time Attendance27
 Full-time Programs of Study57
 General Education108
 General Notices39
 Governance.....24
 Grade Change Policy33
 Grade Reports33
 Grading System34
 Grading System and Academic Standing33
 Graduation Requirements36
 Grievance Procedure40
 Guitar Sessions - Boston58
 Harassment and Sexual Harassment41
 Harmony.....118
 Hazing.....45
 Health Insurance37
 History1
 History of Music.....119
 Honesty in Academic Work and in Scholarly and Professional Practice42
 Honor Graduates34
 Housing Contracts and Residency Requirements.....17
 IMELI.....58
 Immunization Records8
 Incomplete Grade Policy35
 Information Technology Acceptable Use Policy.....42
 Instrument Insurance38
 Instrumental Auditions.....9
 Instrumental Labs.....124
 Instrumental Studies.....156
 Insurance.....37
 International Folk Music Festival56
 International Musicians' English Language Institute (IMELI)58
 International Programs59
 International Scholarship Tours.....13
 International Student Resources8
 International Student Services19
 International Students8
 Jazz Composition64
 Jazz Masters Scholarship Funds.....13
 Late Registrants26
 Learning Support Services51
 Leave of Absence29
 Library51
 Licks Cafe23
 Location of College3
 Location of Rooms.....6
 Lost and Found40
 Major Field Academic Review35
 Major Fields of Study.....61

Master of Music Degree in60
 Jazz Studies60
 Maximum Credit Load.....31
 Maximum Credit Load/Semester32
 Media Center53
 Medical Withdrawal31
 Minimum Credits to Be Earned35
 Mission1
 Music and Career Resources51
 Music Business/Management.....65, 158
 Music Education.....66, 164
 Music Education Resource Center53
 Music Production and Engineering.....67, 167
 Music Production Workshop58
 Music Synthesis68, 172
 Music Synthesis Labs53
 Music Technology176
 Music Therapy69, 178
 North America Scholarship Tour13
 Notification of Absences28
 Off-campus Disturbances.....45
 Off-campus Housing38
 Off-campus Posting45
 Office of Concerts and Recitals22
 Office of Financial Aid21
 Office of Housing and Auxiliary Student Services20
 Office of Learning Support Services19
 Office of Public Information22
 Office of Scholarships and Student Employment21
 Office of the Bursar22
 Office of the Registrar18
 Office of the Vice President for Student Affairs/
 Official Colors3
 Official Documents8
 Payment of Tuition.....12
 Performance70
 Performance Division MIDI Lab55
 Performance Facilities55
 Performance Studies.....181
 Permanent Trust Funds14
 Personal Counseling.....19
 Philosophy2
 Placement Exams9
 Plagiarism42
 Policy on Posting Notices39
 Practice Rooms.....51, 56
 Preregistration26
 Private Instruction197
 Private Instruction Studios.....56
 Private Instrumental Instruction29
 Private Instrumental Instruction (Lessons)33
 Pro Arts Consortium59
 Procedure for Grievances Involving
 Professional Education Division Technology Lab54
 Professional Music71, 198
 Professional Writing200
 Professional Writing Division MIDI Lab54

| | | | |
|--|---------|---|--------|
| Program for Students..... | 46 | Student Activities Center..... | 20 |
| Property Insurance..... | 38 | Student Conduct..... | 41 |
| Recital Halls..... | 55 | Student Employment..... | 15 |
| Recital Preparation..... | 198 | Student Housing..... | 17 |
| Recording and Performance Release Statement..... | 45 | Student Leadership..... | 20 |
| Recording Studios..... | 53 | Student Life..... | 17 |
| Recreational Opportunities..... | 21 | Student Lounge..... | 23 |
| Refund Percentage Chart..... | 30 | Student Mail..... | 38 |
| Registration..... | 9, 26 | Student Orientation Leaders and Connectors..... | 21 |
| Rehearsal Rooms..... | 52 | Student Participation in Educational Decisions..... | 25 |
| Reinstatement into Classes..... | 29 | Student Policies..... | 37 |
| Repeat Course Policy..... | 33 | Student Services..... | 18 |
| Residence Life and Activities..... | 17 | Student Visas..... | 8 |
| Residency Requirements..... | 36 | Students with Prior College Experience (Transfer Students)..... | 7 |
| Returning Students..... | 8 | Studio, Lab, and Classroom Facilities..... | 53 |
| Review of Academic Records..... | 34 | Summer Performance Program (Five weeks)..... | 58 |
| Right of Access to Student Records..... | 50 | Summer Program (5 week)..... | 4 |
| Rotterdam Conservatory..... | 60 | Summer Semester (12 week)..... | 4 |
| Rules and Procedures for Practice Room Use..... | 52 | Summer String Fling..... | 58 |
| Schedule Adjustments (Add/Drop)..... | 28 | Summer Use of Resources..... | 27 |
| Scheduling Conflicts and Information..... | 28 | Synthesis Ensemble Rooms..... | 55 |
| Scholarships..... | 12 | Synthesis Recital Hall..... | 53 |
| Seal and Motto..... | 3 | TEAM Seminar..... | 59 |
| Secondary School Diploma..... | 9 | Telephone Calls and Messages..... | 40 |
| Selection of Major..... | 57 | Transcripts..... | 37 |
| Semester Level by Earned Credit..... | 31 | Transfer Credit..... | 7 |
| Services to Students with Disabilities..... | 19 | Tuition..... | 11 |
| Sexual Assault..... | 47 | Tuition Deposit..... | 9, 26 |
| Singers' Showcase..... | 56 | Upper Semester Curriculum..... | 57 |
| Smoking..... | 48 | Use of College Name..... | 45 |
| Songwriters' Competition..... | 56 | Veterans' Counseling..... | 21 |
| Songwriting..... | 72, 201 | Visiting and Faculty Artist Series..... | 23, 56 |
| Special Awards..... | 15 | Voluntary Withdrawal from Classes..... | 30 |
| Special Musical Events..... | 56 | Withdrawal from College..... | 30 |
| Special Programs: Off-Campus..... | 59 | Withdrawal from the College and Financial Aid..... | 30 |
| Special Programs: On-Campus..... | 58 | World Percussion Festival..... | 58 |
| Spring Semester..... | 4 | | |

