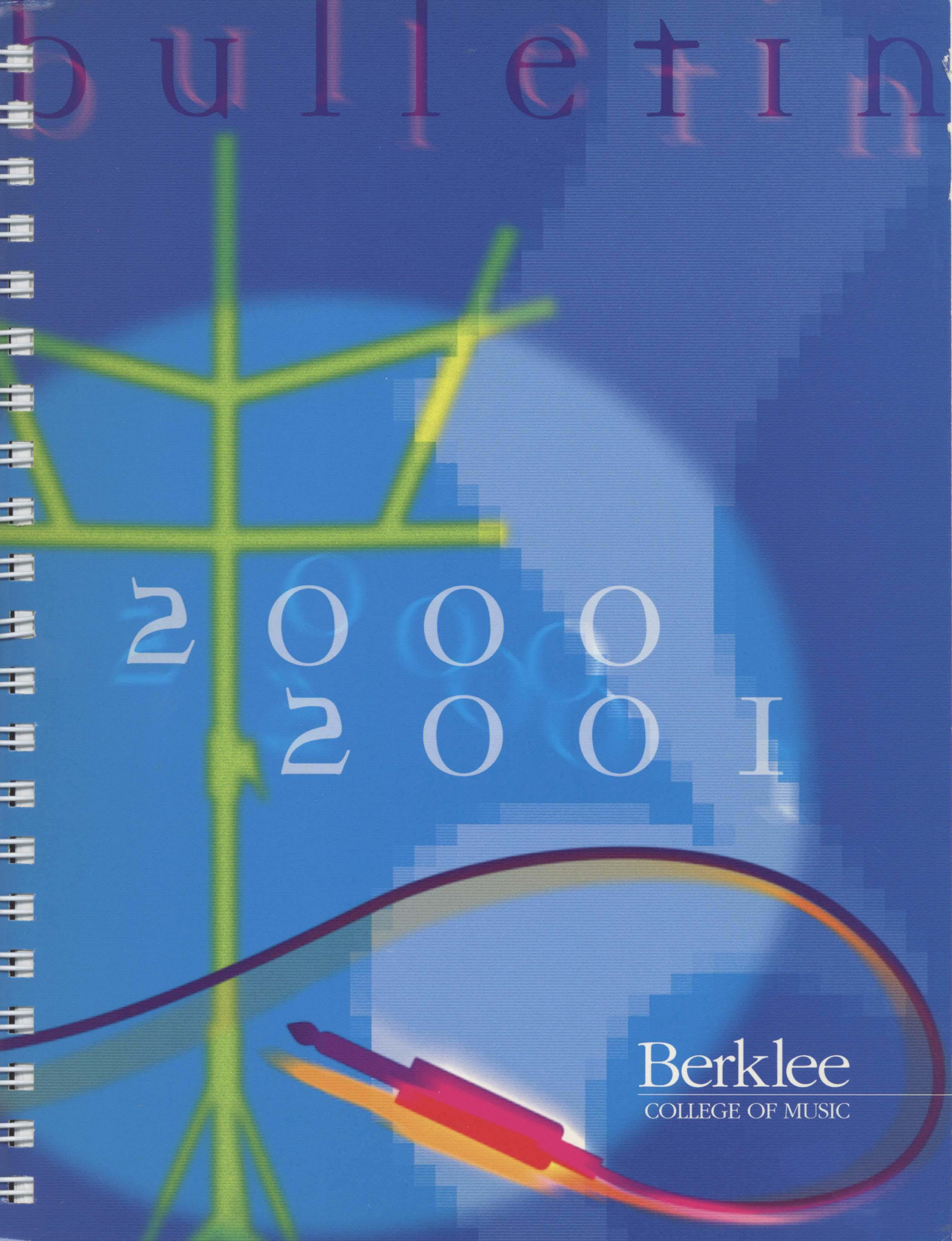


# bulletin

2000  
2001

Berklee  
COLLEGE OF MUSIC



# The Bulletin of

# Berklee College of Music

2000-2001

Fifth Edition

**Berklee**

COLLEGE OF MUSIC

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

The Bulletin of  
Berklee College of Music  
2000-2001  
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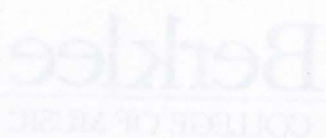
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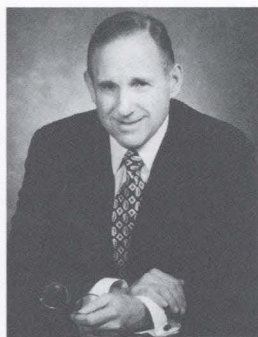
Admissions Office visitors address:  
921 Boylston Street, Suite 600  
Boston, Massachusetts  
(800) 421-0084 (Admissions only)  
E-mail: admissions@berklee.edu

Web site: [www.berklee.edu](http://www.berklee.edu)

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Dear Student Musician:

We are all hearing a great deal about the millennium and the ever-increasing rate of change in the pace of life. Even though it is early in your musical career, you are no doubt aware that the pace of change in the music industry has always been exponential. Since 1945, that has really been one of our great challenges here at Berklee, to keep focus on the traditional music values while maintaining our commitment to keep pace with the music industry.

The balance and creative tension between these two imperatives are at the core of the Berklee experience: providing what is of enduring quality and value, alongside the trends and technology that represent the present and future musical landscape. What are the coming applications of MIDI and MP3? What can the timeless artistry of Miles Davis teach us about phrasing in a ballad?

To make the right choices for what Berklee should look and sound like in 2005, we need to call on our students, alumni, faculty, and staff—indeed, all our friends in the music industry—to provide their ideas in this regard. As we move through the year-long process for creating our second five-year plan, which we have dubbed V2.0, we are seeing the benefits of this broadly inclusionary process for the design of a new Berklee.

This is an exciting time to study for a career in the music industry, with an unprecedented demand for contemporary musicians' skills around the world. That excitement is mirrored at Berklee, where we are embarking on this new era of expanded curriculum and beautiful new facilities, to better serve our students.

We are particularly pleased that the Herb Alpert Foundation decided to make a generous gift to the college to name our completely renovated library complex after his late friend, saxophone giant Stan Getz. The new Stan Getz Media Center and Library now holds the academic world's largest collection of printed popular and jazz music, solo transcriptions, and technical materials. Its entire catalog is searchable online, making it a resource to the music community worldwide.

In conclusion, I would like to relate my satisfaction with the increasing number of activities we at Berklee are engaged in, focusing on broadening support and opportunities for the disadvantaged. Good examples of these are our annual Super Session concert, created and led by Associate Professor Al Kooper to support adaptive technology for our students with disabilities; our participation in the National Depression Screening Day, which we marked this past year by hosting guest speaker and Tony-award winner Jennifer Holliday; and the growth of our Berklee City Music program for urban youth.

Clearly, there are opportunities at Berklee to give back to the community and those around us. We are thrilled to have so many in our student body who have decided that music must be their life's work. Their presence annually validates and reaffirms our commitment at Berklee to helping people realize their dreams of contributing to society through a career in music.

Sincerely,

A handwritten signature in dark ink that reads "Lee Eliot Berk". The signature is written in a cursive, slightly slanted style.

Lee Eliot Berk, President  
Berklee College of Music



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.

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# Introduction

## History

Founded in 1945, Berklee College of Music is the world's largest independent music college and the premier institution for the study of contemporary music. The college's almost 3,000 students and 370 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.

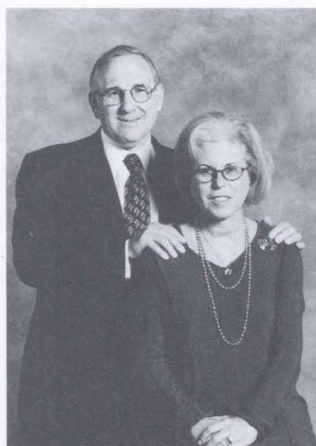
Since the college's inception, one of its primary goals has been to foster international understanding through the medium of music, both by taking the Berklee program of study overseas and by encouraging a broad cross section of the world's musicians to study in Boston. As a result, Berklee is a uniquely 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 75 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, and 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; and Living Colour drummer Will Calhoun.

## President Lee Eliot Berk and Mrs. Susan G. Berk

President Lee Eliot Berk is a graduate of Brown University and received the degree of Juris Doctor (J.D.) from Boston University School of Law. He joined Berklee professionally in 1966 and was appointed Berklee's second president by the trustees of the college in 1979, succeeding his father Lawrence Berk who founded the college in 1945.



President Lee Eliot Berk and  
Mrs. Susan G. Berk

An early contribution of which President Berk is particularly proud is his introduction of music law course work to the Berklee curriculum. This was expanded to include music business and related course work and matured into the college's popular major in Music Business/Management. President Berk authored the book *Legal Protection for the Creative Musician*, which in 1971 won the first-prize ASCAP-Deems Taylor Award as the Best Book in Music.

Under President Berk's leadership, Berklee College of Music developed additional majors for the contemporary music professions, including the majors in Music Production and Engineering, Music Synthesis, Songwriting, and Music Therapy, and the mission of the college was extended to include strengthened international educational outreach, with students from 75 countries around the world attracted to Berklee as a result.

President Berk has served on the boards of the International Association of Jazz Educators, the American Music Conference, and the Association of Independent Colleges and Universities of Massachusetts, and as founding chair of the Education Committee of the National Music Foundation. He is also a recipient of the American Eagle Award from the National Music Council.

His wife of more than 20 years, Mrs. Susan G. Berk, has a B.A. from Beaver College and an M.A. from the University of Pennsylvania. She wrote a leading book on Boston entitled *Uncommon Boston* and founded a professional destination management company by the same name. As a civic volunteer, Mrs. Berk has worked with children of the homeless and for women's and literacy causes, and she for many years has been a weekly volunteer teaching assistant in Boston Public Schools.

No civic contributions, however, compare with Mrs. Berk's many ongoing volunteer contributions to Berklee, where her ideas and achievements for Berklee hospitality and special programs, such as the annual Encore Gala, were recognized in 1995 with the presentation of a special Berklee 50th Anniversary Medallion Award. Mrs. Berk is a dedicated goodwill ambassador for Berklee, especially to Berklee students who often stop by her office to say hello. She is fond of saying that Berklee has "a lot of soul."

President and Mrs. Berk have two daughters, Nancy and Lucy.

### **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 contributes to the students' personal well-being and social development, and which enables 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 their 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, 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 member, 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 their role as intellectual guides and counselors 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 members of the community at large, enjoy the rights and obligations of any citizen, measured in light of responsibilities to the students, institution, and profession. When speaking as private citizens, 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 Boston Red Sox at Fenway Park, hockey with the Boston Bruins, basketball with the Boston Celtics, 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 videri*. The translation of this Latin phrase is "to be, rather than to seem" or "to be, rather than to appear to be."



### Official Colors

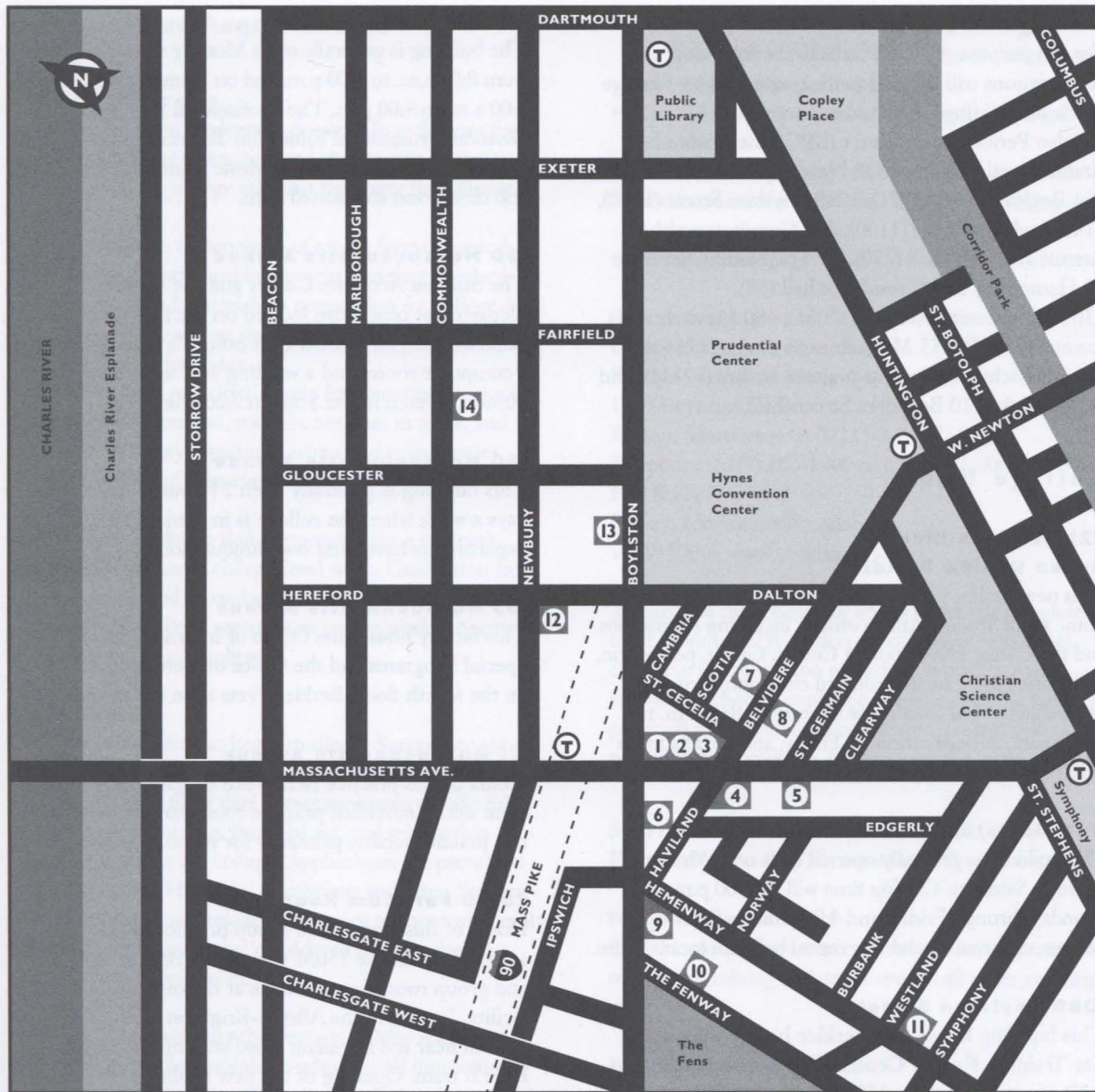
The official colors of Berklee College of Music are red and gray.

# Academic Calendar

<b>Fall Semester</b>	<b>2000</b>	<b>2001</b>
* Labor Day	September 4	September 3
New Student Orientation Begins	September 4	September 3
Registration	September 5-8	September 4-7
Instruction Begins	September 11	September 10
* Columbus Day	October 9	October 8
* Veterans Day	November 10	November 12
Registration	November 20-December 5	November 19-December 4
* Thanksgiving Recess	November 23-26	November 22-25
Examinations	December 15-21	December 14-20
* Winter Recess	December 22-January 16	December 21-January 15
<b>Spring Semester</b>	<b>2001</b>	<b>2002</b>
* Martin Luther King Day	January 15	January 21
New Student Orientation Begins	January 16	January 15
Check In	January 17-19	January 16-18
Instruction Begins	January 22	January 22
* Presidents Day	February 19	February 18
* Spring Recess	March 17-25	March 16-24
Registration	April 2-12	April 1-11
* Patriots Day	April 16	April 15
Examinations	May 7-11	May 6-10
Graduation	May 12	May 11
<b>Summer Semester (12 weeks)</b>	<b>2001</b>	<b>2002</b>
New Student Orientation Begins	May 23	May 22
Check In	May 24-25	May 23-24
* Memorial Day	May 28	May 27
Instruction Begins	May 29	May 28
* Independence Day Observed	July 4	July 4
Examinations	August 13-17	August 12-16
<b>Summer Performance Program (5 weeks)</b>	<b>2001</b>	<b>2002</b>
* Independence Day Observed	July 4	July 4
Check In	July 8	July 7
Testing-Placement and Auditions	July 9	July 8
Instruction Begins	July 10	July 9
Instruction Ends	August 10	August 9

\* College closed

# Berklee College of Music Area Campus Map



- 1 130 MASSACHUSETTS AVENUE
- 2 BERKLEE PERFORMANCE CENTER
- 3 150 MASSACHUSETTS AVENUE
- 4 155 MASSACHUSETTS AVENUE
- 5 171 MASSACHUSETTS AVENUE
- 6 THE BERKLEE BOOKSTORE
- 7 20 BELVIDERE STREET
- 8 9 BELVIDERE STREET
- 9 1140 BOYLSTON STREET
- 10 22 THE FENWAY
- 11 98 HEMENWAY STREET
- 12 BOSTON ARCHITECTURAL CENTER
- 13 921 BOYLSTON STREET
- 14 264-270 COMMONWEALTH AVENUE

## College Facilities Directory

For the purpose of simplification, the following abbreviations will be used to designate Berklee College of Music buildings: 9 Belvidere Street (150 NX), Berklee Performance Center (BPC), the Boston Architectural Center at 320 Newbury Street (BAC), 921 Boylston Street (921), 1080 Boylston Street (1080), 1140 Boylston Street (1140), 270 Commonwealth Avenue residence hall (270), 22 The Fenway (FENS), 98 Hemenway Street residence hall (98), 130 Massachusetts Avenue (130M), 150 Massachusetts Avenue (150M), 155 Massachusetts Avenue (155M), 171 Massachusetts Avenue practice facility (171M), and St. Cecilia's at 20 Belvidere Street (SC).

## College Hours

### 921 Boylston Street

#### Genko Uchida Building

This new facility, which opened in September 1997, is home to all Student Affairs offices, including Admissions and the Career Development Center. Guitar, percussion, and piano labs, a recital hall, and classrooms are also located here. The building is open from 8:00 a.m. to 10:00 p.m., Monday through Friday, and 10:00 a.m. to 3:30 p.m. on Saturday and Sunday.

### 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. Offices, classrooms, and two recital halls are located here.

### 1080 Boylston Street

This building houses the Berklee bookstore and the Ear Training Faculty Center. The store is open from 9:30 a.m. to 7:00 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.

### 22 The Fenway

The building is generally open Monday through Friday from 8:00 a.m. to 9:00 p.m. and on Saturday from 9:00 a.m. to 4:00 p.m. The Professional Education Division, Professional Education Technology Lab, Music Education Resource Center, Music Synthesis recital hall, and classrooms are located here.

### 130 Massachusetts Avenue

The Student Activities Center and the Ensemble Department offices are located on the first floor. Student lounges, student club offices, a meeting room, a computer room, and a vending area are among the services offered in the Student Activities Center.

### 150 Massachusetts Avenue

This building is generally open 24 hours a day, seven days a week when the college is in session. Various departments have their own unique hours.

### 155 Massachusetts Avenue

This facility houses the Office of International and Special Programs and the Office of Communications on the fourth floor; Berklee Press is on the third floor.

### 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.

### 25-39 Fordham Road

Hours of this private and group practice facility are available at the 150M front desk. Both individual and group rooms are available at the off-campus facility, located in the Allston-Brighton section of Boston near the Fordham Road stop on the Green Line B train. Opening of the new facility is planned for September 2000.

# 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
- Supplemental page

The mailing address is:

Office of Admissions  
Berklee College of Music  
1140 Boylston Street  
Boston, Massachusetts 02215-3693, U.S.A.  
Telephone: (617) 266-1400 or (800) 421-0084  
Fax: (617) 536-2632  
E-mail: [admissions@berklee.edu](mailto:admissions@berklee.edu)  
WWW site: [www.berklee.edu](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. Also, see First Semester Curriculum on page 58.

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 for 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 a student visa. 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 the 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 a Certificate of Eligibility (I-20) 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 for two semesters
- 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 applicant advisors at the Office of Admissions (see page 19)
- Full-time international student coordinators in the counseling center (see page 19)
- International student clubs (see page 20)
- International Musicians' English Language Institute (IMELI): offered only in summer (see page 59)
- Orientation activities at registration (see page 10)

### **Returning Students**

Berklee recognizes that students may have professional opportunities in the music field or personal situations that 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 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.

Costs for Students

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

- 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
- Three doses of hepatitis B vaccine (note: new requirement beginning with entering students, fall 2001)

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, rubella, or hepatitis B, the student presents laboratory evidence of immunity. Please submit supporting evidence if any of these exemptions apply. For more information, please call the Office of Admissions at (800) 421-0084 or (617) 266-1400, extension 2222.

**Secondary School Diploma**

Accreditation 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 file 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 assessments 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 assessments and auditions. For more information on the first-semester curriculum, see page 58.

**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 31.

**Entering Student Proficiency Assessment**

All entering students must take proficiency assessments during registration week. The assessments 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 assessments are used to place new students in classes appropriate to their level of ability. For more information, see the first semester curriculum, page 58.

**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 ensemble placement. Although departments may vary, generally students are asked to sight read, improvise, and play a short piece from their repertoire.

**Entering Student Auditions**

During registration, entering students are required to take an instrumental audition. The audition will be administered by instrumental and Ensemble Department faculty to assess students' ability to play in a group setting as well as their instrumental skills. During registration, students will receive an audition packet that contains information about the audition. Included in/on the audition are:

- a prepared piece of the student's own choice: a composition from the repertoire, a transcription of a well-known artist's solo, or a standard tune (which may include blues and rhythm changes) with the student's own improvisation. This piece should be something with which the student is comfortable and that shows the student's strengths.
- technical exercises: major scales and arpeggios.
- reading: examples that can be practiced prior to the audition.

Students may be given a sight-reading example at the audition.

It is important for us to find out how students practice. It is helpful if students play exercises that are part of their practice routine. The results of this audition will determine placement in instrumental labs and ensembles, and they will be forwarded to the students' mailboxes. If an ensemble is not on a student's schedule, the student should stop by the ensemble placement office.

### **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 to 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 2000 Semester	Degree Program	Diploma Program	Full Credit (Summer only; twelve weeks)	Summer Performance Program (five weeks)
<b>Mandatory Fees:</b>				
<sup>1</sup> Application Fee (nonrefundable)	\$65	\$65	\$25	\$25
<sup>1</sup> Tuition Deposit (nonrefundable)	\$250	\$250		
Tuition	\$7,095	\$6,795	\$6,795	\$2,445
<sup>2</sup> Tuition Prepayment			(\$100)	(\$75)
Registration Fee	\$35	\$35	\$35	\$35
<sup>2</sup> Housing Prepayment	(\$200)	(\$200)	(\$200)	(\$200)
<sup>3</sup> Residence Hall Fees	\$3,625	\$3,625	\$3,625	\$1,495
<sup>7</sup> Accident Insurance	\$14	\$14	\$14	
<sup>4,7</sup> Health Insurance	\$156	\$156	\$156	

Fall 2000 Semester	Degree Program	Diploma Program
<b>Mandatory Fees:</b>		
<sup>1</sup> Application Fee (nonrefundable)	\$65	\$65
<sup>1</sup> Tuition Deposit (nonrefundable)	\$250	\$250
Tuition	\$8,295	\$8,045
Registration Fee	\$35	\$35
<sup>2</sup> Housing Prepayment	(\$200)	(\$200)
<sup>3</sup> Residence Hall Fees	\$4,445	\$4,445
<sup>5</sup> Accident Insurance	\$41	\$41
<sup>4,5</sup> Health Insurance	\$593	\$593

Spring 2001 Semester	Degree Program	Diploma Program
<b>Mandatory Fees:</b>		
<sup>1</sup> Application Fee (nonrefundable)	\$65	\$65
<sup>1</sup> Tuition Deposit (nonrefundable)	\$250	\$250
Tuition	\$8,295	\$8,045
Registration Fee	\$35	\$35
<sup>2</sup> Housing Prepayment	(\$200)	(\$200)
<sup>3</sup> Residence Hall Fees	\$4,445	\$4,445
<sup>6</sup> Accident Insurance	\$26	\$26
<sup>4,6</sup> Health Insurance	\$370	\$370

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

Class Instruction (per credit hour)	\$520
Extra Ensemble (per credit hour)	\$520
Extra Private Instruction (per semester)	\$1,040
Late Preregistration Fee	\$35
Facilities Fee (part-time study only)	\$325
Make-up Examinations (each)	\$10/20

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

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

<sup>3</sup> Residence hall fees include 19 meals weekly.

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

<sup>5</sup> For students beginning in September; coverage until August 31, 2001.

<sup>6</sup> For students beginning in January; coverage until August 31, 2001.

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

## Payment of Tuition

Before a student attends any classes, all tuition and fees for the semester must be paid. 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) 747-2323 or (617) 747-2306.

## 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, MEFA Loan, 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 accepted to 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. For further information, e-mail the Office of Financial Aid at <financialaid@berklee.edu>.

### International Students

International students are eligible for merit-based scholarships. In addition, upper-semester continuing and returning students may apply for a need-based Berklee 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 international students and their families. Several loan programs are now offered to students who are either citizens of specific countries (Canada) and/or have a cosigner who is a United States citizen or permanent resident of the United States. These loan programs are for credit-worthy applicants and allow students and their families to finance some or all of their expenses to enroll at Berklee at a low interest rate. Further information about several loan programs and applications are available in the Office of Financial Aid or on the following Web sites:

CanHelp Loan	<www.IEFC.com> citizens of Canada with a U.S. cosigner
PRISM Loan	<www.mefa.org> citizens of Canada; other countries to be announced
ISLP Loan	<www.eduaid.com> citizens of any country with a U.S. cosigner

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. For further information, e-mail the Office of Financial Aid at <financialaid@berklee.edu>.

## 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 who have successfully completed a minimum of two semesters).

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, or their music-writing ability.

Berklee accepts applications for merit-based scholarship throughout the year with specific application deadlines. 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 Canada, and awards are announced approximately two weeks after the close of the audition tour. Call the Office of Scholarships and Student Employment for details and 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 or voice. 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 throughout Europe, Asia, and Latin America in several locations annually. Past audition sites have included Athens, Barcelona, Buenos Aires, Dublin, 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 announced approximately two weeks after the close of the audition tour. For further information, visit our Web site at <[www.berklee.edu/html/fe\\_schl.html](http://www.berklee.edu/html/fe_schl.html)>, send an e-mail to <[s&se@berklee.edu](mailto:s&se@berklee.edu)>, or call (617) 747-8681.

### 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, Italy, Los Angeles, Puerto Rico, 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 can be obtained from the Office of Scholarships and Student Employment by visiting our Web site at <[www.berklee.edu/html/fe\\_schl.html](http://www.berklee.edu/html/fe_schl.html)>, faxing (617) 747-8680, or telephoning (617) 747-8681.

### Continuing and Returning Students

#### The Berklee Achievement-based Scholarship

The Berklee Achievement-based 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 continue to 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 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:

#### **Aerosmith Scholarship**

for outstanding achievement by a Music Business/Management major

#### **Joseph Baptista Scholarship**

for outstanding achievement by a Music Production and Engineering major

#### **Louie Bellson Scholarship**

for outstanding achievement by a percussionist majoring in Jazz Composition

#### **Scott Benson Scholarship**

for outstanding achievement in songwriting

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

for outstanding musical achievement

#### **Lee Eliot and Susan G. Berk Scholarship**

for outstanding musical achievement

#### **Berklee City Music Scholarship Fund**

for a financially and academically deserving Boston-area student to enter Berklee College of Music after successfully completing Berklee City Music's summer program

#### **Fred Berman Memorial Scholarship**

for outstanding performance ability demonstrated by an entering brass player

#### **Billboard Endowed Scholarship Fund**

for continuing students in recognition of academic and musical excellence

#### **Boys Choir of Harlem Scholarship**

for outstanding achievement by a participant in the Berklee Gospel Choir

#### **Nancy Brusger Scholarship**

for outstanding achievement by a Music Education and/or Music Therapy major

#### **Gary Burton Scholarship**

for outstanding achievement by a Music Education and/or Music Therapy major

#### **Georges Delerue Scholarship**

for outstanding achievement by a Film Scoring major

#### **Harry Ellis Dickson Endowed Scholarship**

for students who participate in the Berklee City Music program

#### **Henry Droz-WEA Endowed Scholarship**

for sons or daughters of WEA employees

#### **Leonard Feather Scholarship Award**

for outstanding jazz musicians with financial need

#### **Daniel Lawrence Gavini Memorial Scholarship Fund**

to provide an opportunity for students from Holliston High School to come to Berklee's summer program

#### **Henry Grossman Memorial Scholarship**

for outstanding achievement in music business/management

#### **Roy Haynes Scholarship Fund**

for outstanding achievement in performance

#### **Jimi Hendrix Scholarship Fund**

for talented guitar students

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

for talented guitar students

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

for a continuing pianist with preference for a student from Connecticut

#### **Hyatt Music Award**

for outstanding vocal performance

**Lennie Johnson Scholarship Fund**  
for students of outstanding musical ability and financial need

**Elvin Jones Scholarship Fund**  
for outstanding achievement in performance

**Quincy Jones Scholarship Fund**  
for composers/arrangers

**KAO Infosystems Scholarship**  
for outstanding achievement by a Music Technology major

**W.S. Kenney Endowed Scholarship**  
to recognize aspiring young musicians with outstanding musical achievement and promise

**Korg Endowed Scholarship Fund**  
for Music Education majors

**Joyce Kulhawik Endowed Scholarship Fund**  
for students who participate in the Berklee City Music Program

**Cleo Laine/John Dankworth Scholarship Fund**  
for vocalists

**William G. Leavitt Memorial Scholarship Fund**  
for talented guitarists

**Richard Levy Scholarship Fund**  
for composers

**Arif Mardin Scholarship**  
for outstanding achievement by a Contemporary Writing and Production major

**Mix Magazine Music TEC Award**  
for outstanding achievement in music technology

**Jack Maher Scholarship**  
for outstanding achievement in songwriting

**National Academy of Recording Arts and Sciences Award (NARAS)**  
for outstanding achievement in music technology

**Albert A. Natale Scholarship Fund**  
for continuing students who demonstrate outstanding performance as a trumpet principal

**Norm Nathan Scholarship**  
for outstanding achievement in jazz studies

**National Association of Music Business Merchants Award (NAMM)**  
for outstanding achievement in music business/management

**Network Expos Scholarship**  
for outstanding achievement by a participant in the Berklee Gospel Choir

**John Neves Scholarship Fund**  
for acoustic bass players with financial need

**Charlie Parker Scholarship Fund**  
to a continuing saxophone player with demonstrated financial need, academic promise, and outstanding musicianship in instrumental jazz performance

**Herb Pomeroy Endowed Scholarship Fund**  
for continuing students who demonstrate outstanding arranging or composition skills

**Professional Music Endowed Scholarship Fund**  
for outstanding achievement as a Professional Music major

**Public Service through Music Endowed Scholarship**  
for continuing students' contributions to the Public Service through Music Program

**Max Roach Scholarship**  
for outstanding achievement in performance and/or composition

**Roland Award**  
for outstanding achievement in music synthesis

**Robert Share Memorial Scholarship Fund**  
for international students with financial need

**Joseph Smith Scholarship**  
for outstanding achievement in music business/management

**Harris Stanton Scholarship Fund**  
for outstanding guitarists

**Don Sterling Scholarship Fund**  
for outstanding musicians with financial need

**Jesse Stone Scholarship Fund**  
established by Atlantic Records for minority pianists

**Technics Endowed Scholarship Fund**  
for outstanding achievement by a piano principal who demonstrates academic promise

**TDK Endowed Scholarship Fund**  
for continuing students majoring in Music Technology or Performance

**Yale Thompson Memorial Scholarship Fund**  
for an outstanding Music Production and Engineering major with first preference for a returning senior student

**Joseph E. Viola Scholarship Fund**  
for outstanding woodwind performance

**Sadao Watanabe Scholarship**  
for outstanding musical achievement

**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

**The Chris Yoeman Scholarship**  
for outstanding achievement by a percussionist

**The Yo Team Award**  
for outstanding contribution to Yo Team productions at the Berklee Performance Center

### **Youth Concerts at Symphony Hall**

for composers

### **The Emanuel Zambelli Scholarship Fund**

for piano performance in the classical genre

### **The Zildjian Endowed Berklee City Music Award**

for outstanding musicianship by a percussionist attending the SYSTEM 5 Summer Performance Program

### **The Avedis Zildjian Memorial Scholarship Fund**

for outstanding percussionists

### **The Alumni Incentive Awards**

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 Division Achievement-based Awards**

The Division Achievement-based 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).

### **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 500 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 students' job skills while they are enrolled full time.

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 based on demonstrated 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 (Free Application for Federal Student Aid) 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 e-mail the Office of Scholarships and Student Employment at <s&se@berklee.edu>, call (617) 747-8681, fax (617) 747-8680, or visit the office located at 921 Boylston Street, Room 622.

# 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, Boston; 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 security 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

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. Residence space is limited and does fill up. 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, juice, coffee, tea, soda, 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 Boston 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 (921)**

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 (921)**

The Office of the Registrar offers professional staff assistance for meeting student needs. Students receive a number of online services and advising from front-line staff at the office's open counter. Those students requiring more comprehensive and individual assistance may meet with coordinators in their private offices.

The office is responsible for student registration and scheduling—which include preregistration, registration, and add/drop events, for publishing the spring and summer/fall preregistration manuals, and for making available individual, up-to-date major fields of study “grids” for students’ reference. Associated with registration, the office processes verification of enrollment of students to appropriate outside sources. The office distributes student out-of-state motor vehicle registration stickers and coordinates the student health and accident insurance plans. Former students wishing to return to Berklee, students seeking cross-registration within the Pro Arts Consortium, and students interested in the student exchange with the Rotterdam Conservatory in the Netherlands are encouraged to contact the coordinator for returning and special student groups.

The Office of the Registrar also maintains microfilm/fiche, paper, and electronic student academic records for all current and former students. Students may request transcripts from the front-line staff. Both entering and continuing students may inquire at the office about the evaluation of their transfer credit from other institutions. Candidates for graduation are encouraged to contact the graduation coordinator if they need information regarding their degree audit, graduation status, or the procedures associated with graduation.

### **Counseling Center (921)**

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 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.

### **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 upon a student's request, referrals may be made 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), work permission, 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 for 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 experience at Berklee. Counselors can assist with academic planning, scheduling adjustments, and counseling, as well as referral to outside agencies and support groups.

### **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 Development Center (921)**

Berklee's Career Development 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 job board maintained at the Career Development Center lists a wide array of job and performance opportunities available to students. Listings are updated daily in 14 different job file categories. Over 3,500 jobs are posted annually.

Second, the Career Development Center acts as a career counseling service. The career development coordinator is available by appointment to help students with career exploration, goal-setting, and job search strategies. The center's staff leads workshops on numerous topics including resume writing, financial planning, and developing promotional materials for maximum industry impact.

Third, the center houses a career library containing information on careers and personal development as well as 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 videotapes and audio tapes from Berklee's Career Workshop Series and Visiting Artist Series which features 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 interests.

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

Lastly, the Career Development Center offers the Berklee Career Network, which consists of alumni located in many geographic areas who are engaged in music-related careers and have volunteered to speak with students and other alumni about the work they do, their geographic locales, career development, and job search strategies. These working alumni provide students with real-world knowledge as well as the personal contacts necessary in the relationship-driven music business.

### **Office of 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, 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, and 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)**

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

### **Student Activities Center (130M)**

The Student Organizations and Activities Program (SOAP) has been developed to broaden, enrich, and support students' educational experience. 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  
Artist Development Group  
Arts Berklee Coalition  
Association of Mexicans at Berklee  
Audio Engineering Society  
Baha'i Association at Berklee  
Basketball Club  
Bass Network  
Berklee CARES (Community Action Response Education Service)  
BGLAM (Bisexuals, Gays, and Lesbians Artists and Musicians)  
Black Student Union  
Bluegrass Society

Canadians at Berklee Club  
CATS (Soccer Club at Berklee)  
Chess Club  
Christian Fellowship at Berklee  
Connectors  
Council of Students (student government)  
Council of Woodwind Students  
Counterpoint  
Flag/Tag Football  
The Garage  
Green Club  
The *Groove* (student newspaper)  
Guitar Club  
Hillel Club  
Ice Hockey (The Chiefs)  
In-Line Skating Club  
International Club at Berklee  
InTune (radio club)  
Japan Club  
Korean Club  
Kung Fu Martial Arts Club  
Latina Association - La Gran Familia  
Macintosh Users at Berklee Club  
MEND (Musicians for Education Not Discrimination)  
MIST (Malaysian, Indonesian, Singaporean, and Thai student clubs)  
MPRESS (Music Production and Engineering Student Society)  
Musical Theater at Berklee Club  
Music Business Association at Berklee  
Music Educators National Conference at Berklee  
Music Synthesis Club  
Music Therapy Association  
Nichiren World Buddhist Association  
Open Mic Performance Club  
Percussion Society  
Piano Club  
Public Service through Music Club  
Rock and Roll Association  
Society for World Music at Berklee  
Society of Composers  
Society of Film Composers at Berklee  
Softball League at Berklee  
Songwriters' Forum  
Student Orientation Leaders  
Taiwanese Student Club  
UBB Samba (Union Berklee Brazil)  
The Voice Box  
Web Heads  
Women Musicians Networks  
Women's Chorus  
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 focusing on the development of human relationships, communication, negotiation, time management, and problem-solving skills are samples of the Leadership Ladder offerings.

Anyone is eligible to start a 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 students enter the first level of the Leadership Ladder—the LTD Group (Leadership Training and Development Group), they may be invited to attend special seminars 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.

### 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)

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, and 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 at (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 (921)

The Office of Financial Aid is responsible for administering need-based aid, such as 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/credit-based financing programs (TERI, MEFA Loan, 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 (921)**

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 (921)**

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)**

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-based 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, or a 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)**

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 Office of Special Programs and Concert Operations oversees the Office of Concerts and Recitals, which supervises 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. 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 and others are led by writing faculty members in performing the arrangements and compositions. Students will receive information about the ensembles from their arranging and harmony teachers. Students wishing to participate in these workshops can 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.

### **Parent Office (921)**

The parents and families of Berklee students are very important members of the college community. To address the needs of parents of Berklee students, there is the Parent Office. The director of the Parent Office works closely with the Berklee Parents' Association, publishes the Parent Handbook, plans the annual Family Weekend, and addresses concerns and questions for all parents of Berklee students.

Parents are encouraged to contact this office for information regarding dates and times for the annual Family Weekend held every fall and for Parents' Association meetings. The Berklee Parents' Association, dedicated to improving communication between parents and the college, is open to all parents.

Parent Office hours are 9:00 a.m. to 5:00 p.m. Parents may reach the office by phone at (617) 747-8571, by e-mail through the "For Parents" section of Berklee's Web site at <www.berklee.edu>, by fax at (617) 747-2009, or by visiting the Office of the Vice President for Student Affairs, which is located in Suite 500 of the Uchida building.

### **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) 747-2510.

### **Licks Cafe (1140)**

Licks offers a light menu of food and beverages with an international flair. Licks will be open from 8:00 a.m. to 4:00 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.

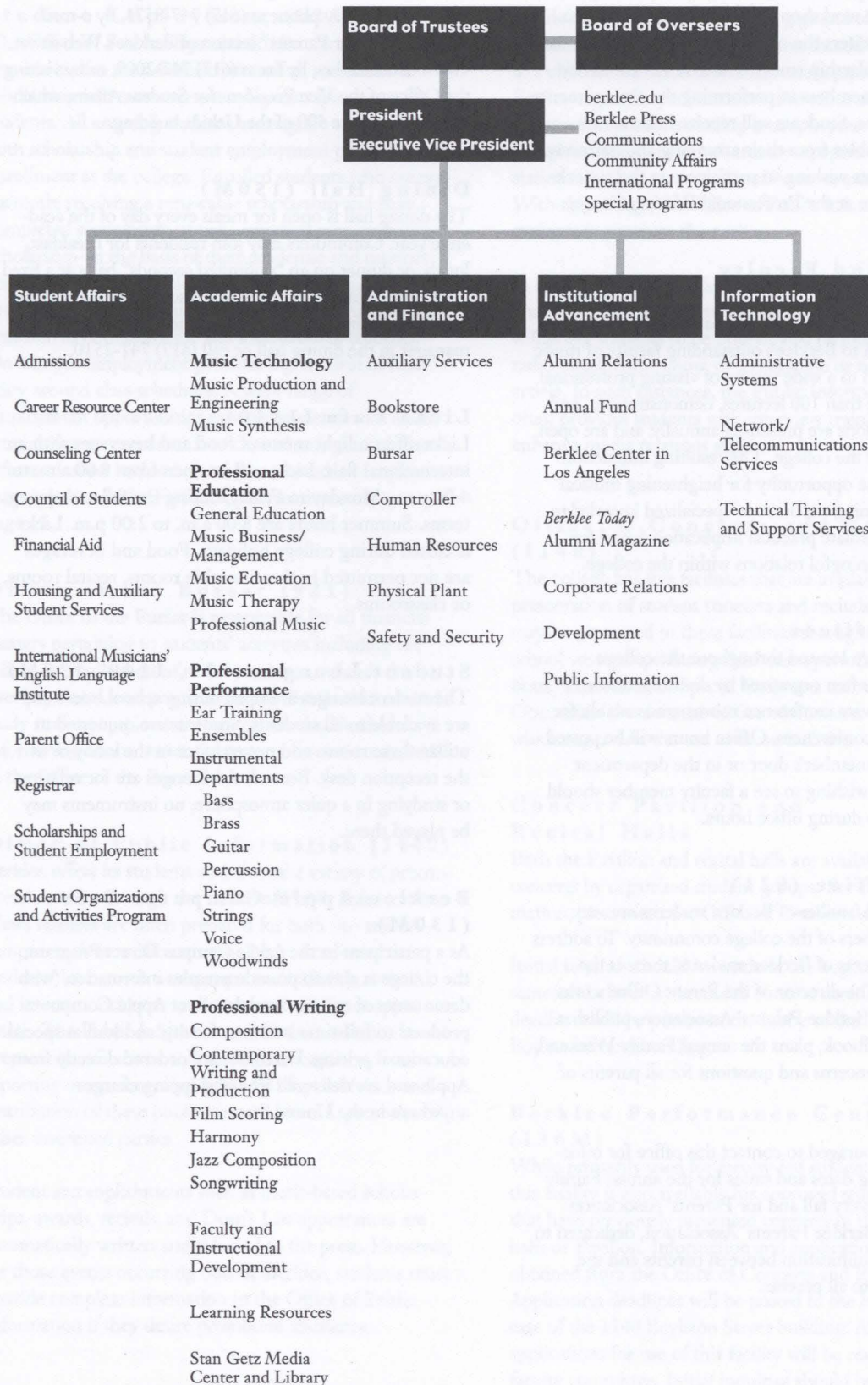
### **Student Lounges (921, 1140, 130M)**

The student lounges are open during school hours and are available to all students. Students are requested to utilize these rooms and not to loiter in the lobby or at the reception desk. Because the lounges are for relaxing or studying in a quiet atmosphere, no instruments may be played there.

### **Berklee Apple Computer Store (130M)**

As a participant in the Apple Campus Direct Program, the college is able to provide presales information (with demo units of current models) about Apple Computer products to full-time students, faculty, and staff at special educational pricing. Purchases are ordered directly from Apple and are delivered free of shipping charges anywhere in the United States.

# 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 and actively seek student participation. Through membership on these committees, students can have a significant impact on many of the decisions affecting their life at the college. Examples of committees for involvement are: the Academic Policies Committee, the Student Affairs Policies Committee, the Berklee Orientation Committee, the Special Services Advisory Committee, 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 Berklee.
- 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 and the Student Affairs 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 Office of the Registrar during the preregistration period. If a student does not preregister and does not submit this form by the last day of preregistration, 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 deadlines 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 Office of the Registrar and other announced locations. The preregistration manual is printed for each preregistration period. Please refer to this manual to preregister.

Preregistration is done in-person with a college staff member using an online 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 Office of the Registrar or 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.

As indicated above, all students upon acceptance to the college pay a tuition deposit that secures their enrollment. This deposit is rolled over from semester to semester, continually securing enrollment. A student's 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.

The college automatically assumes that students will continue from one semester to the next (fall to spring, spring to fall, and summer to fall – there is no assumption that students automatically attend the summer semester). Therefore, students are required to notify the college of plans not to return for the next semester by the preregistration deadline for the next semester. Students not continuing in the next semester for any reason (including graduation) must file a "not continuing" form at the Office of the Registrar by the preregistration deadline. If a student is unsure of his/her intent to continue for any reason, it is preferable to file a "not continuing" form by the deadline so as not to forfeit the tuition deposit. If plans to return are made at a later time, students may complete a late preregistration form for a fee of \$35.00.

After the preregistration deadline, the college must assume that the student who has not notified the college of his/her plans will be continuing and that the preregistration materials will be submitted late. In the event of



nonattendance or late notification of plans not to return, the deposit will be forfeited. Students who accurately inform the college of their enrollment plans by the preregistration deadline will retain their deposit. It is refunded when a student leaves the college, provided that the policy governing the tuition deposit is upheld by the student.

### 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. A student achieves full-time status 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 students are required to pay a facilities fee.

Note: 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 is required for

domestic students. International students must be authorized by the Counseling Center to ensure compliance with INS regulations.)

- 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 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 the 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 must consult with the Counseling Center regarding U.S. immigration regulations. The situations under which an international student may attend part-time are very limited. Failure to maintain full-time enrollment can affect F-1 status, work permission, and the ability to continue one's studies.

Students receiving financial aid who are requesting part-time status should consult with the Office of Financial Aid.

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 Stan Getz Media Center and Library, the Learning Support Services, and the Career Development Center. Students who qualify will need to obtain a special I.D. card from the Office of the Registrar. For more information, contact the Office of the Registrar.

### 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.

International students cannot use facilities-only status to count as an enrolled semester for purposes of F-1 status for INS regulations.

### 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 the 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 online 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 Office of the Registrar.

### 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	Office of the Registrar

### 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 Office of the Registrar. 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.

## Absence

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	(617) 747-2664
(includes General Education)	
Music Technology	(617) 747-2408
Professional Performance	(617) 747-2025
Professional Writing	(617) 747-8629/8630

Students anticipating an absence of more than one day and no more than two weeks may request a Notification 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 Notification of Absence procedure on page 30). 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 (on this page) 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.

### Notification 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 file a Notification of Absence.

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

When a Notification of Absence form 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 absence only if the student's work and/or attendance history merits this consideration. Where this 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. Because enrollment in ensembles is extremely sensitive due to student ability levels and instrumentation, this withdrawal policy does not apply to EN courses. Students who wish to discuss their ensemble placement should contact the Ensemble Department office directly.

The withdrawal 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 veterans' benefits may reduce their eligibility for aid as a result of withdrawing from classes. International students will jeopardize their F-1 Visa status if they withdraw from classes and drop below 12 credits.

### 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.

### Refund Percentage Chart

#### Fall and Spring Semesters

	Standard	Federal*
Before classes begin	100%	100%
Week 1	80%	94%
Week 2	60%	87%
Week 3	40%	80%
Week 4	20%	74%
Week 5	0%	67%
Week 6	0%	60%
Week 7	0%	53%
Week 8	0%	47%
Week 9	0%	40%
Week 10-15	0%	0%

#### Summer Semester

	Standard	Federal*
Before classes begin	100%	100%
Week 1	75%	93%
Week 2	50%	85%
Week 3	25%	76%
Week 4	0%	67%
Week 5	0%	59%
Week 6	0%	50%
Week 7	0%	42%
Week 8-12	0%	0%

\* These are approximate percentages due to use of calendar days, not weeks. This represents the amount of student aid that is unearned at the point of withdrawal and may be returned to the federal student aid programs.

Additional information about the return of Title IV federal student aid and withdrawal is available from the Office of Financial Aid.

### Withdrawal from the College and Financial Aid

Students who receive Title IV federal financial aid and fully withdraw from Berklee on or before the 60 percent point in the term (in calendar days) are entitled to keep only the portion of Title IV federal student aid that he or she has earned to that point of withdrawal from the college. If a student who is receiving federal financial aid withdraws after the 60 percent point of the term, he or she is considered to have earned all of their federal student aid for that semester.

Federal law mandates that a student must earn his or her federal student aid, or the funds must be returned to the federal financial aid programs. If any federal aid was disbursed directly to the student, the student is responsible for returning unearned funds to the federal financial aid programs in a timely manner. Failure to do so may result in the student being ineligible for future federal student aid.

Title IV federal financial aid includes Federal Pell Grants, Federal SEOG, Federal Perkins Loans, Federal Direct Stafford Loans (subsidized and unsubsidized), and Federal Direct PLUS Loans. Federal Work Study is excluded.

For those who officially withdraw from the college, the withdrawal date is either the date the student began the college's withdrawal process (as described on page 30) or officially notified the designated office of intent to withdraw. If the student does not officially withdraw, the date is either the midpoint of the semester or a date determined by documented academically related activity.

Students not receiving any federal financial aid, who withdraw before the end of the fourth week of either the fall or spring semester or the end of the third week of the 12-week summer semester, are entitled to a partial credit of tuition and residential hall/board charges under the college's standard refund policy. Credits are made on the basis of assessing 20 percent of the semester's tuition 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 refund will be made.

Refunds to the student and/or to the federal financial aid programs by the student or the college, will be made within 30 days of the date that the college determines the student has withdrawn.

The chart on page 30 will help explain how refunds are calculated. Refer to the column which applies to a student's withdrawal/federal student-aid status at Berklee. The college will calculate a student's refund (return of Title IV aid) under the policy which applies to a student's status and withdrawal.

Note that when a student fully withdraws, any adjusted Berklee charges that have not been paid are still owed to the college.

### 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

### 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+

if accompanied by written verification from a doctor that the student cannot complete the semester due to the disability.

No deduction is made for temporary absence, nor is any credit issued if a student is suspended, is 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.

### **Withdrawal from Special Programs**

Special, short-term programs, such as IMELI, Guitar Sessions, etc., have separate withdrawal policies that are articulated in the application and registration materials for each program.

### **Semester Level by Earned Credit**

Student semester levels are determined by the program of study (bachelor's degree or professional 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 on page 31.

### **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 37).

### **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.

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.

Admission to the Professional Music Major requires department approval and a contract of agreed-upon course work to be outlined by the department chair or designee.

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 their principal instrument 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 (two-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 departments' 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 35):

### **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 the 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 a student's grades may be picked up in the Office of the Registrar. 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 Office of the Registrar.

### **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 36, 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 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 page 33). The repetition of a course will not eliminate the previous grade from the student's record, nor may additional credit toward graduation be earned by repeating a course. Please note that ensembles and certain instrumental labs may be repeated for credit towards graduation up to the maximum allowed in each major. (Contact the appropriate instrumental department for clarification.)

### **Credit by Exam**

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

1. Enrollment and participation is required in a minimum of 60 credits (degree), 48 credits (diploma), or 24 credits (two-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 the 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:

### **Dean's List**

Students averaging honor grades for any given semester are placed on the Dean's List. Specific criteria for inclusion on the list are as follows:

- I. Credit-load requirements:
  - A. Students must earn at least 12 credits in the semester in question and achieve a grade point average of 3.40 or above;  
or
  - B. Students granted permission for part-time study must earn 8 – 11 credits and achieve a grade point average of 3.60;  
or
  - C. Students with documented special needs must achieve a grade point average of 3.40 and earn a credit load demonstrating comparable academic achievement as determined by the special services coordinator.
- II. No grade in the semester in question may be lower than "C."



III. Incomplete grades, "I" and "NA," must be completed by the end of the second week of classes of the following semester.

**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 and/or scholarship 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 readmission 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 and/or scholarship may lose their eligibility if they fail to accumulate the necessary credits towards graduation each semester.

The chart on page 36 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 the student's 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. A prescribed number of courses chosen from among the approved specified electives comprise the concentrate requirements. 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 on page 36. 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 Vice President for Student Affairs/Dean of Students.

### **International Student F-1 Visa Status and Satisfactory Academic Progress**

International students must maintain full-time enrollment for two continuous semesters each year to maintain status. Students must sign up for and complete a minimum of 12 credits for two semesters before being eligible for a vacation semester.

### **Incomplete Grade Policy**

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

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

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

### **Minimum Credits to Be Earned**

#### **Four-year Program**

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

The incomplete must be resolved by the end of the student's next semester of enrollment or, if the student is 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 \$10.00 must be paid for all late make-up midterm examinations. A fee of \$20.00 must be paid for all late make-up final projects and final examinations. These fees must be paid at the Office of the Bursar, 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 Course Policy, page 34).

Deficiencies in General Education subjects may be repeated at Berklee when next offered or, upon approval from the Office of 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.

#### **Five-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

### Graduation Requirements

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	126*
Music Therapy	124
<hr/>	
Dual Majors	
Diploma	126
Degree	150
Dual degree including Music Education	156*

\*with new requirement for state certification

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

### 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

### 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 WBZ radio (1030 AM), WBUR radio (90.9 FM), WRKO radio (680 AM), WBZ-TV (channel 4), WCVB-TV (channel 5), and WRKO-TV (channel 7). 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.

## The Berklee Card

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), dining hall, Stan Getz Media Center and Library, Learning Center, and practice rooms. The card should only be used for access to areas and facilities by the person to whom it was issued. It must be presented for inspection 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 \$10.00 payable at the Office of the Bursar. There, a receipt will be provided for the student 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.

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, when verified, may be refunded if the card is brought to the Office of the Bursar. A reprint authorization form will then be issued to have a new card printed in the Office of the Registrar. If the card is damaged and did not have funds stored on the card, it should be brought directly to the Office of the Registrar 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 \$10.00 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 their original ID card.

## Transcripts

Transcripts are issued at no charge through the Office of the Registrar. Transcript request forms are available there. 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 law requires students enrolled in colleges located in the state to participate in a qualifying student health insurance program. Further, the law requires that colleges may enroll only students who either participate in the college's qualifying health insurance program or verify that they have determined that they are in a health insurance program that meets the law's minimum benefit. 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.

International students are advised that the United States does not have national health care, and they are advised to purchase the health insurance offered through the college as many countries' plans are not honored in the United States.

Information brochures are available in the Office of the Registrar. 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 their 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. For more information, please contact an insurance carrier.

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.

### **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 readily available. Students seeking off-campus residence should be aware of these options and take them into consideration. Students often post available accommodations on the college's bulletin boards, and the Housing Office also maintains a listing of off-campus availabilities. 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 Office of the Registrar must be notified of such changes in writing. Appropriate forms are available there.

### **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. This is especially important because official notices from the college are sent to the students' mailboxes.

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

The mailroom is open Monday through Friday, 9:00 a.m. to 5:00 p.m., and Saturday, 10:00 a.m. to 1:00 p.m. The mailroom is closed Sundays and holidays.

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

Only on-campus 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 on-campus residents' mail is:

Name  
Mailbox #  
Berklee College of Music  
150 Massachusetts Avenue  
Boston, Massachusetts 02115-2602

Commuting students 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 commuting student's local address. If, for any reason, a commuting student'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 the 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 ensure 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 placed 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 46.

### **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, 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 \$300.00. International travelers checks and other kinds of travelers checks will not be honored in this fashion, but will be subject to the same policy that 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 at (617) 747-6000. In an emergency, the college's main switchboard at (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 the 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 51). 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 Property Insurance on page 39).

### **Grievance Procedure**

#### **General Procedure**

Situations sometimes arise where students think 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 concerns about a policy decision directly with the office responsible for administering the policy. Similarly, students should

attempt to resolve their complaints directly with the persons involved. In the event that a satisfactory resolution is not reached, students may bring their concerns 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 vice president for student affairs/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 vice president for student affairs/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 the initiation of informal discussions, the student should prepare a written statement of allegations and submit it to the vice president for student affairs/dean of students.

Once a student has submitted a written statement, the vice president for student affairs/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 February 14, 1997. 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/her 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 that is unresolved three months after submission of a written statement of allegations to the vice president for student affairs/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 cassette 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 Office of the Vice President for Student Affairs/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 ensuring 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 41, 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 including but not limited to: receiving a 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 or 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 that 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 and 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 and 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; 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 as well as 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 they use. Change passwords frequently and do not share them. Students should maintain at least one backup copy of all important files, and diligently back up 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. The college assigns names to college-owned machines using a convention designed to facilitate their identification and use over the internal network. Changing these names interferes with effective use of these resources and is a violation of college policy.

*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 online network services policy, or otherwise determined by the college.

Information Technology or the Office of 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: Online Network Use**

Berklee College of Music has computers capable of accessing the Internet, World Wide Web, and other online computer networks (collectively, online networks). Berklee encourages members of the college community to use online 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 online networks, certain rules must be followed. Anyone who violates college policies

including those set forth in the Berklee College of Music Student Handbook, 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 online 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 online 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.

*Online Conduct.* Online 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 the college's sole discretion restricts or inhibits others from using an online 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 online 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 that 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 online 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 organization; 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 online network sexually explicit images or any other content the college deems 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 a 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 online network to send unsolicited advertising, promotional material, or other forms of solicitation to others is prohibited, except as permitted by law, when not prohibited by college policies, and in those areas that are designated for such purpose (for example, a classified ad).

*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 online 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 online 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, 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 online 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 that 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 by the Office of the Vice President for Student Affairs/Dean of Students. 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 vice president for student affairs/dean of students. Anyone using the name of the college without approval is liable for disciplinary action.

### **Recording, Performance, and Photography 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). Audio or video recordings and photographs may occasionally be used to promote the college and its programs.

### **Firearms**

Students may not carry nor 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 \$1,000.00 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 \$1,000.00 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/herself 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 \$500.00.

19. Copy of sections 17, 18, and this section; issuance to members and applicants of school groups 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, and 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 Higher Education Coordinating Council 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 Higher Education Coordinating Council 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 vice president for student affairs/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 vice president for student affairs/dean of students and/or the director of housing when appropriate) will determine the assistance the college can offer.

## List of Harmful Effects

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

### 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 vice president for student affairs/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 Federal 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.

Consistent with recent changes in the federal October 1998 Reauthorization of the Higher Education Act (Section 952) and its amendment to FERPA (Family Educational Rights and Privacy Act), and as a part of a disciplinary action if deemed appropriate, the vice president for student affairs/dean of students or his designee may contact the parents or guardian of a student under the age of 21 who has committed a disciplinary violation with respect to the use of or possession of alcohol or a controlled substance.

### 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. 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**

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 who are working at 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: 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.
- 150M: The level entrance area to the Pavilion and, weather permitting and when unused, the Pavilion.
- 130M: 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
- recital halls
- hallways, except where designated
- restrooms
- practice rooms
- Licks Cafe
- dining hall
- lobbies
- 1140 Student Lounge and Faculty/Staff Lounge
- Berklee Performance Center auditorium
- elevators
- stairways, except where designated
- residence hall hallways and practice rooms
- Stan Getz Media Center and Library
- Learning Center
- Career Development Center
- Conference Center
- Professional Writing Center
- Uchida building
- 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 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 \$50.00. Registration stickers may be obtained through the Office of the Registrar.

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

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



**Right of Access to Student Records**

The Family Educational Rights and Privacy Act of 1974 (FERPA) 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 that 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, INS immigration status, 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 that 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, in connection with the enforcement of federal legal requirements that 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 and provide documentation of such;
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;
8. Federal Immigration and Naturalization Services (INS) upon specific request to the college to verify F-1 status of international students.

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 are 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 Educational Rights and Privacy Act can be obtained from the Office of the Registrar.

# Music and Career Resources

## **The Stan Getz Media Center and Library (I50M)**

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, and laser disks. There are 40 CD players and 18 video players (including five laser disk players) available for general use. The media center also has a 20-station computer lab designed for desktop publishing, e-mail, and Internet access. Also available from these computers are magazine indexes (some full-text), the *Encyclopedia Britannica – Online*, and a growing number of multimedia CD-ROMs.

The library contains print materials for curricular and research use by students, faculty, and staff. The collection is currently more than 20,000 books, 17,000 scores, 6,000 lead sheets, and 5,000 journals and magazines. Materials are acquired to support the curriculum as well as to address needs for reference, independent study, and recreational reading. The 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 related 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 access to the libraries of the Boston Conservatory, Emerson College, Massachusetts College of Art, the School of the Museum of Fine Arts, and the Boston Architectural Center. The Boston Public Library, which has one of the world's largest collections, is close by in Copley Square.

## **Ensemble Library (I50M)**

The Berklee Ensemble Library contains works in all musical styles by noted professional composer/arrangers, faculty members, and outstanding students. The libraries of Louis Bellson, Carla Bley, Chick Corea, Woody Herman, Janet Jackson, Thad Jones, Mel Lewis, Buddy Rich, John Scofield, Luther Vandross, and Stevie Wonder, 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 (I50M)**

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, which features state-of-the-art facilities for self-paced independent study, class projects, applied course work, tutorial services, and small- and large-group instruction.

The center features 40 computer-based MIDI workstations, nine cassette stations, four 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; and 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 and reinforce concepts discussed in class. Students may also take advantage of the department's high-quality tutoring services for individualized help 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, is available to students through qualified staff.

## **Career Development Center (92I)**

The Career Development 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, Carlos Santana, and Ricky Skaggs.

The Career Development 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 aforementioned 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 make the rooms available 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 sign-up times for the weekdays are as follows:
  - a. 8:30 a.m. sign-up for 6:00 p.m. to 8:00 p.m.
  - b. 10:00 a.m. sign-up for 8:00 p.m. to 10:00 p.m.
  - c. Noon sign-up for 10:00 p.m. to midnight.
3. Available sign-up times for the weekends and college holidays are as follows:
  - a. 8:30 a.m. sign-up for 10:00 a.m. to noon, noon to 2:00 p.m., 2:00 p.m. to 4:00 p.m.
  - b. 10:00 a.m. sign-up for 4:00 p.m. to 6:00 p.m., 6:00 p.m. to 8:00 p.m.
  - c. Noon sign-up for 8:00 p.m. to 10:00 p.m., 10:00 p.m. to midnight
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 be used only 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 work-stations, computers, and related sound-reinforcement equipment that allow students to achieve practical, real-time performance outcomes.

### **Synthesis Recital Hall (FENS)**

This is a multipurpose room. It is used by Music Synthesis students for senior recitals as well as 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 (FENS)**

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, videotapes, 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.

### **Professional Writing Division MIDI Lab (150M)**

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 student workstations, a teaching station, 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 recently increased user-friendliness of this type of equipment. The Professional Writing Division MIDI 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 as well as 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 post-production 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 (FENS)**

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 access to fax, modem, and 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 services via modem, and collaborative efforts involving file sharing of word processing, database, and spreadsheet analysis documents. Students in the Professional Music Department learn to use the workstations to produce demos of their music, promotional materials, and techniques for managing their careers in the music industry. 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 (921)**

Berklee has four rooms with 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)**

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 30 students. Six rooms have been classified as "prototype classrooms." 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 four lecture/recital halls designed for larger classes. These halls are equipped with stereo audio, video, and computer systems as well as grand pianos, overhead transparency projectors, slide projectors, and stationary seating.

### **Performance Facilities**

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

### **Berklee Performance Center**

The Berklee Performance Center permits faculty and student groups to perform in a major concert hall in one of America's most sophisticated cities. Housed in the renovated, historic Fenway Theater, the Berklee Performance Center seats 1,220. Over 130 student and faculty concerts are performed there each year. Its direct link with Berklee's recording studios and videotaping 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 (1140, FENS, 921)**

Berklee presents over 450 student concerts a year in its four recital halls. With seating for 80, 100, 125, and 180 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)**

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 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 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 are placed in ensembles and labs. Instrumental and vocal labs develop specific skills, while 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; saxophonist Michael Brecker; drummers Gregg Bissonette and Peter Erskine; singers Cheryl Bentley, Brad Delp, Richie Havens, Billy Joel, Richard Marx, and Gary Peal; producers Ed Eckstein, Arif Mardin, Phil Ramone, and Nile Rodgers; synthesist/composers John Channing, Suzanne Ciani, Jan Hammer, and Max Mathews; and representatives from the Audio Engineering Society (AES), Broadcast Music Incorporated (BMI), the National Academy of Recording Arts and Sciences (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 auditioning, demo tape preparation, guitar diagnostics, 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.

#### **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 a 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 industry.

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 two-year certificate is available on request upon satisfactory completion (minimum GPA of 2.00 required) of four semesters of residency and a minimum of 48 credits of course work. Required courses to be completed include Harmony 4, Ear Training 4, Arranging 1, four semesters of Principal Instrument Study with a minimum result of proficiency level 4, Introduction to Music Technology, and 3 credits of Ensemble/Lab; a maximum of 12 credits may be in General Education. Advanced placement in music core courses will include full credit for prior courses in the sequence according to current policies, but the four-semester residency requirement will still apply. 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.

## Artist's Diploma

The artist's diploma is a program limited to students with special musical talents and above-average proven ability. An application for the artist's diploma program will be considered after the student has successfully completed one year of study at Berklee. Artist's diploma candidates may concentrate in any or all major areas of performance, writing, or music technology.

To apply for artist's diploma candidacy, the student should approach the chair of the major area that most closely matches his/her educational goals with an application consisting of a justification, supported appropriately by tapes and scores, and a statement of educational goals should candidacy be granted. The department chair presents the approved application to the dean of the division for consideration. If approved, the dean presents the application to the Office of the Provost for approval of candidacy status.

Once candidacy is approved, the student meets with the appropriate chair(s) to create a study plan, which is approved by the dean and presented to the provost for final program approval. 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. In all cases, diploma credit requirements and the college's residency requirement policies will apply.

## 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 the Entering Student Placement Assessment (ESPA) 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, arranging, ear training, music technology, ensemble, and private instrument/vocal study. After the ESPA, 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 score on the music ESPA, taken during the registration period. Students placing in advanced levels of arranging, harmony, or ear training will receive credit for each course preceding the one into which they placed (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 in the first semester 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 performers, teachers, music therapists, and music industry professionals. 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 ear training, harmony, arranging, and music technology; instrumental/vocal labs; and ensemble 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 Development Center, the Stan Getz Media Center and Library, the Learning Center, and practice and ensemble rooms.

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

IMELI is an intensive summer program designed 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 15 years of age and older:**

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

The Summer Performance Program emphasizes the mastery of playing or singing skills in a chosen style of contemporary music: funk/fusion, pop/rock, or traditional jazz. Students will participate in ensembles, have classes in performance theory and musicianship, attend instrumental labs, and be able to choose from a variety of electives. Over 140 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 Berklee's various performance venues.

#### **Guitar Sessions - Boston**

This program provides practical playing experience through a variety of classes, performance activities, and clinics. Participants concentrate on one style of music: blues, funk, classic rock, contemporary rock, metal, pop fingerstyle, contemporary jazz, or mainstream jazz. Students are placed in performance ensembles with guitarists of similar training and ability and perform in a final concert on the last day of the program.

#### **World Percussion Festival**

The World Percussion Festival provides playing experience in a variety of performance activities, concerts, and clinics. Past clinics have included Afro-Cuban Percussion Techniques, Brazilian Percussion Techniques, Latin Applications for Drum Set, Native American Drumming, North African Frame Drumming, South Indian Drumming, and more.

#### **Mallet Keyboard Festival**

This program explores mallet keyboard craft, improvisation, effects, sound, and performance skills for players on marimba, vibraphone, or orchestral mallets (xylophone/ glockenspiel). Vibraphone students are placed in performance ensembles with other instrumentalists. Marimba and orchestral mallet principals perform in all-mallet keyboard ensembles. Not offered every summer.

### **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. Classes include Harmonic Development for String Players, Rhythmic Development in Jazz, Improvisational Considerations for String Players, and String Quartet Coaching.

### **Music Production Workshop**

This weekend of intensive workshops covers many facets of current music production technology. Attendees participate in seminars and have access to Berklee's state-of-the-art recording studios and music synthesis labs. Past topics presented have included Computers in Music; Desktop Digital Audio; Sequencing and MIDI Production; Making and Selling Your Own Recordings; Multitrack Recording and Mixing Techniques; Project/Home Studio Design and Setup; and Synthesizer Programming.

### **Summer Songwriting Workshop**

This program gives participants of any level the chance to immerse themselves in the art of songwriting. Classes will include Melody Writing, Lyric Writing, Singer/Songwriter Workshop, the Business of Songwriting, and MIDI Demo Techniques. The program's curriculum will be taught by Berklee faculty members. In addition, the ASCAP Foundation will sponsor clinics and workshops including a listening/critiquing session.

### **Summer Saxophone Weekend**

The Summer Saxophone Weekend is for players looking to develop their skills in improvisation, group-playing, and performance. Participants will explore all aspects of improvisation, developing and pacing their solos, phrasing, stylistic considerations, and working on a harmonic vocabulary.

### **Summer Brass Weekend**

The Summer Brass Weekend invites brass players who want to focus on their playing skills to study with Berklee's renowned brass faculty for a weekend. Participants will be introduced to instrumental skills that are specific to performing music on brass instruments, gain practice in reading contemporary music styles, and develop technique, ensemble playing, and improvisational skills.

### **Bass Lines**

Bass Lines is a weekend for all bass players, whether their bass has four strings or six, is acoustic or electric. Participants choose from jazz/blues, rock/funk, or Latin/world beat and receive instruction from Berklee's

outstanding bass faculty through bass labs, group lessons, survey classes, and ensembles.

### ***The following program is offered for music educators:***

### **Music Education and Technology in the Millennium (MET2K)**

This week-long conference for music educators presents emerging teaching methodologies and technologies. Some of the country's most distinguished music educators will present panel discussions and seminars on teaching jazz improvisation for stage band and small groups; integrating technology into the music curriculum; elementary, middle, and high school music; teaching in the arts high school; and technology demonstrations. This conference runs concurrently with the Technology Institute for Music Educators (TI:ME) certification program.

### **Special Programs: Off-campus**

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

### **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 learn performance technique and stagecraft through daily ensemble work; music theory as it relates to rhythmic, melodic, and harmonic elements of the student's instrument; improvisation skills; and study methods. With all classes, clinics, concerts, jam sessions, and demonstrations available as part of the program, students will have many opportunities to play and learn. Participants may be invited to audition for partial tuition scholarships to attend Berklee's full-time program.

### **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.

## Cross-registration and Exchanges

### Pro Arts Consortium

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 Architectural Center, the Boston Conservatory, Emerson College, Massachusetts College of Art, and the School of the Museum of Fine Arts.

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

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. 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 Pro Arts Consortium publishes 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.

Because credits taken at outside schools become part of a student's semesterly credit load, the student must ensure that he/she has sufficient space for these credits; 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.

## **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 13 members of the network: Conservatorio Souza Lima in São Paulo, Brazil; Fundacio L'Aula de Musica Moderna i Jazz in Barcelona, Spain; Rimon School of Jazz and Contemporary Music in Tel Aviv, Israel; Philippos Nakas Conservatory in Athens, Greece; American School of Modern Music in Paris, France; Pop and Jazz Conservatory in Helsinki, Finland; Koyo Conservatoire in Kobe, Japan; PAN School of Music in Tokyo, Japan; Jazz and Rock Schule in Freiburg, Germany; Escuela de Música del Buenos Aires Art Center Loft in Buenos Aires, Argentina; International College of Music – Malaysia in Kuala Lumpur, Malaysia; Seoul Jazz Academy in Seoul, Korea; and the Academia de Musica Fermatta, Mexico City, Mexico.

# 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 that 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, 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-213	Advanced Counterpoint					2				
ISKB-211 & 212	Basic Keyboard 1 & 2					1	1			
LHAN-311	Style Analysis: Classical & Romantic						2			
CM-311 & 312	Contemporary Techs. in Composition 1 & 2						2	2		
CM-221	Techniques of Tonal Writing					2				
CM-231	Instrumentation and Score Preparation							2		
LHAN-312	Style Analysis: 20th Century							2		
CW-441	Scoring for Full Orchestra								2	
CM-497	Directed Study in Sonata Composition								2	
CM-498	Directed Study in Orchestral Composition									2
CM-398	Directed Study in Composition of Small Forms							2		
	Approved Specified Electives*								2	4

\*Approved Specified Electives (select from the following): CM-351, CM-355, CM-361, COND-351, COND-361, COND-498, CW-495, LHAN-315, LHAN-316, LHAN-371, LHAN-372, LHAN-373, LHAN-374, LHAN-375, LHAN-376, LHAN-381, LHAN-385, LHAN-387, SW-345.

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

AR-111	Arranging 1*		*	2						
HR-111 to 212	Harmony 1 - 4		2	2	2	2				
ET-111 & 112	Ear Training 1 & 2		3	3						
ET-231 & 232	Solfege 1 & 2				2	2				
MTEC-111	Introduction to Music Technology		2							

\*Students who receive a qualifying score on the Entering Student Proficiency Assessment will be enrolled in AR-111 Arranging 1, or higher, in their first semester. Others will be enrolled in PW-110 Writing Skills. See also Curriculum Information section of the Preregistration Manual, or the college bulletin.

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

CM-211 & 212	Traditional Harmony/Composition 1 & 2			2	2					
CP-211 & 212	Traditional Counterpoint 1 & 2			2	2					
LHAN-211 & 212	History of Music 1 & 2						2	2		
COND-211 & 212	Conducting 1 & 2					1	1			

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

			2	2	2	2				
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### Ensemble/Lab: 5 Credits Required for Degree/Diploma

			*2	1	1	1				
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\* See First-semester Ensemble/Lab Enrollment section of the Preregistration Manual.

### General Education: 30 Credits Required for Degree

GCOR-111 & 112	English Composition/Literature		3	3						
GCOR-231 & 232	History of Art 1 & 2								3	3
GCOR-211 or 221	Western Civ. I or World Civ. Before 1500					3				
GCOR-212 or 222	Western Civ. II or World Civ. Since 1500						3			
GMSC	Physical Science Selection								3	
GSOC	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

For the most current information on degree and diploma requirements, consult the Office of the Registrar.

## 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
ISKB-211 & 212	Basic Keyboard 1 & 2			1	1					
AR-112	Arranging 2				2					
CW-204	Music Preparation 1				2					
AR-201	Chord Scale Voicings for Arranging					2				
PW-161	Technology Tools for the Writer					2				
CW-210	Writing Tech. & Concepts - Large Ensembles						2			
CW-222	Intro. to Writing & Prod. for the Recording Studio						2			
CW-261	MIDI Applications for the Writer							2		
CW-216	Vocal Writing							2		
CW-310	Advanced Techniques & Concepts 1 - Studio Orchestra							2		
CW-410	Adv. Techniques & Concepts 2 - Sm. Ens/Studio Prod.								2	
CW-498	Directed Study in Contemporary Writing & Prod.								2	
CW-422	Advanced Production for Writers									2
	Approved Specified Elective*									4

\*Approved Specified Electives - select from the following: CM-231, COND-351, COND-361, CP-361, CW-025, CW-205, CW-218, CW-221, CW-225, CW-237, CW-255, CW-343, CW-345, CW-450, CW-495, ET-351, ET-441, FS-221, HR-241, HR-335, MB-211, MP-210, PST-451, PW-361, SW-211, SW-231, SW-241, SW-345.

Core Music: 22 Credits Required for Degree/Diploma

AR-111	Arranging 1*		*	2						
HR-111 to 212	Harmony 1 - 4		2	2	2	2				
ET-111 to 212	Ear Training 1 - 4		3	3	2	2				
MTEC-111	Introduction to Music Technology		2							

\*Students who receive a qualifying score on the Entering Student Proficiency Assessment will be enrolled in AR-111 Arranging 1, or higher, in their first semester. Others will be enrolled in PW-110 Writing Skills. See also Curriculum Information section of the Preregistration Manual, or the college bulletin.

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

CM-211 & 212	Traditional Harmony/Composition 1 & 2					2	2			
CP-211 & 212	Traditional Counterpoint 1 & 2						2	2		
LHAN-211 & 212	History of Western Music 1 & 2							2	2	
COND-211 & 212	Conducting 1 & 2								1	1

Instrumental Instruction: 8 Credits Required for Degree/Diploma

Ensemble/Lab: 5 Credits Required for Degree/Diploma			*2	1	1	1				
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\* See First-semester Ensemble/Lab Enrollment section of the Preregistration Manual.

General Education: 30 Credits Required for Degree

GCOR-111 & 112	English Composition/Literature		3	3						
GCOR-231 & 232	History of Art 1 & 2							3	3	
GCOR-211 or 221	Western Civ. I or World Civ. Before 1500					3				
GCOR-212 or 222	Western Civ. II or World Civ. Since 1500						3			
GMOC	Physical Science Selection								3	
GSOC	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

For the most current information on degree and diploma requirements, consult the Office of the Registrar.

## 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 that 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, and 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 that 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-221	Introduction to Film Scoring				2					
CP-213	Advanced Counterpoint					2				
CM-221	Techniques of Tonal Writing					2				
CM-311	Contemporary Techniques in Composition 1						2			
ISKB-211 & 212	Basic Keyboard 1 & 2						1	1		
CM-231	Instrumentation & Score Preparation						2			
FS-361	Computer/Synthesis Appl. for Film Scoring						2			
FS-341	Scoring Techniques for Film & Video						2			
FS-342	Scoring Applications for Film & Video							2		
FS-231	Analysis of Film Scores					2				
FS-375	Film Music Editing 1							2		
FS XXX	Advanced Film Scoring Electives**								2	
FS-497 or	Directed Study in Film Scoring or									
FS-498	Directed Study in Video Scoring/Sequencing									2
	Approved Specified Electives*									4

\*Approved Specified Electives (select from the following): CM-312, COND-351, COND-361, CW-237, CW-341, CW-441, FS-131, FS-311, FS-315, FS-477 (one credit course), LHAN-312, MB-211, MP-210, any Advanced Film Scoring Elective \*\* not taken as requirement.

\*\*Advanced Film Scoring Electives (select from the following): FS-418, FS-433, FS-461, FS-475

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

AR-111	Arranging I*		*	2						
HR-111 to 212	Harmony 1 - 4		2	2	2	2				
ET-111 & 112	Ear Training 1 & 2		3	3						
ET-211 & 212 or	Ear Training 3 & 4 or									
ET-231 & 232	Solfege 1 & 2				2	2				
MTEC-111	Introduction to Music Technology		2							

\*Students who receive a qualifying score on the Entering Student Proficiency Assessment will be enrolled in AR-111 Arranging 1, or higher. Others will be enrolled in PW-110 Writing Skills. See also Curriculum Information section of the Preregistration Manual, or the college bulletin.

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

CM-211 & 212	Traditional Harmony/Composition 1 & 2			2	2					
CP-211 & 212	Traditional Counterpoint 1 & 2			2	2					
LHAN-211 & 212	History of Music 1 & 2						2	2		
COND-211 & 212	Conducting 1 & 2					1	1			

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

		2	2	2	2					
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### Ensemble/Lab: 5 Credits Required for Degree/Diploma

		*2	1	1	1					
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\* See First-semester Ensemble/Lab Enrollment section of the current Preregistration Manual.

### General Education: 30 Credits Required for Degree

GCOR-111 & 112	English Composition/Literature	3		3						
GCOR-231 & 232	History of Art 1 & 2								3	3
GCOR-211 or 221	Western Civ. I or World Civ. Before 1500					3				
GCOR-212 or 222	Western Civ. II or World Civ. Since 1500						3			
GMSC	Physical Science Selection								3	
GSOC	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

For the most current information on degree and diploma requirements, consult the Office of the Registrar.

## 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
ISKB-211 & 212	Basic Keyboard 1 & 2			1	1					
AR-112	Arranging 2				2					
AR-228	Survey of Jazz Composition and Arranging				2					
AR-201	Chord Scale Voicings for Arranging					2				
CW-204	Music Preparation 1					2				
CM-371 & 372	Jazz Composition 1 & 2						2	2		
CP-361 & 362	Jazz Counterpoint 1 & 2						2	2		
AR-331	Big Band Arranging/Score Analysis						2			
HR-325	Reharm. Tech.						2			
CM-499	Directed Study in Jazz Composition									2
	Approved Specified Electives*									2
										4

\*Approved Specified Electives (select from the following): AR-321, AR-328, AR-340, AR-407, CM-345, CM-385, CM-434, CW-205, CW-495, HR-335, HR-345, LHAN-352, LHAN-353, LHAN-355, PW-161.

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

AR-111	Arranging 1*		*	2						
HR-111 to 212	Harmony 1 - 4		2	2	2	2				
ET-111 to 212	Ear Training 1 - 4		3	3	2	2				
MTEC-111	Introduction to Music Technology		2							

\* Students who receive a qualifying score on the Entering Student Proficiency Assessment will be enrolled in AR-111 Arranging 1, or higher, in their first semester. Others will be enrolled in PW-110 Writing Skills. See also Curriculum Information section of the Preregistration Manual.

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

CM-211 & 212	Traditional Harmony/Composition 1 & 2						2	2		
CP-211 & 212	Traditional Counterpoint 1 & 2						2	2		
LHAN-211 & 212	History of Music 1 & 2								2	2
COND-211 & 212	Conducting 1 & 2							1	1	

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

			2	2	2	2				
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### Ensemble/Lab: 5 Credits Required for Degree/Diploma

			*2	1	1	1				
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\* See First-semester Ensemble/Lab Enrollment section of the current Preregistration Manual.

### General Education: 30 Credits Required for Degree

GCOR-111 & 112	English Composition/Literature		3	3						
GCOR-231 & 232	History of Art 1 & 2								3	3
GCOR-211 or 221	Western Civ. I or World Civ. Before 1500			3						
GCOR-212 or 222	Western Civ. II or World Civ. Since 1500				3					
GMSC	Physical Science Selection								3	
GSOC	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

For the most current information on degree and diploma requirements, consult the Office of the Registrar.



## 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, music products industry, 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 an industry internship, 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, 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 Apps. 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-490 & 491 or MB-495	Senior Practicum 1 & 2* or Internship*								1	1
	Choose one track from the following:									
	Management:									
MB-331	Int. Industry Oper.: Record Companies						2			
MB-335	Int. Industry Oper.: Music Publishing							2		
	Approved Specified Electives**							2	2	2
	Music Products Industry:									
MB-337	Music Products in Commerce						2			
MB-339	Music Technology in the Marketplace							2		
	Approved Specified Electives**							2	2	2
	Entrepreneurial:									
PM-340	Entrepreneurship						2			
MB-341	Creative Promotion through Media							2		
	Approved Specified Electives**							2	2	2

\*Either the MB-490/MB-491 sequence or MB-495 is required; however, students in the music products industry track must take MB-495. If more than 2 credits are taken under this requirement, the additional credits count as ASEs.

\*\*Approved Specified Electives (select from the following): all track courses listed above, MB-131, MB-287, MB-305, MB-345, MB-375, MB-387, MB-391, MB-405, MB-433, MP-247.

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

AR-111	Arranging 1*		*	2						
HR-111 to 212	Harmony 1 - 4		2	2	2	2				
ET-111 & 112	Ear Training 1 & 2		3	3						
ET-211 & 212 or ET-231 & 232	Ear Training 3 & 4 or Solfege 1 & 2				2	2				
MTEC-111	Introduction to Music Technology		2							

\*Students who receive a qualifying score on the Entering Student Proficiency Assessment will be enrolled in AR-111 Arranging 1, or higher, in their first semester. Others will be enrolled in PW-110 Writing Skills. See also Curriculum Information section of the Preregistration Manual, or the college bulletin.

### Traditional Studies: 14 Credits Required for Degree

CM-211 & 212	Traditional Harmony/Composition 1 & 2						2	2		
CP-211 & 212	Traditional Counterpoint 1 & 2						2	2		
LHAN-211 & 212	History of Music 1 & 2								2	2
COND-211 & 212	Conducting 1 & 2								1	1

Private Instruction: 8 Credits Required 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 current Preregistration Manual.

### General Education: 30 Credits Required for Degree

GCOR-111 & 112	English Composition/Literature		3	3						
GCOR-231 & 232	History of Art 1 & 2								3	3
GCOR-211 or 221	Western Civ. I or World Civ. Before 1500					3				
GCOR-212 or 222	Western Civ. II or World Civ. Since 1500						3			
GMSC	Physical Science Selection							3		
GSOC	Social Science Selection								3	
	General Education Electives*				3					3

\*MB-101 is recommended as an introductory course for Music Business/Management majors.

General Electives: 11 credits required for degree/31 credits required for diploma

Total Required Credits: 120 credits for degree/98 credits required for diploma

For the most current information on degree and diploma requirements, consult the Office of the Registrar.

## 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 that 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 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

49 Credits Required for Degree

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
ISWD-222 & GHUM-221	Clarinet Class & Com. Skills for M.E.			1	3					
ISKB-221 & 222	Keyboard 1 & 2 – Music Education			1	1					
ISBR-221	Trumpet Class			1						
ME-211	Elementary Class Methods					3				
ISKB-321 & 322	Keyboard 3 & 4 – Music Education				1	1				
COND-221 & 222	Conducting 1 & 2 – Music Education				2	2				
ME-311	Secondary Class Methods					3				
PIXX	Instrumental Instruction					2	2			
ME-321 & 322	Vocal Methods/Materials 1 & 2					1	1			
ENVC-361	Music Education Concert Choir							1		
ME-381	Survey of Instrumental Literature or									
ENLB-271	Concert Band							1		
COND-322	Instrumental Rehearsal Techniques							2		
COND-321	Vocal Rehearsal Techniques							2		
ME-451 or ME-326	Computer Apps. for Music Education Multimedia for the Educator								2	
PSME-311	Recital Class								1	
ME-431	Instrumental Methods/Materials								1	
ME-475	Prepracticum Apprenticeship/Seminar								1	
ME-480 or ME-481	Practice Teaching Seminar									6
ME-490 & ME-491										6
Approved Specified Electives*							2	2	3	

\*Approved Specified Electives (select from the following): AR-112, AR-313, AR-314, AR-316, GHUM-211, ISBR-231, ISGT-221, ISPC-221, ISST-221, ISWD-221, ISWD-223, ME-385, ME-325, ME-326, ME-331, ME-341, PST-385.

#### Core Music: 22 Credits Required

AR-111	Arranging 1*		*	2						
HR-111 - 212	Harmony 1 – 4		2	2	2	2				
ET-111 & 212	Ear Training 1 & 2		3	3						
ET-231 & 232	Solfege 1 & 2				2	2				
MTEC-111	Introduction to Music Technology		2							

\*Students who receive a qualifying score on the Entering Student Proficiency Assessment will be enrolled in AR-111 Arranging 1, or higher, in their first semester. Others will be enrolled in PW-110 Writing Skills. See also Curriculum Information section of the Preregistration Manual, or the college bulletin.

#### Traditional Studies: 12 Credits Required

CM-251 & 252	Trad. Materials/Structure of Music 1 & 2		2	2						
CP-211 & 212	Traditional Counterpoint 1 & 2			2	2					
LHAN-251 & 252	General Music History 1 & 2					2	2			

#### Private Instruction: 8 Credits Required

			2	2	2	2				
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#### \*Ensemble/Lab: 5 Credits Required

			2	1	1	1				
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\* See First-semester Ensemble/Lab Enrollment section of the current Preregistration Manual.

#### General Education: 30 Credits Required

GCOR-111 & 112	English Composition/Literature		3	3						
GCOR-231 & 232	History of Art 1 & 2							3	3	
GCOR-211 or 221	Western Civ. I or World Civ. Before 1500			3						
GCOR-212 or GCOR-222	Western Civ. II or World Civ. Since 1500				3					
GMSC	Physical Science Selection						3			
GSOC-211	General Psychology						3			
GSOC-411	Child Psychology							3		
GHUM-475	Philosophy of Education								3	

Total credits required: 126 for degree

For the most current information on degree and diploma requirements, consult the Office of the Registrar.

## 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 that 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
MTEC-211	Principles of Audio Technology 1				2					
MTEC-215	Production Analysis Lab				1					
MP-247	Business of Music Production				2					
MTEC-221	MIDI Systems for Music Tech.				2					
MTEC-212	Principles of Audio Technology 2					3				
MTEC-241	Mix Techniques Lab					2				
MTEC-222	Programmable Synthesis						2			
MP-318	Creative Production Skills						2			
MP-340	Multitrack Recording Techniques						2			
MP-320	Music Production for Records							2		
MP-421 or 323	Music Production – choose one; second may be used as Approved Specified Elective*									2
MP-461	Advanced Production Projects									2
	Approved Specified Elective*						2	2	2	

\*Approved Specified Electives (select from the following): MB-201, MB-401, MB-405, MP-309, MP-313, MP-322, MP-325, MP-381, MP-385, MP-431, MP-465, MP-471, MP-475, MS-321, MS-322, MS-381, MS-413, MTEC-311, MTEC-495.

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

AR-111	Arranging 1*		*			2				
HR-111 - 212	Harmony 1 - 4		2	2	2	2				
ET-111 & 112	Ear Training 1 & 2		3	3						
ET-211 & 212 or	Ear Training 3 & 4 or									
ET-231 & 232	Solfege 1 & 2				2	2				
MTEC-111	Introduction to Music Technology		2							

\*Students who receive a qualifying score on the Entering Student Proficiency Assessment will be enrolled in AR-111 Arranging 1, or higher, in their first semester. Others will be enrolled in PW-110 Writing Skills. See also Curriculum Information section of the Preregistration Manual, or the college bulletin.

#### Traditional Studies: 14 Credits Required

CM-211 & 212	Traditional Harmony/Composition 1 & 2					2	2			
CP-211 & 212	Traditional Counterpoint 1 & 2						2	2		
LHAN-211 & 212	History of Music 1 & 2							2	2	
COND-211 & 212	Conducting 1 & 2							1	1	

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

		2	2	2	2					
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#### Ensemble/Lab: 5 Credits Required for Degree/Diploma

		*2		1	1	1				
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\*See First-semester Ensemble/Lab Enrollment section of the current Preregistration Manual.

#### General Education: 30 Credits Required

GCOR-111 & 112	English Composition/Literature	3	3							
GCOR-231 - 232	History of Art 1 & 2							3	3	
GCOR-211 or 221	Western Civ. I or World Civ. Before 1500					3				
GCOR-212 or 222	Western Civ. II or World Civ. Since 1500						3			
GMSC-208 or 209	Acoustics		3							
GSOC	Social Science Selection									3
	General Education Electives								3	3

General Electives: 11 credits required for degree/28 credits required for diploma

Total Credits Required: 120 credits for degree/96 credits for diploma

For the most current information on degree and diploma requirements, consult the Office of the Registrar.

## Music Synthesis

The student majoring in Music Synthesis will master a wide range of contemporary synthesis and production tools and systems, and will 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 and contacts and information on careers such as effects and sound design creator, 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
MTEC-211	Principles of Audio Technology 1				2					
MTEC-215	Production Analysis Lab.			1						
MTEC-221	MIDI Systems for Music Technology			2						
MTEC-212	Principles of Audio Technology 2					3				
MTEC-223	Modular Functions and Signal Flow				2					
MTEC-241	Mix Techniques Lab.						2			
MS-321	Advanced Synthesis Systems						2			
MS-322	Advanced Programmable Synthesis						2			
Concentrate Electives: 8 Credits Required										
Select from: ENSB-326, ENSB-327, MS-326, MS-335, MS-337, MS-341, MS-351, MS-371, MS-372, MS-381, MS-413, MS-426, MS-461										
MS-491	Advanced Projects in Synthesis							2	2	
Approved Specified Electives*										
									2	2

\*Approved Specified Electives (select from the following): Any concentrate elective listed above not taken for concentrate credit, FS-221, FS-391, MP-210, MP-310, MS-210 (not available to those who have already taken MS-010), MTEC-222, MTEC-311, MTEC-495.

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

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
AR-111	Arranging 1*						2			
HR-111 to 212	Harmony 1 - 4		2	2	2	2				
ET-111 to 212	Ear Training 1 - 4		3	3	2	2				
MTEC-111	Introduction to Music Technology		2							

\*Students who receive a qualifying score on the Entering Student Proficiency Assessment will be enrolled in AR-111 Arranging 1, or higher, in their first semester. Others will be enrolled in PW-110 Writing Skills. See also Curriculum Information section of the Preregistration Manual, or the college bulletin.

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

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
CM-211 & 212	Traditional Harmony/Composition 1 & 2					2	2			
CP-211 & 212	Traditional Counterpoint 1 & 2						2	2		
LHAN-211 & 212	History of Music 1 & 2							2	2	
COND-211 & 212	Conducting 1 & 2								1	1

## Private Instruction: 8 Credits Required for Degree/Diploma

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
			2	2	2	2				

## Ensemble/Lab: 5 Credits Required for Degree/Diploma

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
			*2		1	1	1			

\*See First-semester Ensemble/Lab Enrollment section of the current Preregistration Manual.

## General Education: 30 Credits Required

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
GCOR-111 & 112	English Composition/Literature		3	3						
GCOR-231 & 232	History of Art 1 & 2						3	3		
GCOR-211 or 221	Western Civ. I or World Civ. Before 1500			3						
GCOR-212 or 222	Western Civ. II or World Civ. Since 1500				3					
GMSC-208 or 209	Acoustics			3						
GSOC	Social Science Selection									3
	General Education Electives								3	3

General Electives: 11 credits required for degree/28 credits required for diploma

Total Credits Required: 120 credits for degree/96 credits for diploma

For the most current information on degree and diploma requirements, consult the Office of the Registrar.

## 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
MTH-201	Introduction to International Music Therapy				3					
MTH-231	Music in Special Education					2				
MTH-232	Music Therapy Practicum 1: Special Education					2				
MTH-311	Psychology of Music						2			
MTH-312	Music Therapy Practicum 2: Clinical Application						2			
MTH-331	Research in Music Therapy							2		
MTH-332	Music Therapy Practicum 3: Research							2		
MTH-411	Music in Psychotherapy								2	
MTH-412	Music Therapy Practicum 4: Adults								2	
MTH-431	Creative Arts Therapy Applications									2
MTH-432	Music Therapy Practicum 5: Clinical Application									2
MTH-495	Music Therapy Internship (2 credit postcourse work)									
MTH-321	Music Therapy Assessment							3		
GSOC-421	Abnormal Psychology							3		
ME-331	Exceptional Children						3			
MTH-281	Technology for Music Therapists									2
	Approved Specified Electives*		2							2

\*Approved Specified Electives (select from the following): AR-112, FS-221, HAN-345, HR-325, LHAN-345, MB-101, MB-211, ME-325, ME-341, PM-340, SW-211, SW-221.

\*\*Total required credits include two postcourse work internship credits.

### Required Instrumental Classes (principal instrument waived)

ISGT-231 & 232	Guitar Class 1 & 2					1	1			
ISPC-231	Percussion Class for Music Therapy				1					
ILVC-210	Elements of Vocal Technique for Nonvoice Prin.							1		
ISKB-221 & 222	Keyboard Class 1 & 2 (Music Ed)		1	1						

### Core Music: 22 Credits Required for Degree

AR-111	Arranging 1*	*	2							
HR-111 to 212	Harmony 1 - 4	2	2	2	2					
ET-111 & 112	Ear Training 1 & 2	3	3							
ET-231 & 232	Solfege 1 & 2			2	2					
MTEC-111	Introduction to Music Technology	2								

\*Students who receive a qualifying score on the Entering Student Proficiency Assessment will be enrolled in AR-111 Arranging 1, or higher, in their first semester. Others will be enrolled in PW-110 Writing Skills. See also Curriculum Information section of the Preregistration Manual, or the college bulletin.

### Traditional Studies: 14 Credits Required for Degree

CM-211 & 212	Traditional Harmony and Composition 1 & 2			2	2					
CP-211 & 212	Traditional Counterpoint 1 & 2			2	2					
LHAN-211 & 212	History of Music 1 & 2							2	2	
COND-221 or 222	Conducting (Music Ed) 1 or 2						2			

### Private Instruction: 8 Credits Required for Degree

		2	2	2	2					
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### Ensemble/Lab: 5 Credits Required for Degree

		*2	1	1	1					
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\* See First-semester Ensemble/Lab Enrollment section of the current Preregistration Manual.

### General Education: 30 Credits Required for Degree

GCOR-111 & 112	English Composition/Literature	3	3							
GCOR-231 & 232	History of Art 1 & 2								3	3
GCOR-211 or GCOR-221	Western Civ. 1 or World Civ. Before 1500							3		
GCOR-212 or GCOR-222	Western Civ. II or World Civ. Since 1500								3	
GSOC-211	General Psychology					3				
GMSC-424	Human Anatomy & Physiology								3	
	Social Science Electives							3		3

Total Required Credits: 123 credits and 2 credits (internship postcourse work) for degree

For the most current information on degree and diploma requirements, consult the Office of the Registrar.

## 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 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
Student Designated Concentrate Courses*										
				2	2	2	2	2	2	2

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

PIXX	Private Instruction 5 & 6						2	2		
	Ensembles/Labs						1	1		
PM-375	Music Career Planning Seminar								2	
PM-475	Final Project Seminar									2
Approved Specified Electives*										
							2	2	2	

\*Approved Specified Electives: choose three from MB-101, MB-131, MB-211, PM-230, PM-310, PM-320, PM-330, PM-340, PM-495, PW-161.

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

AR-111	Arranging 1*	*	2							
HR-111 to 212	Harmony 1 - 4	2	2	2	2					
ET-111 & 112	Ear Training 1 & 2	3	3							
ET-211 & 212 or	Ear Training 3 & 4 or									
ET-231 & 232	Solfege 1 & 2			2	2					
MTEC-111	Introduction to Music Technology	2								

\*Students who receive a qualifying score on their Entering Student Proficiency Assessment will be enrolled in AR-111 Arranging 1, or higher, in their first semester. Others will be enrolled in PW-110 Writing Skills. See also Curriculum Information section of the Preregistration Manual, or the college bulletin.

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

CM-211 & 212	Traditional Harmony and Comp. 1 & 2		2	2						
CP-211 & 212	Traditional Counterpoint 1 & 2			2	2					
LHAN-211 & 212	History of Music 1 & 2			2	2					
COND-211 & 212	Conducting 1 & 2								1	1

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

		2	2	2	2					
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#### Ensemble/Lab: 5 Credits Required for Degree/Diploma

\* See First-semester Ensemble/Lab Enrollment section of the current Preregistration Manual.

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

GCOR-111 & 112	English Composition/Literature	3	3							
GCOR-231 & 232	History of Art 1 & 2								3	3
GCOR-211 or 221	Western Civ. I or World Civ. Before 1500				3					
GCOR-212 or 222	Western Civ. II or World Civ. Since 1500					3				
GMSC	Physical Science Selection								3	
GSOC	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

For the most current information on degree and diploma requirements, consult the Office of the Registrar.

## Songwriting

The student majoring in Songwriting will develop skills in melody, harmony, and arranging as well as creative approaches to musical composition, lyric writing, and an individual writing style. Students interested in becoming singer/songwriters will choose a curriculum that 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 that 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 lyrical 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, artists, 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
ISKB-211 & 212	Basic Keyboard 1 & 2				1	1				
SW-211 & 212	Songwriting 1 & 2				2	2				
SW-221 & 222	Lyric Writing 1 & 2				2	2				
SW-241	Survey of Popular Song Styles					2				
PW-161	Technology Tools for the Writer					2				
SW-231	Arranging for Songwriters						2			
SW-311	Advanced Songwriting or Singer/Songwriter Workshop							2		
SW-361	Song Demo Production Tech.								2	
SW-335	The Business of Songwriting									2
SW-498	Directed Study in Songwriting									2
	Approved Specified Electives*							4		2

\*Approved Specified Electives (select from the following): AR-112, AR-201, CM-311, COND-351, CW-204, CW-205, CW-210, CW-218, CW-221, CW-222, CW-450, CW-495, ENLB-371, ENLB-472, ENSB-371, ENVC-371, ENVC-481, ENVC-485, ET-331, ET-351, ET-411, ET-441, FS-391, GHUM-318, GHUM-331, HR-231, ILPN-227, ILVC-261, ISVC-111, MP-210, MTEC-222, PST-351, PST-451, PST-471, PSVC-231, SW-231, \*\*SW-311, SW-321, SW-325, SW-345, SW-365, \*\*SW-371.

\*\*May be taken as an elective if not taken as a requirement.

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

AR-111	Arranging 1*		*	2						
HR-111 to 212	Harmony 1 - 4		2	2	2	2				
ET-111 to 212	Ear Training 1 - 4		3	3	2	2				
MTEC-111	Introduction to Music Technology		2							

\*Students who receive a qualifying score on the Entering Student Proficiency Assessment will be enrolled in AR-111 Arranging 1, or higher, in their first semester. Others will be enrolled in PW-110 Writing Skills. See also Curriculum Information section of the Preregistration Manual, or the college bulletin.

### Traditional Studies: 14 Credits Required for Degree

CM-211 & 212	Traditional Harmony/Composition 1 & 2		2	2						
CP-211 & 212	Traditional Counterpoint 1 & 2			2	2					
LHAN-211 & 212	History of Music 1 & 2							2	2	
COND-211 & 212	Conducting 1 & 2						1	1		

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

			2	2	2	2				
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### Ensemble/Lab: 5 Credits Required for Degree/Diploma

			2*	1	1	1				
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\*See First-semester Ensemble/Lab Enrollment section of the Preregistration Manual.

### General Education: 30 Credits Required for Degree

GCOR-111 & 112	English Composition/Literature		3	3						
GCOR-231 & 232	History of Art 1 & 2							3	3	
GCOR-211 or 212	Western Civ. 1 or World Civ. Before 1500				3					
GCOR-211 or 222	Western Civ. II or World Civ. Since 1500					3				
GMSC	Physical Science Selection							3		
GSOC	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

For the most current information on degree and diploma requirements, consult the Office of the Registrar.

# Course Descriptions

## Arranging

**AR-111** 2 credits  
**Arranging I** Prerequisite: PW-110 or satisfactory placement score, and prior or concurrent enrollment in HR-112  
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-112** 2 credits  
**Arranging 2** Prerequisite: AR-111 and prior or concurrent enrollment in HR-211  
Course Chair: J. Kennedy  
Required of: CWPR and JCMP majors  
Electable by: All  
Offered: Spring, Summer, Fall

The course encompasses the study of the properties of the trumpet, alto saxophone, tenor saxophone, trombone, and baritone saxophone, and the writing/arranging processes of standard and spread voicings, approach techniques, melodic embellishment, and guide tone backgrounds. Focus is on applying the writing processes to soli and background writing for two-, three-, four-, and five-part combinations of these instruments.

**AR-201** 2 credits  
**Chord Scale**  
**Voicings for**  
**Arranging** Prerequisite: AR-112 and HR-211  
Course Chair: K. Pullig  
Required of: CWPR and JCMP 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-228** 2 credits  
**A Survey of**  
**Jazz**  
**Composition**  
**and Arranging** Prerequisite: None  
Course Chair: K. Pullig  
Required of: JCMP majors  
Electable by: All  
Offered: Spring, Summer, Fall

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



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**AR-313** 2 credits  
**Scoring for Instrumental Ensembles in the Secondary School** Prerequisite: CM-212 and CP-212  
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.

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**AR-314** 2 credits  
**Arranging for Secondary Vocal Ensemble** Prerequisite: CM-212  
Course Chair: J. Hagon  
Required of: None  
Electable by: All  
Offered: Spring semester only in odd-numbered years

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

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**AR-316** 2 credits  
**Arranging for High School Jazz Ensemble** Prerequisite: AR-112  
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.

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**AR-321** 2 credits  
**Contemporary Arranging and Composition** Prerequisite: CM-371  
Course Chair: K. Pullig  
Required of: None  
Electable by: All  
Offered: Spring

Development of individual writing creativity. Emphasis on the building of confidence in writing clear, memorable lead lines based on standard song forms. Discussions on the relationship of speech patterns to melody. Individual conferences with the instructor when necessary. Written projects required.

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**AR-328** 2 credits  
**Arranging for Contemporary Jazz Ensemble** Prerequisite: AR-201 and HR-212  
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.

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**AR-331** 2 credits  
**Big Band Arranging and Score Analysis** Prerequisite: AR-201, AR-228, CW-204, and HR-212  
Course Chair: K. Pullig  
Required of: JCMP 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 score analysis projects required.

**AR-340** 2 credits  
**Jazz Arranging for Small Ensemble** Prerequisite: AR-201  
 Course Chair: K. Pullig  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

Jazz arranging techniques for the rhythm section and various small-group instrumental combinations of 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-407** 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.

## Composition

**CM-211** 2 credits  
**Traditional Harmony and Composition I** Prerequisite: HR-111 and either PW-110 or AR-111  
 Course Chair: J. Jarrett  
 Required of: Degree – all majors, Diploma – COMP and FILM 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-212** 2 credits  
**Traditional Harmony and Composition 2** Prerequisite: CM-211 and CP-211  
 Course Chair: J. Jarrett  
 Required of: Degree – All majors, Diploma – COMP and FILM majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

Continuation of CM-211 Traditional Harmony and Composition 1. Advanced traditional harmony and intermediate compositional procedures. Seventh chords, altered chords, modulation.

**CM-221** 2 credits  
**Techniques of Tonal Writing** Prerequisite: CM-212, CP-212  
 Course Chair: J. Jarrett  
 Required of: COMP and FILM majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

Specific techniques of traditional tonal composition. Conclusive and nonconclusive phrases; antecedent-consequent phrase relationships; open-ended phrase relationships; sequencing; modulation; large-scale tonal relationships; thematic variation and development. Application of these techniques in writing, using models from the classical period.

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**CM-231** 2 credits  
**Instrumentation and Score Preparation** Prerequisite: CM-212  
Course Chair: J. Jarrett  
Required of: COMP and FILM majors  
Electable by: All  
Offered: Spring, Summer, Fall

The technical aspects involved in creating finished, professional scores. Score layout; instrumental/vocal ranges and performance characteristics; special playing techniques and limitations; breath and bowing considerations; choice of key, meter, beat, and subdivision values; use of slurs, articulation marks, dynamics, tempo variation, and other devices for indicating expressive nuance; proper underlaying of vocal text; calligraphy; creating a practical piano reduction; extracting parts.

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**CM-251** 2 credits  
**Traditional Materials and Structure of Music I** Prerequisite: HR-111 and either PW-110 or AR-111  
Course Chair: J. Jarrett  
Required of: MUED majors  
Electable by: All  
Offered: Spring, Summer, Fall

Diatonic harmonic analysis in various musical textures. Melody writing. Harmonization of melodies in various musical textures.

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**CM-252** 2 credits  
**Traditional Materials and Structure of Music 2** Prerequisite: CM-251 and CP-211  
Course Chair: J. Jarrett  
Required of: MUED majors  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of CM-251. Advanced traditional harmony and intermediate compositional procedures. Seventh chords, altered chords, modulation.

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**CM-311** 2 credits  
**Contemporary Techniques in Composition I** Prerequisite: CM-221 and current or prior enrollment in COND-211 or COND-221  
Course Chair: J. Jarrett  
Required of: COMP and FILM majors  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**CM-312** 2 credits  
**Contemporary Techniques in Composition 2** Prerequisite: CM-311 and COND-211  
Course Chair: J. Jarrett  
Required of: COMP majors  
Electable by: All  
Offered: Spring, Summer, Fall

The continuation of CM-311 Contemporary Techniques in Composition 1 with concentration on the employment of serial approaches to composition. Various composition assignments and a final project are required.

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**CM-345** 2 credits  
**Jazz Fusion Composition and Arranging for Small Ensemble** Prerequisite: HR-212 and AR-201  
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-351** 2 credits  
**Choral Composition** Prerequisite: CM-212  
 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-355** 2 credits  
**Principles and Techniques of Writing for the Voice** Prerequisite: CM-212 and CP-212  
 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-361** 2 credits  
**World Music Resources in Composition** Prerequisite: AR-111, HR-211, LHAN-345, or LHAN-346 or PSW-351  
 Course Chair: J. Jarrett  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

Approaches to composition using ideas and aesthetic principles from a variety of non-Western musical traditions. Explorations of diverse concepts of rhythm, melody, timbre, and form as heard in the music of Africa, Asia, India, and South America. Assignments will include a substantial composition illustrating these principles.

**CM-371** 2 credits  
**Jazz Composition I** Prerequisite: AR-201  
 Course Chair: K. Pullig  
 Required of: JCMP 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-372** 2 credits  
**Jazz Composition 2** Prerequisite: AR-331 and CM-371  
 Course Chair: K. Pullig  
 Required of: JCMP majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

Composition of extended jazz pieces. Use of motivic development. Discussion of form and content as it applies to extended composition in jazz. Examination of representative works by various jazz composers. Composition of a 10-minute piece required.

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**CM-385** 2 credits  
**Postbebop Harmonic Innovations** Prerequisite: HR-325  
Course Chair: K. Pullig  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Survey and analysis of music growing out of the bebop jazz era. Extensive study of John Coltrane, Miles Davis, Wayne Shorter, and Thelonious Monk. Discussion of blues forms and modal harmony used in the 1960s. Application of concepts through composition of original music.

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**CM-398** 2 credits  
**Directed Study in Composition of Small Forms** Prerequisite: CM-311  
Course Chair: J. Jarrett  
Required of: COMP majors  
Electable by: COMP majors only  
Offered: Spring, Summer, Fall

Individualized instruction in composing small forms (i.e., short instrumental pieces, themes and variations, art songs, single movements of larger works, etc.). Emphasis on developing stylistic diversity and gaining experience in writing for various musical textures and ensemble combinations.

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**CM-434** 2 credits  
**Serial Techniques as Applied to Jazz Composition** Prerequisite: AR-201 and permission of course chair  
Course Chair: K. Pullig  
Required of: None  
Electable by: All  
Offered: Spring

Utilization of 12-tone methodology in creating a one-movement concert jazz piece.

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**CM-497** 2 credits  
**Directed Study in Sonata Composition** Prerequisite: CM-312  
Course Chair: J. Jarrett  
Required of: COMP majors  
Electable by: All  
Offered: Spring, Summer, Fall

Sonata form. The composition of an extended three-movement sonata for piano or for solo instrument and piano.

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**CM-498** 2 credits  
**Directed Study in Orchestral Composition** Prerequisite: CM-497  
Course Chair: J. Jarrett  
Required of: COMP majors  
Electable by: All  
Offered: Spring, Summer, Fall

The composition of an extended work for full contemporary orchestra. Intended to demonstrate the ability to handle large orchestral groups in a characteristic and coherent manner.

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**CM-499** 2 credits  
**Directed Study in Jazz Composition** Prerequisite: CM-372  
Course Chair: K. Pullig  
Required of: JCMP majors  
Electable by: JCMP majors only  
Offered: Spring, Fall

Individualized instruction designed to guide students majoring in Jazz Composition in the preparation of their graduation projects.

## Conducting

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**COND-211** 1 credit  
**Conducting I** Prerequisite: ET-211 or ET-231  
Course Chair: J. Jarrett  
Course Advisor: G. Monseur  
Required of: Degree - all except MUED majors; Diploma - CWPR, COMP, FILM, and JCMP majors  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**COND-212** 1 credit  
**Conducting 2** Prerequisite: COND-211  
Course Chair: J. Jarrett  
Course Advisor: G. Monseur  
Required of: Degree - all except  
MUED majors; Diploma - CWPR,  
COMP, FILM, and JCMP majors  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**COND-221** 2 credits  
**Vocal** Prerequisite: None  
**Conducting** Course Chair: J. Hagon  
**for Music** Required of: MUED majors;  
**Education** MTHE majors not taking  
**Majors** COND-222  
Electable by: MUED and MTHE  
majors only  
Offered: Spring, Summer, Fall

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

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**COND-222** 2 credits  
**Instrumental** Prerequisite: COND-221 or  
**Conducting** permission of course chair  
**for Music** Course Chair: J. Hagon  
**Education** Required of: MUED majors;  
**Majors** MTHE majors not taking  
COND-221  
Electable by: MUED and MTHE  
majors only  
Offered: Spring, Summer, Fall

Fundamental beat patterns, basic conducting technique, phrasing and articulation, problems of tempo. Discussion and study of score analysis. Lab sessions for instrumental application of classroom skills. Geared to the needs of public school music educators.

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**COND-311** 2 credits  
**Conducting 3** Prerequisite: COND-212 or  
COND-222  
Course Chair: J. Jarrett  
Course Advisor: G. Monseur  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of COND-212 Conducting 2. This course is designed for the student who wishes to further his/her abilities in conducting. Emphasis on refining conducting skills and expanding repertoire.

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**COND-321** 2 credits  
**Vocal** Prerequisite: COND-222  
**Rehearsal** Course Chair: J. Hagon  
**Techniques** Required of: MUED majors  
**for Music** Electable by: MUED majors only  
**Education** Offered: Spring, Summer, Fall  
**Majors**

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.

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**COND-322** 2 credits  
**Instrumental Rehearsal Techniques for Music Education Majors** Prerequisite: COND-222  
Course Chair: J. Hagon  
Required of: MUED majors  
Electable by: MUED majors only  
Offered: Spring, Summer, Fall

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

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**COND-351** 2 credits  
**Advanced Conductors' Workshop with Live Ensemble** Prerequisite: COND-211 and COND-212  
Course Chair: J. Jarrett  
Course Advisor: G. Monseur  
Required of: None  
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.

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**COND-361** 2 credits  
**Conducting for Film and TV Production** Prerequisite: COND-351 and prior written approval  
Course Chair: J. Jarrett  
Course Advisor: G. Monseur  
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.

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**COND-421** 2 credits  
**Advanced Rehearsal Techniques** Prerequisite: COND-311 or COND-351  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Spring, Fall

An advanced course for conductors in the development of effective technical, musical, and psychological skills, including planning (choice of literature, aesthetic and practical considerations, allotment of rehearsal time); musical preparation (development of interpretation, choice of tempi, stylistic factors, identifying difficult or tricky passages, editing parts for bowing and breathing); rehearsal (pacing, including alternating woodshedding with play-through; balancing dynamics; using effective gestures with the baton, face, left hand, and body; giving effective verbal instructions; intonation; listening and prioritizing; stopping and starting, knowing when to be satisfied); and human factors (mutual respect and honesty, shared responsibility, ensemble esprit de corps, and psychological momentum).

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**COND-498** 2 credits  
**Directed Study in Conducting** Prerequisite: Permission of instructor and either COND-311 or COND-351  
Course Chair: J. Jarrett  
Course Advisor: G. Monseur  
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 Music Production and Engineering. 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.

## Counterpoint

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**CP-211** 2 credits  
**Traditional Counterpoint I** Prerequisite: HR-111 and either PW-110 or AR-111  
Course Chair: J. Jarrett  
Required of: Degree - all,  
Diploma - COMP and FILM majors  
Electable by: All  
Offered: Spring, Summer, Fall

Free counterpoint within a diatonic tonal context. Emphasis on two-voice and melody/bass combinations.

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**CP-212** 2 credits  
**Traditional Two-part Canon and Invention** Prerequisite: CM-211 and CP-211  
Course Chair: J. Jarrett  
Required of: Degree - all,  
Diploma - COMP and FILM majors  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of Traditional Counterpoint 1. Two-part canon and two-part invention in traditional style.

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**CP-213** 2 credits  
**Advanced Counterpoint** Prerequisite: CM-212 and CP 212  
Course Chair: J. Jarrett  
Required of: COMP and FILM 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 or chaconne.

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**CP-361** 2 credits  
**Jazz Counterpoint I** Prerequisite: AR-112 and HR-211  
Course Chair: K. Pullig  
Required of: JCMP majors  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**CP-362** 2 credits  
**Jazz Counterpoint 2** Prerequisite: CP-361  
Course Chair: K. Pullig  
Required of: JCMP majors  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of Jazz Counterpoint 1. Emphasis on the role that counterpoint plays in jazz composition.



## Contemporary Writing and Production

**CW-151** 2 credits  
**Survey of Pop/Rock Styles**  
Prerequisite: AR-111 and HR-112  
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-171** 2 credits  
**Groove Writing**  
Prerequisite: AR-111, HR-112, ET-112, and PW-161  
Course Chair: J. Kennedy  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Expanding on the material introduced in AR-111 Arranging 1, this course focuses on creating and writing grooves for the rhythm section (guitar, keyboard, bass, percussion, and drums) and the ways in which different grooves work together. Original techniques and practical approaches to creating grooves will be presented, as well as methods to refine and create variations in grooves and scoring with production goals in mind. Styles studied include funk, hip-hop, rock, reggae, and ska; Latin styles, including bossa, samba, salsa, cha-cha-cha, songo, and baion; shuffle, as used in rock, blues, and funk; generic dance grooves such as techno; and pop and Euro-pop. Projects will include transcription, sequencing, and live performance of grooves.

**CW-204** 2 credits  
**Music Preparation I**  
Prerequisite: PW-161 (or demonstration of computer competency) and prior or concurrent enrollment in AR-112  
Course Chair: J. Kennedy  
Required of: CWPR and JCMP majors  
Electable by: All  
Offered: Spring, Summer, Fall

Skills, tools, and techniques currently used for music preparation in contemporary writing and music production, including hand notation and an introduction to computer-based music notation using the software program Finale. Aspects of hand notation covered include score layout and part design; layout as used in the professional music environment; and special problems including divisi parts, vocal parts, multistave parts, master rhythm parts, and copying from a sketch. Hand notation is accomplished using a calligraphy pen and other specialized equipment and supplies. The content of the computer component generally parallels hand notation aspects, focusing on the main tool palette, simple and speedy entry of data, score layout, staff and score expressions, editing, and part extraction methods. Computer notation instruction and project work are accomplished in a MIDI lab.

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**CW-205** 2 credits  
**Music Preparation 2** Prerequisite: CW-204 and PW-161  
Course Chair: J. Kennedy  
Required of: None  
Electable by: All  
Offered: Spring

Building on the content of CW-204 Music Preparation 1, this course provides in-depth study of the capabilities of the software program Finale. Course content includes using Metatools, Hyperscribe, Shape Designer, a broader range of editing tools, and practical shortcuts to efficiently create scores and parts of professional quality. Instruction and project work is accomplished in the Professional Writing Division MIDI Lab.

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**CW-210** 2 credits  
**Writing Techniques and Concepts - Large Ensemble** Prerequisite: AR-201, CW-204, and HR-212  
Course Chair: J. Kennedy  
Required of: CWPR majors  
Electable by: All  
Offered: Spring, Summer, Fall

An orchestration/arranging course that focuses on the techniques and concepts of writing for large ensemble. Content also includes the arranging process and how to adapt and modify the musical elements of a composition into an effective arrangement. The course deals with notation, voicings, and combinations of the various sections comprising the large ensemble: trumpets, trombones, saxophones, selected woodwinds, and rhythm section. Extensive use of taped examples and extracts from scores.

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**CW-216** 2 credits  
**Vocal Writing** Prerequisite: AR-112, HR-211, and ET-211 or ET-231  
Course Chair: J. Kennedy  
Required of: CWPR 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 versus the recording studio environment; writing background vocals above a band versus a cappella vocal writing. Gospel choir writing and creating vocal band effects are also 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 meet in the recording studio and include demonstration of vocal production and recording techniques.

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**CW-218** 2 credits  
**Jingle Writing** Prerequisite: CW-216 or CW-221, or SW-231  
Course Chair: J. Kennedy  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Composition of music for radio and television commercials. Emphasis on means of creating suitable product image. Working with, and alteration of, given lyrics. Some lyric writing. Determining proper instrumentations. Timing considerations.

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**CW-221** 2 credits  
**Writing and Production Techniques in the Pop/Rock Idiom** Prerequisite: AR-112 and HR-211  
Course Chair: J. Kennedy  
Required of: None  
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.

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**CW-222** 2 credits  
**Introduction to Writing and Production for the Recording Studio** Prerequisite: AR-112, CW-204, HR-212, and PW-161  
Course Chair: J. Kennedy  
Required of: CWPR majors  
Electable by: All  
Offered: Spring, Summer, Fall

Emphasis on arranging techniques that apply specifically to recording situations in various contemporary music settings and idioms. Arranger's function, current market trends, and contemporary recording techniques are discussed.

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**CW-225** 2 credits  
**Writing in Salsa Styles** Prerequisite: Prior or concurrent enrollment in AR-112  
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 songó, 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 as well as piano, guitar, bass, and percussion rhythmic patterns; they will write brass instrumental sections using the clave rhythmic pattern.

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**CW-237** 2 credits  
**Scoring for Percussion** Prerequisite: AR-112  
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, and studio, orchestral, chamber, and solo pieces.

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**CW-255** 2 credits  
**Applications of 12-tone Concepts in Contemporary Composition and Arranging** Prerequisite: HR-212, ET-212, and either AR-201 or CP-211  
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.

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**CW-261** 2 credits  
**MIDI Applications for the Writer** Prerequisite: CW-210, ISKB-212 (except piano principals), and PW-161  
Course Chair: J. Kennedy  
Required of: CWPR majors  
Electable by: All  
Offered: Spring, Summer, Fall

The advanced Contemporary Writing and Production major 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-161 Technology Tools for the Writer, this course focuses 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 taking alternate approaches to quantizing and refining rhythm grooves. In addition to class meetings, students are expected to schedule weekly supervised individual hands-on time for practice and assignments in the Professional Writing MIDI Lab.

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**CW-310** 2 credits  
**Advanced Writing Techniques and Concepts I - Studio Orchestra** Prerequisite: CW-210  
Course Chair: J. Kennedy  
Required of: CWPR 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-210 with the addition of the string section, French horn, tuba, percussion, additional woodwinds, harp, and synthesizer. Emphasis is placed on orchestral combinations, stylistic factors, techniques of scoring melody and accompaniment, sophisticated voicings such as ambichords, writing effective introductions and endings, and routining an arrangement. Extensive use of taped examples and score extracts.

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**CW-341** 2 credits  
**Scoring for Strings** Prerequisite: CM-212  
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.

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**CW-343** 2 credits  
**Contemporary Arranging for Strings** Prerequisite: AR-201, HR-212, CW-204, and permission of instructor  
Course Chair: J. Kennedy  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Arranging for strings behind a vocalist or lead instrument. Emphasis is on contemporary string writing approaches in the styles of rock, Latin, funk, ballads, and jazz, and the feels of even and shuffled eighths and sixteenths for string sections (with rhythm section accompaniment) using specific arranging techniques of closed and open voicings, clusters, three- and four-part writing, use of primary melody and countermelody, and guide tone lines. Production approaches from the writer's perspective are also covered. Projects may include arrangements for live performances, recordings, or commercials.

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**CW-345** 2 credits  
**Contemporary Orchestration** Prerequisite: HR-212 and either CW-310 or CM-212, or CP-212  
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.

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**CW-410** 2 credits  
**Advanced Writing Techniques and Concepts 2 - Small Ensemble and Studio Production** Prerequisite: CW-310  
Course Chair: J. Kennedy  
Required of: CWPR majors  
Electable by: All  
Offered: Spring, Summer, Fall

An advanced course designed specifically to teach the sophisticated techniques and concepts of writing for small groups of instruments and writing for studio recording. Nonconventional voicings and approaches to reorchestrating music that has been written for larger ensembles will be examined, as well as uses of various instrumental combinations in diverse situations and effective incorporation of synthesizers in a small ensemble. This course also stresses arranging and orchestration techniques used to deal with specific problems and to fulfill predetermined concepts.

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**CW-422** 2 credits  
**Advanced Production for Writers** Prerequisite: CW-261, CW-222, and CW-310  
Course Chair: J. Kennedy  
Required of: CWPR majors  
Electable by: CWPR majors only  
Offered: Spring, Summer, Fall

A project-driven course that builds on skills developed in CW-261 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 synthesized

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.

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**CW-441** 2 credits  
**Scoring for Full Orchestra** Prerequisite: CM-231  
 Course Chair: J. Jarrett  
 Required of: COMP majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

Orchestration techniques for full symphony orchestra.

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**CW-450** 2 credits  
**Scoring to Visuals** Prerequisite: CW-261 or SW-361, or MS-322  
 Course Chair: J. Kennedy  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

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 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 supports and enhances visuals. Most creative work will be realized at MIDI workstations using a MIDI sequencing program and video software; students must have a strong working knowledge of MIDI systems and sequencing programs.

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**CW-495** 2 credits  
**Professional Writing Internship** Prerequisite: Sixth-semester standing and written approval of department chair  
 Course Chair: J. Smith  
 Required of: None  
 Electable by: CWPR, COMP, FILM, JCMP, and SONG 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 designee. Note: equivalent credit for prior experience is not available due to the requirement for concurrent contact between the employer/supervisor and the college.

**CW-498** 2 credits  
**Directed Study** Prerequisite: CW-310  
**in** Course Chair: J. Kennedy  
**Contemporary** Required of: CWPR majors  
**Writing** Electable by: CWPR majors only  
 Offered: Spring, Summer, Fall

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.

**Ensemble**

**ENBR-321** 1 credit  
**Brass Quintet** Prerequisite: Permission of course chair  
 Course Chair: T. Plsek  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

A brass quintet that performs a mixture of traditional and twentieth-century music. Instrumentation: two trumpets, horn, trombone, tuba.

**ENGT-III** 1 credit  
**Guitar** Prerequisite: Ensemble rating  
**Performance** 1111-4444  
**Ensembles** Course Chair: L. Baione  
 Required of: All first-semester guitar principals who are enrolled in neither ENSB-111 nor ENSB-121  
 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, and drums.

**ENLB-241** 1 credit  
**Jazz Flute** Prerequisite: Groups will be scheduled for levels 5555 through 9999.  
**Ensemble** Course Acting Chair: B. Nifong  
 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, piano, guitar, bass, and drums.

**ENLB-251** 1 credit  
**The African-** Prerequisite: Ensemble rating 5555  
**Pop Ensemble** Course Acting Chair: B. Nifong  
 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: vocals, piano, bass, drums, and a mixture of African drums.

**ENLB-271** 1.5 credits  
**The Concert** Prerequisite: Ensemble rating 5555  
**Band** Course Acting Chair: B. Nifong  
 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, and percussion.

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**ENLB-321** 1 credit  
**Big Band Ensemble** Prerequisite: Groups will be scheduled for levels 3333 through 6666. Course Acting Chair: B. Nifong  
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.

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**ENLB-325** 1 credit  
**Back Bay Brass** Prerequisite: Ensemble rating 6666  
Course Acting Chair: B. Nifong  
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 alto saxophones, two tenor saxophones, one baritone saxophone, piano, guitar, bass, and drums.

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**ENLB-331** 1 credit  
**Jazz/Rock Ensemble** Prerequisite: By audition  
Course Acting Chair: B. Nifong  
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, strings, voices, and rhythm.

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**ENLB-341** 1 credit  
**The Trombone Ensemble** Prerequisite: Ensemble rating 6666  
Course Acting Chair: B. Nifong  
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, and drums.

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**ENLB-351** 1 credit  
**Chord Scale Madness Ensemble** Prerequisite: Ensemble rating 6666  
Course Acting Chair: B. Nifong  
Required of: None  
Electable by: All  
Offered: Spring

An ensemble that performs outstanding student works written in AR-201 Chord Scale Voicings for Arranging in an annual concert entitled "Chord Scale Madness." Instrumentation: two trumpets, alto saxophone, tenor saxophone, baritone saxophone, trombone, piano, guitar, bass, drums, and percussion.

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**ENLB-371** 1 credit  
**Recording Studio Ensemble** Prerequisite: Groups will be scheduled for levels 6656 through 6666.  
Course Acting Chair: B. Nifong  
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 saxophone, piano, two guitars, bass, drums, and percussion (vibes, conga).



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**ENLB-451** 1 credit  
**The Jazz** Prerequisite: Ensemble rating 7757  
**Composition** Course Acting Chair: B. Nifong  
**Ensemble** 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 saxophone, tenor saxophone, baritone saxophone, piano, guitar, bass, and drums.

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**ENLB-461** 1 credit  
**The Avant-** Prerequisite: Ensemble rating 3777  
**garde** Course Acting Chair: B. Nifong  
**Ensemble** 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, and drums.

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**ENLB-471** 2 credits  
**Berklee** Prerequisite: By audition  
**Concert Jazz** Course Acting Chair: B. Nifong  
**Orchestra** Required of: None  
Electable by: All  
Offered: Spring, Fall

A big band ensemble that plays original compositions by student writers as well as select repertoire of the great big band leaders such as Duke Ellington, Gil Evans, Woody Herman, Count Basie, Stan Kenton, and others. An end-of-semester concert is usually scheduled.

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**ENLB-472** 1 credit  
**The Berklee** Prerequisite: Ensemble rating 7757  
**Recording** Course Acting Chair: B. Nifong  
**Orchestra** 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, and drums.

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**ENLB-481** 1 credit  
**The Berklee** Prerequisite: Ensemble rating 7777  
**Thad Jones-** Course Acting Chair: B. Nifong  
**Mel Lewis** Required of: None  
**Ensemble** 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 alto saxophones, two tenor saxophones, one baritone saxophone, piano, guitar, bass, and drums.

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**ENPC-221** 1 credit  
**World** Prerequisite: Ensemble rating 4444,  
**Percussion** ILPD-112, ILPD-363, or by  
**Ensemble** 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.

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**ENPC-321** 1 credit  
**Mixed World Ensemble** Prerequisite: Permission of instructor  
Course Chair: D. Anderson  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Development of repertoire and performance skills in an ensemble consisting of both Western and non-Western or "world" instruments. Integration of non-Western ideas and techniques; listening and improvising outside of standard jazz and pop forms; spontaneous composition as opposed to loose improvisation; strengthening of individual musical aesthetic.

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**ENSB-III** 1 credit  
**Rhythm Section Ensembles** Prerequisite: Ensemble rating 1111  
Course Chair: Instrumental department chair (Piano, Guitar, Bass, and Percussion)  
Required of: All first-semester piano, guitar, bass, and percussion principals who are enrolled in neither ENGT-111 nor ENSB-121  
Electable by: Piano, guitar, bass, and percussion principals  
Offered: Spring, Summer, Fall

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

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**ENSB-121** 1 credit  
**Contemporary Styles Ensembles** Prerequisite: ENSB-111 or ensemble rating 2222  
Course Acting Chair: B. Nifong  
Required of: All first-semester students who are enrolled in neither ENGT-111 nor ENSB-111  
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.

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**ENSB-211** 1 credit  
**Small Band Ensemble** Prerequisite: Ensemble rating 3333  
Course Acting Chair: B. Nifong  
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, and Latin. Instrumentation: mixed winds, piano, guitar, bass, and drums.

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**ENSB-215** 1 credit  
**Blues-rock Ensemble** Prerequisite: None  
Course Acting Chair: B. Nifong  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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.

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**ENSB-216** 1 credit  
**Classic Rock Ensemble** Prerequisite: None  
Course Acting Chair: B. Nifong  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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.

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**ENSB-231** 1 credit  
**Keyboard Improvisation Ensembles** Prerequisite: Groups will be scheduled for levels 3333 through 9999.  
Course Acting Chair: B. Nifong  
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, and drums.

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**ENSB-311** 1 credit  
**Contemporary Small Ensemble** Prerequisite: Ensemble rating 4444  
Course Acting Chair: B. Nifong  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Small-group performance in jazz, rock, swing, and Latin idioms. Instrumentation: trumpet, alto saxophone, tenor saxophone, flute, piano, guitar, bass, strings, drums, and vibes.

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**ENSB-325** 1 credit  
**Small Bebop Jazz Ensemble** Prerequisite: Ensemble rating 6666  
Course Acting Chair: B. Nifong  
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 saxophone, trombone, piano, bass, and drums.

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**ENSB-326** 1 credit  
**Mixed Instrument/Synthesizer Ensemble** Prerequisite: Ensemble rating 5555  
Course Acting Chair: B. Nifong  
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.

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**ENSB-327** 1 credit  
**Techno/Rave Ensemble** Prerequisite: MTEC-222, MTEC-221, and permission of the Music Synthesis Department chair  
Course Acting Chair: B. Nifong  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A multi-instrumental controller ensemble consisting of all synthesized sound equipment.

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**ENSB-328** 1 credit  
**Latin**  
**Ensembles** Prerequisite: Groups will be scheduled for levels 5555 through 9999.  
Course Acting Chair: B. Nifong  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Ensembles that perform Latin American musical styles and explore different Latin American rhythms. Instrumentation: mixed winds, piano, guitar, bass, drums, and percussion.

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**ENSB-329** 1 credit  
**Country Music**  
**Ensemble** Prerequisite: Ensemble rating 5555 and prior written approval  
Course Acting Chair: B. Nifong  
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 vocalists, violinists, and rhythm section players. 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, and synthesizer.

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**ENSB-335** 1 credit  
**Improvisational**  
**Styles**  
**Ensembles** Prerequisite: Groups will be scheduled for levels 5555 through 7777.  
Course Acting Chair: B. Nifong  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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

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**ENSB-341** 1 credit  
**Multi-keyboard**  
**Ensemble** Prerequisite: Groups will be scheduled for levels 5555 through 9999.  
Course Acting Chair: B. Nifong  
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 saxophone, synthesizer, acoustic piano, electric piano, and clarinet.

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**ENSB-345** 1 credit  
**Funk Bands** Prerequisite: Groups will be scheduled for levels 5555 through 9999.  
Course Acting Chair: B. Nifong  
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, and percussion.

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**ENSB-346** 1 credit  
**Contemporary**  
**Fusion**  
**Ensemble** Prerequisite: Groups will be scheduled for levels 6666 through 9999.  
Course Acting Chair: B. Nifong  
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 saxophone, bass, drums, guitar, two keyboards, and optional percussion.

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**ENSB-351** 1 credit  
**Eight-piece Jazz Ensemble** Prerequisite: Groups will be scheduled for levels 3333 through 5555.  
Course Acting Chair: B. Nifong  
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 saxophone, tenor saxophone, piano, guitar, bass, drums, and vibes.

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**ENSB-371** 1 credit  
**The Recording Rhythm Section** Prerequisite: Groups will be scheduled for levels 5555 through 7777.  
Course Acting Chair: B. Nifong  
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, and synthesizer.

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**ENSB-372** 1 credit  
**Rhythm Track for Songwriters** Prerequisite: Ensemble rating 5535 or by audition  
Course Acting Chair: B. Nifong  
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, and drums.

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**ENSB-381** 1 credit  
**The Berklee Wes Montgomery Ensemble** Prerequisite: Ensemble rating 6666  
Course Acting Chair: B. Nifong  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A small-group ensemble performing material composed or arranged by, or otherwise associated with, Wes Montgomery. Emphasis will be placed on accurate performance of transcribed written parts and improvisation in the bop idiom. Instrumentation: tenor saxophone, piano, guitar, bass, and drums.

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**ENSB-382** 1 credit  
**The Berklee Wayne Shorter Ensemble** Prerequisite: Ensemble rating 6666  
Course Acting Chair: B. Nifong  
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., with Blue Note and the Miles Davis Quintet). Instrumentation: trumpet, alto saxophone, tenor saxophone, piano, guitar, bass, and drums.

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**ENSB-383** 1 credit  
**The Berklee Yellowjackets Ensemble** Prerequisite: See schedule listing for rating and prerequisite.  
Course Acting Chair: B. Nifong  
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.

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**ENSB-384** 1 credit  
**The Berklee Horace Silver Ensemble** Prerequisite: Groups will be scheduled for levels 6666 through 9999.  
Course Acting Chair: B. Nifong  
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 saxophone, piano, bass, and drums.

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**ENSB-385** 1 credit  
**The Berklee Cannonball Adderley Ensemble** Prerequisite: Groups will be scheduled for levels 6666 through 9999.  
Course Acting Chair: B. Nifong  
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 saxophone, piano, bass, and drums.

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**ENSB-411** 1 credit  
**Small Improvisation Ensemble** Prerequisite: Groups will be scheduled for levels 5555 through 9999.  
Course Acting Chair: B. Nifong  
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, and vibes.

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**ENSB-421** 1 credit  
**Small Concert Jazz Ensemble** Prerequisite: By audition  
Course Acting Chair: B. Nifong  
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, and drums.

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**ENSB-425** 1 credit  
**Advanced Repertory Workshops** Prerequisite: Ensemble rating 5777  
Course Acting Chair: B. Nifong  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Harmonic analysis and performance of contemporary standard jazz repertoire. Instrumentation: mixed winds, piano, guitar, bass, and drums.

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**ENSB-451** 1 credit  
**Nine-piece Jazz Ensemble** Prerequisite: Groups will be scheduled for levels 5555 through 9999.  
Course Acting Chair: B. Nifong  
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, and vibes.

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**ENSB-481** 1 credit  
**The Berklee John Scofield Ensemble** Prerequisite: Ensemble rating 7787  
Course Acting Chair: B. Nifong  
Required of: None  
Electable by: All  
Offered: Spring only

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, and drums.

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**ENSB-482** 1 credit  
**The Berklee  
Art Blakey  
Ensemble** Prerequisite: Groups will be scheduled for levels 6666 through 9999.  
Course Acting Chair: B. Nifong  
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 saxophone, tenor saxophone, piano, bass, and drums.

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**ENSB-483** 1 credit  
**The Berklee  
Thelonious  
Monk  
Ensemble** Prerequisite: Ensemble rating 7787  
Course Acting Chair: B. Nifong  
Required of: None  
Electable by: All  
Offered: Fall only

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 saxophone, piano, guitar, bass, and drums.

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**ENVC-III** 1 credit  
**Rhythm  
Section  
Grooves for  
Vocalists** Prerequisite: None  
Course Chair: J. Shapiro  
Required of: None  
Electable by: Voice principals  
Offered: Spring, Summer, Fall

A lab for vocalists that will focus on the basic functions of the rhythm section and how to communicate with a rhythm section in a variety of musical styles. Instruments discussed will include electric and acoustic bass, drums, keyboard, and guitar as well as musical elements of various time-feels and grooves. Class members will have the opportunity to work with a rhythm section.

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**ENVC-211** 1 credit  
**Rhythm  
Section and  
Vocal  
Ensemble** Prerequisite: Groups will be scheduled for levels 3333 through 9999.  
Course Acting Chair: B. Nifong  
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, and voices.

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**ENVC-231** 1 credit  
**Music Theater  
Workshop** Prerequisite: By audition and concurrent enrollment in ILVC-371  
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 ILVC-371 Music Theater Vocal Lab, an end-of-semester musical/dramatic presentation will be scheduled. Note: Students must enroll in both ENVC-231 and ILVC-371.

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**ENVC-321** 1 credit  
**Piano Trio  
with Vocalists** Prerequisite: Groups will be scheduled for levels 5555 through 9999.  
Course Acting Chair: B. Nifong  
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, and drums.

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**ENVC-361** 1 credit  
**Music Education Concert Choir**  
Prerequisite: None  
Course Acting Chair: B. Nifong  
Required of: MUED majors  
Electable by: MUED majors only  
Offered: Spring, Fall

Concert choir experience with the materials and literature of secondary school music. Note: one semester of concert choir is required of all Music Education majors. Two semesters are required for those majors in the vocal emphasis. See the Music Education handbook or a department advisor for additional information.

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**ENVC-371** 1 credit  
**Vocal Recording Ensembles**  
Prerequisite: By audition  
Course Acting Chair: B. Nifong  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Experience in a variety of vocal techniques necessary in the recording studio. Solos, background, pop tunes, and jingles. Instrumentation: five voices.

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**ENVC-475** 2 credits  
**Vocal Jazz Ensemble**  
Prerequisite: By audition  
Course Acting Chair: B. Nifong  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Large ensemble of 12 singers and a four-piece rhythm section performing a variety of contemporary and jazz vocal works. Special arrangements by students and the director are featured. An active performance schedule is maintained during the fall and spring semesters.

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**ENVC-481** 2 credits  
**The College Singers**  
Prerequisite: By audition  
Course Acting Chair: B. Nifong  
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. Berklee Performance Center concerts are scheduled every fall and spring semester.

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**ENVC-482** 2 credits  
**Concert Choir**  
Prerequisite: By audition  
Course Acting Chair: B. Nifong  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A mixed choir performing a wide variety of repertory from baroque to contemporary with twentieth-century music stressed. An end-of-semester concert is usually scheduled.

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**ENVC-483** 2 credits  
**Vocal Summit**  
Prerequisite: AR-111 and PSVC-325 and consent of instructor (audition)  
Course Acting Chair: B. Nifong  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Small a cappella vocal ensemble specializing in developing improvisation skills directed toward the creation of spontaneous compositions in live performance. Other jazz vocal styles, along with student arrangements and adaptations of instrumental pieces, are also programmed. An end-of-semester concert is usually scheduled.



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**ENVC-485** 2 credits  
**Gospel Choir** Prerequisite: By audition  
Course Acting Chair: B. Nifong  
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. Note: a \$15.00 refundable deposit for the use of a choir robe is required.

### Ear Training

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**ET-111** 3 credits  
**Ear Training 1** Prerequisite: None  
Course Chair: S. Prosser  
Required of: All  
Electable by: All  
Offered: Spring, Summer, Fall

Development of basic ear training skills through singing and dictation studies. Study of songs, intervals, and exercises in the pentatonic and major scales. Study of basic rhythm patterns.

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**ET-112** 3 credits  
**Ear Training 2** Prerequisite: ET-111  
Course Chair: S. Prosser  
Required of: All  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of Ear Training 1. Development of basic ear training skills through singing and dictation studies. Study of diatonic materials including jazz standards, bass lines, melodic sequence, intervals, triads, seventh chords, and common harmonic progressions. Rhythmic study will derive from patterns occurring in classical and contemporary music.

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**ET-211** 2 credits  
**Ear Training 3** Prerequisite: ET-112  
Course Chair: S. Prosser  
Required of: All students not taking ET-231  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of Ear Training 2. Ear training skills developed through singing and dictation drills. Selected chromatic syllables are presented through core melodic motives, forming the basis of melodic reading, melodic dictation, and the study and recognition of common harmonic models. Rhythm studies will be similarly presented through rhythmic core motives.

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**ET-212** 2 credits  
**Ear Training 4** Prerequisite: ET-211  
Course Chair: S. Prosser  
Required of: All students not taking ET-232  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of Ear Training 3. Modal singing and dictation studies. Interval studies, two- and three-part dictation. Basic atonal melodic studies.

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**ET-231** 2 credits  
**Solfège I** Prerequisite: ET-112  
Course Chair: S. Prosser  
Required of: All students not taking ET-211  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**ET-232** 2 credits  
**Solfege 2** Prerequisite: ET-231  
Course Chair: S. Prosser  
Required of: All students not taking ET-212  
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.

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**ET-331** 2 credits  
**Harmonic Ear Training I** Prerequisite: HR-212 and ET-211 or ET-231  
Course Chair: S. Prosser  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**ET-332** 2 credits  
**Harmonic Ear Training 2** Prerequisite: ET-331  
Course Chair: S. Prosser  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of Harmonic Ear Training 1.

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**ET-341** 2 credits  
**Rhythmic Ear Training** Prerequisite: ET-112  
Course Chair: S. Prosser  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**ET-351** 2 credits  
**Fundamentals of Transcription** Prerequisite: ET-211 or ET-231  
Course Chair: S. Prosser  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**ET-411** 2 credits  
**Advanced Ear Training I** Prerequisite: ET-212 or ET-232  
Course Chair: S. Prosser  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**ET-412** 2 credits  
**Advanced Ear Training 2** Prerequisite: ET-411  
Course Chair: S. Prosser  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of Advanced Ear Training 1.

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**ET-421** 2 credits  
**Atonal Solfege I** Prerequisite: ET-212 or ET-232  
Course Chair: S. Prosser  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A continuation of solfege which will concentrate on atonal music. Sol fa syllables are not used. Please note that this course is recommended for students who have a high potential in nontonal intervallic solfege.

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**ET-422** 2 credits  
**Atonal Solfege 2** Prerequisite: ET-421  
Course Chair: S. Prosser  
Required of: None  
Electable by: All  
Offered: Spring

Continuation of Atonal Solfege 1, including the choral works of Webern.

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**ET-441** 2 credits  
**Popular Song Transcription** Prerequisite: ET-212, ET-232, or ET-351  
Course Chair: S. Prosser  
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.

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**ET-451** 2 credits  
**Jazz Solo Transcription** Prerequisite: ET-212, ET-232, or ET-351  
Course Chair: S. Prosser  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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

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## Film Scoring

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**FS-131** 2 credits  
**History of Film Music** Prerequisite: None  
Course Chair: D. Wilkins  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A survey of music in feature-length films from the silent period to the present day. An overview of stylistic scoring approaches that represent the most significant developments in the field. Discussion of works of composers who have contributed extensively to the development of film music, including representatives of newer trends in recent years. Extensive visual examples will be combined with independent aural analysis of a wide range of scores.

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**FS-221** 2 credits  
**Introduction to Film Scoring** Prerequisite: None  
Course Chair: D. Wilkins  
Required of: FILM majors  
Electable by: All  
Offered: Spring, Summer, Fall

Investigation of the aesthetic relationship between film and music. Discussion of the many functions of film music with analysis of its most effective application to dramatic situations. Exploration of career opportunities in film and television music.

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**FS-231** 2 credits  
**Analysis of Film Scores** Prerequisite: FS-221, CM-212, CP-212, and ISKB-212 (or piano proficiency 2)  
Course Chair: D. Wilkins  
Required of: FILM majors  
Electable by: FILM majors only  
Offered: Spring, Summer, Fall

A study of the significance of important film scores by prominent composers from the 1930s to the present. This course will stress the study of important film scores that will allow for sufficient depth and variety in content and style.

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**FS-311** 1 credit  
**Film Music Composition Seminar**  
Prerequisite: FS-231, CP-213, and CM-221  
Course Chair: D. Wilkins  
Required of: None  
Electable by: FILM majors only  
Offered: Spring, Fall

Intended as a complement to FS-341 and/or FS-342, this course is designed to provide a link between composition and scoring techniques by addressing specific challenges of dramatic music composition. Application of compositional devices intended to help advance the drama; exploration of different concepts and methods as creative music resources for current and future scoring assignments.

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**FS-315** 2 credits  
**Film Theory and Structure**  
Prerequisite: GCOR-112 and FS-221  
Course Chair: D. Wilkins  
Required of: None  
Electable by: FILM 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.

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**FS-341** 2 credits  
**Scoring Techniques for Film and Video**  
Prerequisite: FS-231, CM-221, CM-231, CP-213, ISKB-212 (or piano proficiency 2), and either COND-211 or COND-221  
Course Chair: D. Wilkins  
Required of: FILM majors  
Electable by: FILM majors only  
Offered: Spring, Summer, Fall

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-342** 2 credits  
**Scoring Applications for Film and Video**  
Prerequisite: FS-341, CM-311, CP-213, FS-361, and either COND-212 or COND-222  
Course Chair: D. Wilkins  
Required of: FILM majors  
Electable by: FILM majors only  
Offered: Spring, Summer, Fall

This course will provide opportunities for scoring scenes with a wide range of dramatic and technical requirements. A combination of material from FS-341 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-497 Directed Study in Film Scoring as partial requirements for graduation.

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**FS-361** 2 credits  
**Computer/  
Synthesis  
Applications  
for Film  
Scoring** Prerequisite: ISKB-212 (or piano proficiency 2) and FS-231  
Course Chair: D. Wilkins  
Required of: FILM majors  
Electable by: FILM majors only  
Offered: Spring, Summer, Fall

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. Note: this course may not be elected by Music Synthesis majors.

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**FS-375** 2 credits  
**Film Music  
Editing I** Prerequisite: FS-341, FS-361, and CM-311  
Course Chair: D. Wilkins  
Required of: FILM majors  
Electable by: FILM majors only  
Offered: Spring, Summer, Fall

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 videotape. Midterm and final projects will be demonstrated on each format.

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**FS-391** 2 credits  
**Survey of Film  
Scoring  
Techniques  
and  
Procedures** Prerequisite: FS-221, COND-211, and either AR-201 or CM-221  
Course Chair: D. Wilkins  
Required of: None  
Electable by: All  
Offered: Spring, Fall

This course is intended to give non-Film Scoring majors 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-418** 2 credits  
**Dramatic  
Scoring  
Concepts  
for Film** Prerequisite: FS-342, CM-311, and CP-213  
Course Chair: D. Wilkins  
Required of: FILM majors  
Electable by: FILM majors only  
Offered: Spring, Fall

A study of the relationship between dramatic situations and effective musical support. Various approaches for targeting appropriate musical treatment are examined. Selected film sequences are studied for analysis of the composer's decisions. Term paper: analysis of a major film score.

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**FS-433** 2 credits  
**Stylistic Adaptation in Film Scoring**  
Prerequisite: CM-231, FS-341, FS-342, COND-212, and CP-213  
Course Chair: D. Wilkins  
Required of: FILM majors  
Electable by: FILM majors only  
Offered: Spring, Summer, Fall

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.

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**FS-461** 2 credits  
**Advanced Computer Applications for Film/Video Scoring**  
Prerequisite: FS-342 and FS-361  
Course Chair: D. Wilkins  
Required of: FILM majors  
Electable by: FILM majors only  
Offered: Spring, Summer, Fall

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.

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**FS-475** 2 credits  
**Advanced Film Music Editing**  
Prerequisite: FS-375 and FS-361  
Course Chair: D. Wilkins  
Required of: FILM majors  
Electable by: FILM majors only  
Offered: Spring, Summer, Fall

An advanced music editing course dealing with standard film and television industry procedures. Intended for the student who demonstrates technical fluidity with editing equipment and who intends to pursue a career in this field. Emphasis is on the responsibilities of a music editor for the "scored" film from temp tracks and spotting through dubbing. Instruction will include 35mm magnetic film sound and digital editing techniques on a multitrack hard-disk workstation. Midterm and final projects will be prepared and presented on each format.

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**FS-477** 1 credit  
**Advanced Projects in Music Editing**  
Prerequisite: FS-475  
Course Chair: D. Wilkins  
Required of: None  
Electable by: FILM majors only  
Offered: Spring, Summer, Fall

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 magnetic film, and digital editing on a computer workstation. Each student will produce a demo reel illustrating the audio editing of previously composed material.

**FS-497** 2 credits  
**Directed Study in Film Scoring** Prerequisite: FS-342 and FS-375  
 Course Chair: D. Wilkins  
 Required of: FILM majors  
 Electable by: FILM majors only  
 Offered: Spring, Summer, Fall

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-498** 2 credits  
**Directed Study in Video Scoring/Sequencing** Prerequisite: FS-375 and FS-461  
 Course Chair: D. Wilkins  
 Required of: None, but may fulfill FILM Directed Study concentrate requirement in place of FS-497  
 Electable by: FILM majors only  
 Offered: Spring, Summer, Fall

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 may elect this course as their final requirement (as an alternative to taking FS-497 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.

## General Education

**GCOR-104** 3 credits  
**English as a Second Language I** Prerequisite: English Proficiency Exam  
 Course Chair: C. Combs

Required of: Nonnative 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 classes. Students will read articles, essays, and stories; write short narrative and expository essays; develop their vocabulary; and review intermediate grammar structures.

**GCOR-105** 3 credits  
**English as a Second Language 2** Prerequisite: GCOR-104 or sufficient test score  
 Course Chair: C. Combs

Required of: Nonnative English-speaking degree students scoring below a designated point on the English Proficiency Exam  
 Electable by: Students meeting scoring criteria  
 Offered: Spring, Summer, Fall

A continuation of GCOR-104 ESL 1, this course will help speakers of other languages improve their ability to speak English effectively, listen with understanding, read with comprehension, and write with clarity. Students will read college-level materials (articles, essays, short stories, a novel); write narrative, expository, and persuasive essays; expand their vocabulary; and review advanced grammar structures.

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**GCOR-110** 3 credits  
**English Skills** Prerequisite: English Proficiency Exam  
Course Chair: C. Combs  
Required of: Degree students failing to test into GCOR-111  
Electable by: All\*  
Offered: Spring, Summer, Fall

In this course, students develop the skills of reading, writing, and analytical thinking that 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.

\*Note: students who have credit for GCOR-111 English Composition may not register for this course.

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**GCOR-111** 3 credits  
**English Composition** Prerequisite: GCOR-105 or GCOR-110, or pass English Proficiency Exam  
Course Chair: C. Combs  
Required of: Degree students  
Electable by: All  
Offered: Spring, Summer, Fall

In English Composition, students will develop techniques for the writing of concise and lucid themes as a means of developing clarity and coherence in discussion and essays. Additionally, the analysis of assigned readings provides an introduction to various rhetorical forms where emphasis will be placed on effective communication. The course focuses on effective writing skills ranging from mechanics (grammar, spelling,

and punctuation) to paragraph structure and organization, to more subtle considerations of style, audience, and tone. It covers the principal aims of writing: to express, explain, persuade, and create.

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**GCOR-112** 3 credits  
**Introduction to Literature** Prerequisite: GCOR-111  
Course Chair: C. Combs  
Required of: Degree students  
Electable by: All  
Offered: Spring, Summer, Fall

This course focuses on critical methods for analyzing various forms of literature in both writing and speech. Students develop the ability to evaluate literature critically (to analyze, interpret, and explain). This involves exploring such elements of literary development as plot, point of view, character, tone, and style.



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**GCOR-211** 3 credits  
**History of Western Civilization I**  
Prerequisite: GCOR-111 or permission of instructor  
Course Chair: C. Combs  
Required of: Degree students not taking GCOR-221  
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/mideast civilizations through the Renaissance/Reformation era (circa 1600). Note: May be taken in lieu of GCOR-221 to fulfill the first-semester history requirement.

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**GCOR-212** 3 credits  
**History of Western Civilization 2**  
Prerequisite: GCOR-211 or GCOR-221  
Course Chair: C. Combs  
Required of: Degree students not taking GCOR-222  
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 postwar international developments. Note: May be taken in lieu of GCOR-222 to fulfill the second-semester history requirement.

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**GCOR-221** 3 credits  
**World Civilizations before 1500**  
Prerequisite: GCOR-111  
Course Chair: C. Combs  
Required of: Degree students not taking GCOR-211  
Electable by: All  
Offered: Spring, Fall

This course is a topical survey of world civilizations from the ancient through classical and traditional worlds to 1500. The approach is chronological and comparative with readings from Africa, Asia, Europe, and the Americas. Broad topic areas covered: cities and civilizations, religion and culture, sexuality and gender, self and society, ecology and conquest, and war and peace. Note: May be taken in lieu of GCOR-211 to fulfill the first-semester history requirement.

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**GCOR-222** 3 credits  
**World Civilizations since 1500**  
Prerequisite: GCOR-211 or GCOR-221  
Course Chair: C. Combs  
Required of: Degree students not taking GCOR-212  
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 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. Note: May be taken in lieu of GCOR-212 to fulfill the second-semester history requirement.

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**GCOR-231** 3 credits  
**History of Art I** Prerequisite: GCOR-111 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 works viewed at the Museum of Fine Arts, Boston.

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**GCOR-232** 3 credits  
**History of Art 2** Prerequisite: GCOR-231; GCOR-111 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, neoclassicism, romanticism, realism, impressionism, postimpressionism, and early abstraction; also American art from the colonial period to the early twentieth century. Slide lectures are supplemented by works viewed at the Museum of Fine Arts, Boston and the Isabella Stewart Gardner Museum.

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**GHUM-151** 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. Note: not available for credit to students for whom this is a first language.

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**GHUM-152** 3 credits  
**French 2** Prerequisite: GHUM-151  
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. Note: not available for credit to students for whom this is a first language.

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**GHUM-161** 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. Note: not available for credit to students for whom this is a first language.

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**GHUM-162** 3 credits  
**Spanish 2** Prerequisite: GHUM-161  
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. Note: not available for credit to students for whom this is a first language.

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**GHUM-171** 3 credits  
**Japanese 1** 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. Note: not available for credit to students for whom this is a first language.

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**GHUM-172** 3 credits  
**Japanese 2** Prerequisite: GHUM-171  
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 tradi-

tions, customs, and literature. The emphasis will continue to be on speaking and conversation. Note: not available for credit to students for whom this is a first language.

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**GHUM-211** 3 credits  
**Effective** Prerequisite: GCOR-111  
**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.

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**GHUM-221** 3 credits  
**Communications** Prerequisite: GCOR-112  
**Skills for Music** Course Chair: C. Combs  
**Education** Required of: Third- and fourth-semester MUED majors  
Electable by: MUED majors fifth semester and above  
Offered: Spring, Fall

This course is designed to address the reading and writing skills necessary to prepare for the Massachusetts State Teacher's Test on Communications Skills and Literacy. It will further address techniques developed in GCOR-111 and GCOR-112.

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**CHUM-318** 3 credits  
**Studies in Poetry** Prerequisite: GCOR-112  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Fall only

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

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**CHUM-319** 3 credits  
**Studies in Fiction** Prerequisite: GCOR-111 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 Department.

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**CHUM-321** 3 credits  
**Modern Drama and Film** Prerequisite: GCOR-112  
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.

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**CHUM-325** 3 credits  
**Theater Workshop** Prerequisite: GCOR-112  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

In a workshop setting, students will participate in acting exercises and theater games as well as perform character monologues and improvisational scenes. Then, from the point of view of the actor, they will study several play scripts. The final demonstration of their understanding of the play scripts and characters will be the performance of a scene from the play.

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**GHUM-331** 3 credits  
**Creative Writing:** Prerequisite: GCOR-112  
**Poetry:** Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring, Fall

This is an intensive workshop (seminar format) in which the student concentrates on the writing of poetry, on the use of metrics and form (plus free verse), and on the use of symbolism and metaphor.

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**GHUM-333** 3 credits  
**Approaches to the Visual Arts:** Prerequisite: GCOR-111 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 viewings of Boston art collections.  
\*Note: GCOR-231 or GCOR-232 also recommended but not required.

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**GHUM-335** 3 credits  
**Creative Writing:** Prerequisite: GCOR-112  
**Fiction and Creative Nonfiction:** Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Fall

This course focuses on matters of craft in fiction and creative nonfiction, including narrative design from the traditional to the experimental, point of view, voice, tension and resolution, character construction, and dialog. Students will read some short fiction and creative nonfiction to explore how writers catch and sustain the

reader's attention. The primary emphasis, however, will be on the creation of original short stories and/or nonfiction options, such as literary journalism, travel writing, the personal essay, and memoir. The class will be highly interactive, with feedback from all members of the group.

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**GHUM-336** 3 credits  
**Creative Writing:** Prerequisite: GCOR-111  
**Drama:** Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Summer, 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.

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**GHUM-341** 3 credits  
**Studies in Irish Culture:** Prerequisite: GCOR-111 or permission of instructor  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

This interdisciplinary course is a study of how artists, political figures, and everyday citizens continue to grapple with the diversity and tensions of Irish identity. The focus of the course will vary from semester to semester to include a broad range of topics centered on the fusion in Irish life

of politics, history, and the arts. Literature study will include writers of the literary revival such as Joyce and Yeats; J.M. Synge, Eugene O'Neill, and other Irish-American writers; and contemporary authors such as Edna O'Brien, Seamus Heaney, and Roddy Doyle. Additional topics for each year's course will be chosen from the following: the Great Famine; the resistance to British rule; the Irish Civil War; Michael Collins, the IRA, and Sinn Fein; the "troubles" in Northern Ireland and the peace process; films by Jim Sheridan, Neil Jordan, and others; and contemporary Celtic music, from Altan to Sinéad O'Connor.

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**CHUM-351** 3 credits  
**Music Criticism and Reviewing** Prerequisite: GCOR-111  
 Course Chair: C. Combs  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

Students will learn the fundamentals of music criticism and apply those principles in writing reviews both of recordings and live performances. Music reviews will focus on writing both for professional musicians and for the general public.

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**CHUM-361** 3 credits  
**Philosophy of Religion** Prerequisite: GCOR-111 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 develop-

ment of these various "proofs" will be studied, including Hume's skeptical arguments against them as well as what has existentially come to be called the I-Thou encounter and its relevance for the modern "eclipse of God."

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**CHUM-365** 3 credits  
**Ethics** Prerequisite: GCOR-111 or permission of instructor  
 Course Chair: C. Combs  
 Required of: None  
 Electable by: All  
 Offered: Fall

Conducted as a basic introduction to ethics and its place in philosophy, this course explores the roots of Western values in the life and thought of Socrates as presented by Plato and in the comprehensive analysis of Aristotle. Also examined will be the existential relevance of ethics for modern life and thought.

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**CHUM-371** 3 credits  
**Introduction to Logic** Prerequisite: GCOR-111 or permission of instructor  
 Course Chair: C. Combs  
 Required of: None  
 Electable by: All  
 Offered: Spring

This course is an examination of the nature of thinking and rational discourse, especially as these are found in actual philosophical texts. Deductive and inductive reasoning, definition, propositions, syllogisms, contradiction, and paradox, as well as various logical fallacies will be studied.

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**GHUM-381** 3 credits  
**Introduction to Western Philosophy** Prerequisite: GCOR-111 or permission of instructor  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Fall

This course is an introduction to the vast history of Western philosophy and necessarily entails a close and careful consideration of its origins in ancient Greece. Such an examination of Socrates and Plato will enable the student to understand not only the meaning of philosophy as "the love of wisdom" but also the complexities involved in the subsequent development of ideas in various schools of thought. Another philosopher or two (e.g., Descartes, Nietzsche) will be closely examined to compare and contrast with the Greeks. The existential significance of the root meaning of philosophical thinking is crucial to an appreciation of what has been alternately lost and retrieved throughout the course of Western thought.

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**GHUM-382** 3 credits  
**Introduction to Eastern Philosophy** Prerequisite: GCOR-111 or permission of instructor  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

This course is an examination of ideas and traditions in the philosophical thinking and spiritual experience of the East, with special emphasis on Hinduism, Buddhism, Confucianism, Taoism, and Zen. Such concepts as Yoga, Atman, Brahman, Nirvana, Karma, Dharma, Avatar, Bodhisattva, Satori, Jen, Wen, Li, Tao, and Yin-Yang will be analyzed in select ancient texts. Other notions having

to do with incarnation and reincarnation, with the sage and the saint, with ethics and judgment, with the soul and religion generally will also be studied.

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**GHUM-475** 3 credits  
**Philosophy of Education** Prerequisite: GCOR-111 or permission of instructor  
Course Chair: C. Combs  
Required of: MUED majors  
Electable by: All  
Offered: Spring, Summer, Fall

This course is an introduction to the method and spirit of philosophical inquiry involving the exploration of idealism, realism, pragmatism, and existentialism, and the application of such inquiry to selected educational theories and practices.

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**GMSC-208** 3 credits  
**Principles of Music Acoustics** Prerequisite: None  
Course Chair: C. Combs  
Required of: MPED and MSYN majors not taking GMSC-209  
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: This course can be used to fulfill the physical science requirement. For MSYN and MPED majors, GMSC-208 can be used to fulfill both the physical science requirement for degree students and the acoustics requirement in the major concentrate.

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**GMSC-209** 3 credits  
**Applications of Music Acoustics** Prerequisite: None  
Course Chair: W. Scheniman  
Required of: MPED and MSYN majors not taking GMSC-208  
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 the basic college level of GMSC-230 strongly recommended. Note: This course can be used to fulfill the physical science requirement. For MSYN and MPED majors, GMSC-209 can be used to fulfill both the physical science requirement for degree students and the acoustics requirement in the major concentrate.

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**GMSC-221** 3 credits  
**Health and Wellness** Prerequisite: GCOR-111 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.

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**GMSC-230** 3 credits  
**Concepts of Mathematics** Prerequisite: None  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

This course is designed to develop student skills in quantitative and visual reasoning. Students gain proficiency in problem solving through an appreciation of mathematics and its role in the arts, including finance. Interaction with computer technology is discussed to better communicate present mathematical practice and use of graphic displays. Topics covered are algebra, geometry, mathematical modeling, and statistics.

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**GMSC-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.

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**GMSC-318** 3 credits  
**Environmental Science** Prerequisite: None  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

This is an introductory course that covers 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, environmental problems, and societal priorities. Note: this course can be used to fulfill the physical science requirement.



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**GMSC-424** 3 credits  
**Human Anatomy and Physiology**  
Prerequisite: None  
Course Chair: C. Combs  
Required of: MTHE majors  
Electable by: MTHE majors or 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 GMSC-221 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.

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**GSOC-211** 3 credits  
**General Psychology**  
Prerequisite: GCOR-111 or permission of instructor  
Course Chair: C. Combs  
Required of: MUED 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. Note: this course can be used to fulfill the social science requirement.

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**GSOC-321** 3 credits  
**Introduction to American History**  
Prerequisite: GCOR-111 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 that 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. Note: this course can be used to fulfill the social science requirement.

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**GSOC-331** 3 credits  
**History of Political Thought**  
Prerequisite: GCOR-111 or permission of instructor  
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. Note: this course can be used to fulfill the social science requirement.

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**GSOC-334** 3 credits  
**Contemporary History**  
Prerequisite: GCOR-111 or permission of instructor  
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. Note: this course can be used to fulfill the social science requirement.

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**CSOC-335** 3 credits  
**Modern Political Thought**  
Prerequisite: GCOR-111 or permission of instructor  
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. Note: this course can be used to fulfill the social science requirement.

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**CSOC-351** 3 credits  
**Conflict and Identity in Middle East History**  
Prerequisite: GCOR-212 or GCOR-222  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Spring

This course engages in a study of history to illuminate the origins of and diverse perspectives on current conflicts in the Middle East. It asks who the people of the Middle East are—including Arabs, Turks, Persians, Jews, Christians, Muslims, Druzes, and Kurds—and how their multiple religious, political, ethnic, gender, and national identities intertwine to create complex and changing relationships with one another and with the rest of the world. Note: this course can be used to fulfill the social science requirement.

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**CSOC-355** 3 credits  
**Urban Sociology**  
Prerequisite: GCOR-111 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. Note: this course can be used to fulfill the social science requirement.

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**CSOC-363** 3 credits  
**Gender and Power in History**  
Prerequisite: GCOR-212 or GCOR-222  
Course Chair: C. Combs  
Required of: None  
Electable by: All  
Offered: Fall only

The meaning of one's sexual identity has changed dramatically from one period of history to another and from one culture to another. This course examines the changing roles of men and women and their power relationships throughout history. By studying gender in religion, politics, family, and the arts, students can gain perspectives on their own roles and relations.

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**GSOC-365** 3 credits  
**Cross-cultural Communication** Prerequisite: GCOR-111 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-views. 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. Note: this course can be used to fulfill the social science requirement.

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**GSOC-371** 3 credits  
**Foundations of Creativity** Prerequisite: GCOR-111 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. Note: this course can be used to fulfill the social science requirement.

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**GSOC-411** 3 credits  
**Child and Adolescent Psychology** Prerequisite: GSOC-211  
Course Chair: C. Combs  
Required of: MUED 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. Note: this course can be used to fulfill the social science requirement.

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**GSOC-421** 3 credits  
**Abnormal Psychology** Prerequisite: GSOC-211  
Course Chair: C. Combs  
Required of: MTHE majors  
Electable by: MTHE or 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.

## Harmony

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**HR-111** 2 credits  
**Harmony I** Prerequisite: None  
Course Chair: B. London  
Required of: All  
Electable by: All  
Offered: Spring, Summer, Fall

Basic harmonic theory. Note identification, scale and mode construction, key signatures, interval recognition, chord construction, available tensions. Principles of diatonic chord progressions and analysis.

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**HR-112** 2 credits  
**Harmony 2** Prerequisite: HR-111  
Course Chair: B. London  
Required of: All  
Electable by: All  
Offered: Spring, Summer, Fall

Continued exploration of major key harmony: secondary and extended dominant relationships. Continued study of melodic construction and motif development. Principles of linear harmonic continuity and guide tone lines. Minor key harmony; introduction to subdominant minor. Blues theory and chord progressions. Melodic rhythm, form, and melody/harmony relationship.

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**HR-211** 2 credits  
**Harmony 3** Prerequisite: HR-112  
Course Chair: B. London  
Required of: All  
Electable by: All  
Offered: Spring, Summer, Fall

Continued analysis and application of major and minor key harmony; continued elaboration of subdominant minor and modal interchange; chord scale theory. Review of melodic construction and melody/harmony relationship; individual note analysis of melodies. Substitute dominant and related II-7 chords; diminished chord patterns; modulation.

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**HR-212** 2 credits  
**Harmony 4** Prerequisite: HR-211  
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; dominant seventh chords without dominant function; contiguous dominant motion. Review of melodic construction, form, and melody/harmony relationship; modal interchange; pedal point and ostinato; modal harmony and modal composition; compound chords; constant structures.

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**HR-231** 2 credits  
**Harmonic Analysis of Rock Music** Prerequisite: HR-211  
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.

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**HR-241** 2 credits  
**Harmony in Brazilian Song** Prerequisite: HR-211  
Course Chair: B. London  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A study of how harmony interacts with melody, lyric, rhythm, style, and form in Brazilian popular song, accomplished through examining the works of the principal songwriters of three major styles of Brazilian popular music: samba, bossa nova, and MPB (musica popular Brasileira).

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**HR-325** 2 credits  
**Reharmonization Techniques** Prerequisite: HR-212  
Course Chair: B. London  
Required of: JCMP 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 turn-arounds, introductions, interludes, modulations, and extended endings. Corrections of faulty lead sheets.

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**HR-335** 2 credits  
**Advanced Harmonic Concepts** Prerequisite: HR-212  
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.

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**HR-345** 2 credits  
**Advanced Modal Harmony** Prerequisite: HR-212  
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.

## Instrumental Labs

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**ILBR-111** 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

The goal of ILBR-111, ILBR-112, and ILBR-211 is to prepare the entering brass student for the college ensemble program. Emphasis on reading studies in a variety of styles.

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**ILBR-112** 0.5 credit  
**Brass Lab - Reading 2** Prerequisite: ILBR-111  
Course Chair: T. Plsek  
Required of: Brass principals  
Electable by: Brass principals  
Offered: Spring, Summer, Fall

The goal of ILBR-111, ILBR-112, and ILBR-211 is to prepare the entering brass student for the college ensemble program. Emphasis on reading studies in a variety of styles.

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**ILBR-121** 0.5 credit  
**Brass Improvisation Lab 1** Prerequisite: None  
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 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.

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**ILBR-122** 0.5 credit  
**Brass** Prerequisite: ILBR-121 or approval  
**Improvisation** of 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.

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**ILBR-211** 0.5 credit  
**Brass Lab -** Prerequisite: ILBR-112  
**Reading 3** Course Chair: T. Plsek  
Required of: Brass principals  
Electable by: Brass principals  
Offered: Spring, Summer, Fall

The goal of ILBR-111, ILBR-112, and ILBR-211 is to prepare the entering brass student for the college ensemble program. Emphasis on reading studies in a variety of styles.

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**ILBR-221** 0.5 credit  
**Brass** Prerequisite: ILBR-122 or approval  
**Improvisation** of 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 ILBR-121 and ILBR-122, 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.

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**ILBR-335** 0.5 credit  
**Exploring** Prerequisite: Ensemble rating 3333  
**Technology for** or by permission of instructor  
**Brass Players** Course Chair: T. Plsek  
Required of: None  
Electable by: Brass principals  
Offered: Spring, Fall

Students will be introduced to technology applications available for use by brass players in real-time performance situations. Emphasis will be on the use of technology as an extension of the instruments.

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**ILBS-111** 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.

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**ILBS-112** 0.5 credit  
**Bass Lab -** Prerequisite: ILBS-111  
**Reading 2** Course Chair: R. Appleman  
Required of: Bass principals  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of ILBS-111 Bass Lab – Reading 1.

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**ILBS-115** 0.5 credit  
**Bass** Prerequisite: None  
**Fundamentals** Course Chair: R. Appleman  
Required of: None  
Electable by: Bass principals  
Offered: Spring, Summer, Fall

General physical and mechanical aspects of playing the double bass and electric bass (four-, five-, and six-string) will be covered in depth, along with proper performance practices. Topics will include instrument construction, repair, and maintenance; proper body posture for effective bass playing; physical problems associated with performance; theoretical make-up of the fingerboard; and proper fingering concepts of both hands. This course is meant to be a basics manual for the bassist. Student participation via performance in class will be required.

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**ILBS-121** 0.5 credit  
**Bass Lab -** Prerequisite: None  
**Lines 1** Course Chair: R. Appleman  
Required of: Bass principals  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**ILBS-141** 0.5 credit  
**Rock Bass Lab** Prerequisite: Proficiency Level 1 completed  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass principals  
Offered: Spring, Fall

Study, through performance, of a wide variety of rock bass playing techniques from the sixties through the nineties. Students will perform transcriptions, read and sight read typical bass lines, and demonstrate general and specific aspects of a particular rock bass style.

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**ILBS-181** 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.

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**ILBS-211** 0.5 credit  
**Bass Lab -** Prerequisite: ILBS-112 or permission of instructor  
**Reading 3** Course Chair: R. Appleman  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A continuation of ILBS-111 and ILBS-112. 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.

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**ILBS-221** 0.5 credit  
**Bass Lab -** Prerequisite: ILBS-121  
**Lines 2** Course Chair: R. Appleman  
Required of: Bass principals  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of ILBS-121 Bass Lab - Lines 1. Instrumental lab for bass principals emphasizing the construction and performance of bass lines through standard chord progressions, using more demanding styles and approaches.

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**ILBS-222** 0.5 credit  
**Bass Lab -** Prerequisite: ILBS-221  
**Lines 3** Course Chair: R. Appleman  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of ILBS-221 Bass Lab – Lines 2. Instrumental lab for bass principals emphasizing the construction and performance of bass lines through standard chord progressions, using more demanding styles and approaches.

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**ILBS-225** 0.5 credit  
**Bass Lab -** Prerequisite: None  
**Basic** Course Chair: R. Appleman  
**Timekeeping** Required of: None  
Electable by: Bass principals  
Offered: Spring, Fall

Development of the ability to grasp and maintain a tempo. Exercises including metronome games to improve accuracy and steady time while developing suppleness and flexibility to meet the wide array of rhythm section challenges found in contemporary, live, and studio environments.

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**ILBS-241** 0.5 credit  
**Electric Bass** Prerequisite: LHAN-237 or  
**Pop** PFSS-311  
**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 frequently used in pop music styles, and will also develop interactive and communication skills by teaching new songs to the class.

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**ILBS-244** 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 different muting techniques, two- and three-octave scales, arpeggios, intervals, reading in positions, and also discussions on various neck widths, string closeness, pick-up placement, bolt-on necks versus neck-through basses.

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**ILBS-247** 0.5 credit  
**Funk/Fusion** Prerequisite: Proficiency level 3 or  
**Styles for** ensemble rating 3433  
**Bass** 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, and importance of drum/bass concept in contemporary rock and commercial styles.



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**ILBS-251** 0.5 credit  
**Basic Slap Techniques for Electric Bass**  
Prerequisite: ILBS-111, ILBS-112, or ensemble rating 3 in reading (first digit of rating)  
Course Chair: R. Appleman  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Alternately called slap bass, funk bass, or thumb and snap bass, this technique will be approached in class on a beginner's basis. Emphasis will be placed on fundamentals. Developing a technical foundation through progressive exercises, students will learn to read and interpret basic slap notation. Creativity is encouraged through use of combining basic slap ideas (thumb, snap, muted notes, slides, hammer-ons, and pull-offs).

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**ILBS-254** 0.5 credit  
**Finger Style Rand B and Fusion Lab**  
Prerequisite: Ensemble rating 4444  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass principals  
Offered: Spring, Summer, Fall

Development of playing skills in this style through study of the repertoire from the 1960s to the present. Chronological history of the style; development of technique, sound, and overall feel; performance of bass lines with backing tracks; appreciation of lesser-known players in this style.

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**ILBS-257** 0.5 credit  
**Bass Performance Group**  
Prerequisite: ILBS-112 or proficiency level 3  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass principals  
Offered: Spring, Summer, Fall

An instrumental lab for bass players focusing on the musical relationship between performers in an ensemble. Rehearsal and performance of music arranged for this class will facilitate the learning process.

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**ILBS-261** 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.

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**ILBS-271** 0.5 credit  
**Blues Bass Lab**  
Prerequisite: ILBS-121  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass principals  
Offered: Spring, Fall

An instrumental lab for bass players that concentrates on blues forms and the various musical styles (r&b, jazz, rock, Dixieland, pop, etc.) in which they are performed.

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**ILBS-281** 0.5 credit  
**Arco Workshop**  
Prerequisite: ILBS-181 or audition  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass principals or departmental recommendation  
Offered: Spring, Fall

This course will introduce the double bass student to orchestral performance. Basic bowing techniques will be covered and suitable etudes will be presented for practice.

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**ILBS-284** 0.5 credit  
**Orchestral Repertoire Workshop for Double Bass**  
Prerequisite: ILBS-281 or audition  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass principals  
Offered: Spring, Fall

This course will introduce the double bass student to orchestral playing. Suitable orchestral literature will be presented for practice.

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**ILBS-321** 0.5 credit  
**Reading Contemporary Bass Rhythms**  
Prerequisite: ILBS-211 or permission of instructor  
Course Chair: R. Appleman  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A continuation of ILBS-211 Bass Lab – Reading 3. Study of contemporary written bass parts as encountered in shows and recording sessions, principally in soul, funk, and r&b styles featuring challenging notated beat subdivisions.

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**ILBS-324** 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. Note: Performance majors are given preference in enrollment.

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**ILBS-327** 0.5 credit  
**John Coltrane Bass Lines**  
Prerequisite: Ensemble rating 5555  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass principals  
Offered: Spring, Fall

Study of the music of John Coltrane from the perspective of developing bass lines. Particularities of harmony and rhythm in interpretation of both original and standard tunes.

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**ILBS-331** 0.5 credit  
**Arco Bass in the Jazz Idiom**  
Prerequisite: proficiency level 3 and ensemble rating XX4X (4 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.

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**ILBS-334** 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. Note: Performance majors are given preference in enrollment.

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**ILBS-344** 0.5 credit  
**Five- and Six-string Electric Bass Chord Lab** Prerequisite: Proficiency level 4 and ensemble rating 4444  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass principals  
Offered: Spring, Fall

A study of various approaches and voicings that are possible on the five- and six-string bass as well as inversions, octave displacements, playing changes through a tune, and playing melodies with chord sound accompanying.

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**ILBS-351** 0.5 credit  
**Slap Techniques for Electric Bass 2** Prerequisite: ILBS-251  
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.

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**ILBS-361** 0.5 credit  
**Latin Bass Lines** Prerequisite: ILBS-364 or PIBS-251, 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.

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**ILBS-364** 0.5 credit  
**Bass Lab - Sight-reading Latin Rhythms** Prerequisite: Ensemble rating 5 in reading (first digit in 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.

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**ILBS-421** 0.5 credit  
**Bass Lab - Advanced Reading** Prerequisite: Ensemble rating 4444 or proficiency level 4  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass principals  
Offered: Spring, Fall

Methods of approach to, and practice in, reading examples of high difficulty in various music styles including classical, jazz, and rock.

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**ILGT-117** 1 credit  
**Guitar Performance Skills** Prerequisite: None  
Course Chair: L. Baione  
Required of: Guitar principals  
Electable by: Entering guitar principals  
Offered: Spring, Summer, Fall

Instrumental lab for first-semester guitar principals emphasizing performance of written chordal and melodic materials. Note: nonguitar principals need department chair's permission to enroll in this course.

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**ILGT-119** 1 credit  
**Guitar Styles Skills Labs** Prerequisite: ILGT-117  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

Instrumental labs for guitar principals with a minimum of second-semester standing. Offered in stylistically delineated sections (jazz, rock, funk, fusion, blues), these labs develop performance skills in the specified style.

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**ILGT-211** 0.5 credit  
**Ensemble Preparation Lab - Guitar** Prerequisite: ILGT-117  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

A lab focusing on the development of lead, comping, and soloing skills necessary for effective performance in an ensemble. Aids to skills development include a graphic/electronic repertoire of rhythm tracks that provides effective ensemble environments. Planned outcomes include successful transition into the college ensemble program.

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**ILGT-221** 0.5 credit  
**Standard Tune Workshop for the Guitarist** Prerequisite: ILGT-119  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Fall

Standard tunes are prepared (melody, chords, bass lines, and improvisation) for critiqued performance on a weekly basis. Techniques for and approaches to improvisation, including solo transcription and analysis of chord progressions for scale relationship.

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**ILGT-223** 0.5 credit  
**Guitarmony I** Prerequisite: ILGT-119  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Fall

Complete enharmonic examination of four-note structures beginning with "drop 2" type voicings and including various tension additions and substitutions. Different voice-leading concepts will be introduced resulting in an enriched vertical and horizontal harmonic awareness by students.

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**ILGT-225** 0.5 credit  
**Guitar Chart Reading and Performance** Prerequisite: ILGT-117  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

Development of reading skills focusing on interpretation of lead sheets as well as performance of guitar parts. Blend, balance, and accurate performance of intermediate to advanced rhythmic materials are to be addressed.

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**ILGT-227** 1 credit  
**Guitar Chord Soloing** Prerequisite: ILGT-119  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

Immediately accessible mechanical and nonmechanical techniques for the development of arrangements for solo guitar. Each week a step-by-step approach will be demonstrated and discussed. During the semester, students will produce a tape of four chord solos (two original arrangements and two from department files).

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**ILGT-229** 0.5 credit  
**Rhythm Guitar Styles** Prerequisite: ILGT-117  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

Performances of right-hand rhythms in the jazz, rock, and Latin idioms. Comping with walking bass and the use of upper-structure triads are also presented.

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**ILGT-231** 0.5 credit  
**Jazz-Blues Guitar** Prerequisite: ILGT-119  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

This lab focuses on basic to intermediate jazz blues techniques including single note blues heads, solos, and standard dominant-seventh, minor-seventh, and major-seventh blues progressions. Weekly playing assignments; analysis of recordings by various blues artists.

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**ILGT-241** 0.5 credit  
**Jazz-Rock Improvisation for Guitar** Prerequisite: ILGT-119  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Fall

Study and application of scales and harmony in this style of improvisation and their application to the guitar, including fingering and guitaristic devices (string bending, slides, etc.). Presentation is through written and recorded examples of contemporary artists (including nonguitarists), teacher demonstration, and student performance with taped rhythm section.

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**ILGT-243** 0.5 credit  
**Jazz-Rock Rhythm Guitar Playing** Prerequisite: ILGT-119  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

The application of harmony as it occurs in popular music. Rhythm guitar parts presented through tapes, transcriptions, and demonstrations of jazz, rock, funk, and fusion records. Included are adaptations of keyboard parts to guitar and discussion and demonstration of various rhythm guitar techniques (two- and three-note voicings, mutings, etc.).

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**ILGT-245** 0.5 credit  
**Rock Guitar Lab** Prerequisite: ILGT-119  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

Performance of material from *Rock Guitar Styles* including extensive lead and rhythm examples in all idioms of rock music from the 1950s to the present day.

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**ILGT-261** 0.5 credit  
**Guitar Lab - Developmental Arpeggios** Prerequisite: ILGT-117  
Course Chair: L. Baione  
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.

**ILGT-263** 0.5 credit  
**Reading Contemporary Guitar Rhythms**  
 Prerequisite: ILGT-119  
 Course Chair: L. Baione  
 Required of: None  
 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.

**ILGT-265** 0.5 credit  
**Guitar Lab - Performance Techniques and Comping**  
 Prerequisite: ILGT-119  
 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.

**ILGT-269** 0.5 credit  
**Polyrhythms for Guitar I**  
 Prerequisite: ILGT-119  
 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.

**ILGT-271** 0.5 credit  
**Linear Approach Concepts**  
 Prerequisite: ILGT-119  
 Course Chair: L. Baione  
 Required of: None  
 Electable by: Guitar principals  
 Offered: Spring, Summer, Fall

A lab for guitar principals that develops approach patterns and trains the ear for improvisation in all idioms.

**ILGT-281** 0.5 credit  
**Classical Guitar Chamber Music I**  
 Prerequisite: ILGT-117  
 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.

**ILGT-285** 0.5 credit  
**Country Guitar Lab**  
 Prerequisite: ILGT-119  
 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.

**ILGT-321** 0.5 credit  
**Advanced Standard Workshop for the Guitarist**  
 Prerequisite: ILGT-221 and ensemble rating 4444  
 Course Chair: L. Baione  
 Required of: None  
 Electable by: Guitar principals  
 Offered: Spring, Fall

A continuation of ILGT-221 Standard Tune Workshop for the Guitarist using standards that present greater challenges. Tunes are prepared (melody, chords, bass line, and improvisation) for critiqued performance on a weekly basis. Techniques for and approaches to improvisation, including the application of melodic and harmonic minor scales and diminished and whole tone scales.

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**ILGT-323** 0.5 credit  
**Guitarmony 2** Prerequisite: ILGT-223  
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 ILGT-223 Guitarmony 1. Various string combinations and voicing sizes will be introduced, and a more in-depth examination of modal harmonies and upper-structure triads will be developed.

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**ILGT-325** 0.5 credit  
**Walking Bass** Prerequisite: ILGT-119  
**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.

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**ILGT-327** 1 credit  
**Advanced** Prerequisite: ILGT-227  
**Chord Soloing** Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

A continuation of ILGT-227 Guitar Chord Soloing developing the nonmechanical aspects of writing chord solos. Topics include reharmonization, voicings from chord scales, bottom-line technique, and improvisational extension of chord solo arrangements. Students will produce a 40-minute tape of chord solos, consisting of original arrangements and some arrangements from department files.

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**ILGT-329** 0.5 credit  
**The Complete** Prerequisite: ILGT-119  
**Rhythm** Course Chair: L. Baione  
**Guitarist** 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.

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**ILGT-331** 0.5 credit  
**Guitar** Prerequisite: ILGT-117  
**Synthesizer** Course Chair: L. Baione  
**Lab** Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

Applications, scope, and limitations of guitar synthesizers. Understanding the operating principles of guitar synthesizers as they have evolved with developments in technology. Discussion of appropriate performance techniques and related problems.

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**ILGT-333** 0.5 credit  
**Electronic** Prerequisite: None  
**Effects for** Course Chair: L. Baione  
**Guitar** Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

Hands-on training with current digital equipment and electronic devices. Approaches to effective performance using various signal-processing equipment.

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**ILGT-341** 0.5 credit  
**Jazz-Rock** Prerequisite: ILGT-241  
**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, and in-class performance is emphasized. Teacher demonstration is continued.

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**ILGT-343** 0.5 credit  
**Jeff Beck Lab** Prerequisite: ILGT-119  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

Study of guitar performance skills based on the music of Jeff Beck. Concentration on intonation, tone production, transcription skills, and a variety of techniques both conventional and unorthodox.

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**ILGT-345** 1 credit  
**Advanced** Prerequisite: ILGT-119  
**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.

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**ILGT-347** 0.5 credit  
**Jimi Hendrix** Prerequisite: ILGT-119  
**Lab** Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

Study of guitar performance skills based on the music of Jimi Hendrix. Concentration on intonation, tone production, transcription skills, and a variety of techniques both conventional and unorthodox.

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**ILGT-349** 0.5 credit  
**Solo Jazz** Prerequisite: ILGT-119  
**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.

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**ILGT-361** 0.5 credit  
**Triadic** Prerequisite: ILGT-119  
**Improvisation** Course Chair: L. Baione  
**for Guitar** Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

This lab deals with solo performances derived from the use of triads. Upper-structure and substitution techniques are included.



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**ILGT-363** 0.5 credit  
**Advanced Reading** Prerequisite: ILGT-119  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

Performance lab for guitar principals focusing on development of advanced reading skills. Each session will be thorough and challenging. Individual solos as well as group arrangements will be played.

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**ILGT-365** 1 credit  
**Advanced Guitar Performance Lab** Prerequisite: By audition  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Fall

For advanced guitar principals, continued development of skills and techniques with emphasis on reading and group performance.

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**ILGT-367** 0.5 credit  
**Building Guitar Technique through Triads** Prerequisite: ILGT-119  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

This lab uses the original George Van Eps method for guitar. The student is rigorously involved in developing a triad-oriented approach to the finger board. Topics covered include harmonized scales and scale patterns, melodized triads, and free improvisations. Strong emphasis on correct technique for both right and left hands.

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**ILGT-369** 0.5 credit  
**Polyrhythms for Guitar 2** Prerequisite: ILGT-269  
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).

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**ILGT-371** 0.5 credit  
**Professional Guitar Styles** Prerequisite: ILGT-119  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

Designed to prepare guitarists for professional general business engagements, this lab will cover correct rhythm and lead styles for all types of music commonly played on such engagements. Other topics will include: hearing common chord progressions, forming a band, utilizing booking agents, and running an engagement.

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**ILGT-373** 0.5 credit  
**The Linear Style of Pat Martino: Approaches to Jazz Improvisation** Prerequisite: ILGT-119  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Fall

Instrumental lab for guitar principals emphasizing performance in the style of Pat Martino. Study of etudes and line studies as preparation for performing transcribed solos. Application of linear concepts to improvisation.

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**ILGT-381** 0.5 credit  
**Classical**  
**Guitar**  
**Chamber**  
**Music 2**

Prerequisite: ILGT-281  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Fall

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

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**ILGT-385** 0.5 credit  
**Show/Theater**  
**Guitar Lab**

Prerequisite: ILGT-119  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

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

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**ILPC-271** 0.5 credit  
**Beginning**  
**Percussion**  
**Ensemble**

Prerequisite: None  
Course Chair: D. Anderson  
Required of: MUED drum set and percussion principals  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

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

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**ILPC-281** 0.5 credit  
**Introduction**  
**to Timpani**

Prerequisite: None  
Course Chair: D. Anderson  
Required of: PERF and MUED percussion principals, PERF drum set and hand percussion principals  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

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

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**ILPC-315** 0.5 credit  
**Concert Snare**  
**Drum**  
**Techniques**

Prerequisite: ILPD-211 and ILPD-235  
Course Chair: D. Anderson  
Required of: PERF percussion principals  
Electable by: Drum set, vibraphone, hand percussion, and percussion principals  
Offered: Spring

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

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**ILPC-319** 0.5 credit  
**Advanced**  
**Drum**  
**Rudiments I**

Prerequisite: ILPD-112  
Course Chair: D. Anderson  
Required of: None  
Electable by: Drum set and percussion principals  
Offered: Spring, Fall

A study of the 26 American rudiments, the Swiss rudiments, and their variations. Application of rudimental vocabulary to successful performance of solo etudes, including Wilcoxon's *Modern Swing Solos*.

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**ILPC-381** 0.5 credit  
**Intermediate**  
**Timpani Lab**

Prerequisite: ILPC-281  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

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

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**ILPC-383** 0.5 credit  
**Orchestral Percussion Techniques** Prerequisite: ILPD-111  
Course Chair: D. Anderson  
Required of: PERF Percussion principals  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Fall

A performance approach to percussion repertory. Concentration on snare drum, bass drum, cymbals, accessories, xylophone, and glockenspiel. Listening analysis of scores as well as actual performance of orchestral excerpts.

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**ILPC-385** 0.5 credit  
**The Berklee Drum Line** Prerequisite: ILPC-319  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Fall

A percussion lab/ensemble designed to develop playing skills in the "drum line" idiom. Instrumentation includes snare drums, multitoms, mixed percussion, tuned bass drums, and mallet keyboards. Practice materials and routines designed to develop strength, control, and endurance will be included, and an end-of-semester performance will be prepared.

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**ILPC-419** 0.5 credit  
**Advanced Drum Rudiments 2** Prerequisite: ILPC-319  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring only

A continuation of ILPC-319 Advanced Drum Rudiments 1. Additional learning resources will include the Percussive Arts Society's *Rudiments and Variations*. Emphasis on application of rudimental vocabulary to effective performance of solo material.

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**ILPC-425** 1 credit  
**Berklee College of Music Percussion Ensemble** Prerequisite: ILPD-212 or ensemble rating 4444 or by audition  
Course Chair: D. Anderson  
Required of: PERF percussion principals  
Electable by: Vibraphone, drum set, hand percussion, and 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.

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**ILPD-III** 0.5 credit  
**Drum Lab I** Prerequisite: None  
Course Chair: D. Anderson  
Required of: All drum set and percussion principals, and PERF hand percussion principals  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

Development of basic snare drum grip and sticking techniques, including reading studies, stick control, hand exercises, and basic rudiment studies.

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**ILPD-III** 0.5 credit  
**Drum Lab 2** Prerequisite: ILPD-111  
Course Chair: D. Anderson  
Required of: All drum set and percussion principals, and PERF hand percussion principals  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

Development of drum set time-playing and improvisational skills in various styles.

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**ILPD-125** 0.5 credit  
**Snare Drum Techniques for the Drum Set Principal**  
Prerequisite: Percussion Department proficiency level 2  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

Study of snare drum performance techniques and reading of constant odd meters, changing meters, polyrhythms over one and two beats, and metric modulation.

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**ILPD-211** 0.5 credit  
**Drum Lab 3**  
Prerequisite: ILPD-112  
Course Chair: D. Anderson  
Required of: Drum set principals  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

Continued development of fluency and effectiveness in playing time-feels and improvisation with an emphasis on song form. Introduction to brush playing and continued drum set reading studies.

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**ILPD-212** 0.5 credit  
**Drum Lab 4**  
Prerequisite: ILPD-211  
Course Chair: D. Anderson  
Required of: Drum set principals  
Electable by: Vibraphone, drum set, hand percussion, and 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.

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**ILPD-217** 0.5 credit  
**Brush Techniques**  
Prerequisite: ILPD-112  
Course Chair: D. Anderson  
Required of: None  
Electable by: Drum set and percussion principals  
Offered: Spring, Summer, Fall

This lab will emphasize techniques that are related to traditional wire brushes and heavier specialty brushes. The following issues will be examined: conventional sweeping and figure patterns, individualized patterns, distribution of rhythm between both hands, reverse functioning in the hands, and techniques related to jazz, funk, and Latin styles.

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**ILPD-231** 0.5 credit  
**Basic Time and Pulse**  
Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

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

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**ILPD-233** 0.5 credit  
**Funk Drumming Lab**  
Prerequisite: ILPD-112  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

A survey of funk drumming techniques including advanced rhythmic stickings, phrasing, and coordination techniques in the style of today's leading funk drummers, including John Robinson, Jr., Steve Jordan, Jeff Porcaro, Omar Hakim, and others.

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**ILPD-235** 0.5 credit  
**Polyrhythms I** Prerequisite: ILPD-112  
Course Chair: D. Anderson  
Required of: PERF percussion principals  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

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

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**ILPD-237** 0.5 credit  
**Acoustic Characteristics of the Drum Set** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: All percussion principals  
Offered: Spring, Summer, Fall

This course examines the sonic and acoustic dimensions of the instruments that make up the drum set. Study of the history, materials used, manufacturing processes, tuning, and maintenance of these components through demonstrations and direct experience. Comparisons of common descriptive sonic vocabulary with the actual sounds; techniques for adapting and controlling sound in various styles.

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**ILPD-239** 0.5 credit  
**Country and Western Drumming Styles** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A performance-based historical survey of country and western drumming styles up to the present day. Development of performance skills in country and western feels incorporating both stick and brush techniques. Major drummers in this style will be studied.

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**ILPD-261** 0.5 credit  
**Contemporary Drum Styles I** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Examination of various styles as exemplified by contemporary drummers through transcriptions, tapes, records, and videos.

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**ILPD-262** 0.5 credit  
**Contemporary Drum Styles 2** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

This course will provide the opportunity to further study the various styles of additional contemporary drummers not included in ILPD-261 Contemporary Drum Styles 1 through the use of transcriptions, articles, tapes, records, compact discs, videos, and performance demonstrations.

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**ILPD-263** 0.5 credit  
**Contemporary Drum Styles 3** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A lab focusing on playing styles and approaches of contemporary drummer/percussionists. Classroom learning resources will include videos, prepared reports, recordings, transcriptions, articles, and demonstrations. Students will prepare reports on individual artists.

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**ILPD-271** 0.5 credit  
**Lead Sheet Interpretation** Prerequisite: ILPD-211  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

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

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**ILPD-317** 0.5 credit  
**Advanced Brush Lab** Prerequisite: ILPD-217  
Course Chair: D. Anderson  
Required of: None  
Electable by: Percussion principals  
Offered: Spring, Fall

This course will offer students the opportunity to improve on basic brush skills, building on what was learned in ILPD-217 Brush Techniques. Studies will include ballad and swing patterns, odd meters, Latin, jazz, and solo and ensemble playing. Great brush stylists will be studied, including Philly Joe Jones, Ed Thigpen, and Vernell Fournier.

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**ILPD-331** 0.5 credit  
**Contemporary Electronic Percussion** Prerequisite: ILPD-211  
Course Chair: D. Anderson  
Required of: None  
Electable by: Drum set, vibraphone, hand percussion, and 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.

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**ILPD-333** 0.5 credit  
**Advanced Drum Chart Reading** Prerequisite: ILPD-212  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Fall

Musical applications of skills associated with reading in professional performance situations: drum parts, lead sheets, sight-reading, song forms, soloing, playing with brushes, show charts, shifting time feels, and changes of meter. Extensive use of prerecorded materials in both large and small ensemble configurations.

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**ILPD-335** 0.5 credit  
**Polyrhythms 2** Prerequisite: ILPD-235  
Course Chair: D. Anderson  
Required of: None  
Electable by: Percussion principals  
Offered: Spring, Summer, Fall

Further development of polyrhythmic concepts. Drum set articulation, sticking, phrasing, motion, and styles are related to concepts presented in ILPD-235 Polyrhythms 1.

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**ILPD-337** 0.5 credit  
**Linear Time Feels and Phrasing** Prerequisite: ILPD-211  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

A contemporary approach to today's music utilizing linear time feels and phrasing to strengthen technique, time, and ideas.

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**ILPD-339** 0.5 credit  
**Fusion Lab I** Prerequisite: ILPD-211  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

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

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**ILPD-361** 0.5 credit  
**Understanding Grooves** Prerequisite: ILPD-112  
Course Chair: D. Anderson  
Required of: None  
Electable by: Drum set and percussion principals  
Offered: Spring, Summer, Fall

A study of what makes drum grooves feel alive. Study, discussion, and recreation of recorded performances and transcriptions, with technical emphasis on subdivision and internal accent. Styles studied will include reggae, funk, New Orleans, shuffles, r&b, and swing.

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**ILPD-363** 0.5 credit  
**World Beat Pop Lab** Prerequisite: ILPD-212  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, drum set, hand percussion, and 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, recordings, and performances with tapes and sequences.

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**ILPD-365** 0.5 credit  
**Studio Drumming Lab** Prerequisite: ILPD-212  
Course Chair: D. Anderson  
Required of: PERF drum set principals  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Fall

Comprehensive course on studio drumming; analysis of today's top studio recording drummers, tuning the instrument, use of a click track, drum charts in the studio, jingle recording, television and movie sound track recording techniques; drum machine, electronic drums, and sequencers, and their use in the studio.

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**ILPD-367** 0.5 credit  
**Rhythmic Concepts: Broken Eighth-note Feels** Prerequisite: ILPD-211 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.

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**ILPD-369** 0.5 credit  
**Double Bass Drum Studies** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

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

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**ILPD-373** 1 credit  
**Afro-Cuban and Brazilian Rhythms for the Drum Set** Prerequisite: ILPH-357, ILPH-359, ILPH-371, and ensemble rating 5555, or audition  
Course Chair: D. Anderson  
Required of: None  
Electable by: Drum set and percussion principals  
Offered: Spring, Fall

Intended for students who have completed ILPH-371 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 and 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.

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**ILPD-431** 0.5 credit  
**Solo Construction - Drum Set** Prerequisite: ILPD-212 and ensemble rating 5555  
Course Chair: D. Anderson  
Required of: Drum set principals  
Electable by: Vibraphone, drum set, hand percussion, and 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.

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**ILPD-433** 0.5 credit  
**Advanced Jazz Drumming** Prerequisite: ILPD-335 or by permission of instructor  
Course Chair: D. Anderson  
Required of: None  
Electable by: Drum set principals  
Offered: Spring, Fall

This lab will focus on advanced time functioning and soloing skills. Emphasis is placed upon moderate and extreme broken time concepts, irregular phrasing, polyrhythms, techniques related to extreme tempi, and advanced repertory.

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**ILPD-439** 0.5 credit  
**Fusion Lab 2** Prerequisite: ILPD-339  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone, drum set, hand percussion, and 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.



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**ILPH-251** 1 credit  
**World Music Performance Lab** Prerequisite: ILPH-269 or ILPH-267  
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.

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**ILPH-253** 1 credit  
**Frame Drumming** Prerequisite: ILPH-267 or permission by instructor  
Course Chair: D. Anderson  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A lab focusing on intermediate-level techniques and musical/rhythmical vocabulary on the frame drum. Study of music of South Indian, North Indian, West African, and Middle Eastern cultures.

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**ILPH-291** 1 credit  
**Steelpan Techniques IA: for Nonpercussionists** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: Nonpercussion principals  
Offered: Spring, Summer, Fall

A study of steelpan performance techniques designed for all musicians. Skills development will include the sticking techniques required for steelpan players, rhythmic patterns, scale-learning methods on the instrument, and general performance techniques.

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**ILPH-293** 1 credit  
**Afro-Cuban Rhythms and Percussion for Nonpercussionists** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: All nonpercussion principals  
Offered: Spring, Summer, Fall

Rhythms, song styles, and percussion instruments of Cuba and other Afro-Caribbean regions. Development of performance skills in various rhythm styles through study of basic techniques of characteristic percussion instruments.

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**ILPH-295** 1 credit  
**Brazilian Rhythms and Percussion for Nonpercussionists** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: Nonpercussion principals  
Offered: Spring, Summer, Fall

Rhythms, song styles, and percussion instruments of Brazil. Development of performance skills in various rhythm styles through study of basic techniques of characteristic percussion instruments.

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**ILPH-351** 1 credit  
**West African Drumming Techniques I** Prerequisite: None  
Course Chair: D. Anderson  
Required of: Hand percussion principals  
Electable by: Drum set, mallet, hand percussion, 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.

**ILPH-353** 0.5 credit  
**Native American Drumming Lab**  
 Prerequisite: ILPD-112  
 Course Chair: D. Anderson  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

Study of various techniques and tribal styles of American Indian drumming using traditional songs as the repertoire for learning. Teaching style will be hands-on: students will perform on traditional Native American drums and percussion instruments.

**ILPH-355** 1 credit  
**Bata Rhythms: Afro-Cuban Ceremonial Drumming**  
 Prerequisite: ILPH-357 or ILPH-293  
 Course Chair: D. Anderson  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

Study of the spiritually based drumming of the Lucumi people in Cuba. Development of performance skills through study of recordings, transcriptions, and videos; singing and chanting; group playing.

**ILPH-357** 1 credit  
**Afro-Cuban Rhythms and Percussion**  
 Prerequisite: None  
 Course Chair: D. Anderson  
 Required of: Hand percussion principals, PERF drum set\* and percussion\* principals, and PROM percussion principals.  
 Electable by: Vibraphone, drum set, hand percussion, and 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.

\*Note: ILPH-359 Brazilian Rhythms and Percussion can be taken instead of this course. For drum set principals, ILPH-267 World Percussion 1B can also be taken instead of this course.

**ILPH-359** 1 credit  
**Brazilian Rhythms and Percussion**  
 Prerequisite: None  
 Course Chair: D. Anderson  
 Required of: Hand percussion principals, PERF percussion\* and drum set\* principals, and PROM percussion principals.  
 Electable by: Vibraphone, drum set, hand percussion, and 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.

Note: \*ILPH-357 Afro-Cuban Rhythms and Percussion can be taken instead of this course. For drum set principals, ILPH-267 World Percussion 1B can also be taken instead of this course.

**ILPH-369** 1 credit  
**World Percussion 2**  
 Prerequisite: PSW-335  
 Course Chair: D. Anderson  
 Required of: None  
 Electable by: All percussion principals  
 Offered: Spring, Summer, Fall

This course will allow students who have taken World Percussion 1B to expand their techniques and knowledge of various world music styles. Spoken rhythms, hand and finger techniques, frame drums, clay drums, tambourines, and any percussive surface instrument will be covered.

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**ILPH-371** 1 credit  
**Latin Percussion 2** Prerequisite: ILPH-357, ILPH-359, or audition  
Course Chair: D. Anderson  
Required of: PERF hand percussion principals  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Fall

Continuation of ILPH-357 and ILPH-359 Afro-Cuban and Brazilian Rhythms and Percussion. Development of more advanced techniques and concepts through deeper examination of evolution and derivations of the rhythmic styles. Intended course outcomes include performance-level group playing and improvisation as well as soloing.

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**ILPH-375** 1 credit  
**Practical Application of Afro/Latin Rhythms** Prerequisite: ILPH-357 or ILPH-359  
Course Chair: D. Anderson  
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.

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**ILPH-391** 1 credit  
**Steelpan Techniques IB: for Percussionists** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: Percussion principals  
Offered: Spring, Summer, Fall

A study of steelpan performance techniques designed for Percussion Department principals. Skills development will include the sticking techniques required for steelpan players, rhythmic patterns, scale-learning methods on the instrument, and general performance techniques.

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**ILPH-451** 1 credit  
**West African Drumming Techniques 2** Prerequisite: ILPH-351  
Course Chair: D. Anderson  
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.

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**ILPH-459** 1 credit  
**Brazilian Rhythms and Percussion 2** Prerequisite: ILPH-359 or ILPH-295  
Course Chair: D. Anderson  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A continuation of ILPH-359 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.

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**ILPM-121** 0.5 credit  
**Mallet Lab 1** Prerequisite: None  
Course Chair: D. Anderson  
Required of: PERF hand percussion principals  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

A mallet-keyboard lab for Percussion Department principals with no prior mallet experience. Development of basic skills required including grips, stroke, pedaling, dampening, sight-reading, basic four-mallet technique, and scales/arpeggios.

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**ILPM-221** 0.5 credit  
**Mallet Lab 2** Prerequisite: ILPM-121 or by audition  
Course Chair: D. Anderson  
Required of: All non-PF vibraphone principals  
Electable by: Vibraphone, drum set, and hand percussion principals  
Offered: Spring, Summer, Fall

A mallet-keyboard performance lab for Percussion Department principals with some basic grounding in mallet work, including grips, scales, and reading experience. In this lab, the student will begin to address broader melodic, harmonic, and technical issues involved in mallet playing, including the continuation of four-mallet technique applied to basic harmonic progressions.

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**ILPM-241** 1 credit  
**Marimba Performance Lab** Prerequisite: ILPM-321  
Course Chair: D. Anderson  
Required of: MUED percussion and vibraphone principals, PERF percussion and vibraphone principals  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Fall

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

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**ILPM-321** 0.5 credit  
**Mallet Lab 3** Prerequisite: ILPM-221  
Course Chair: D. Anderson  
Required of: PERF and MUED vibraphone principals  
Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

A continuation of ILPM-221 Mallet Lab 2 with emphasis on improvisational skills, technical development, and sight-reading skills.

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**ILPM-341** 1 credit  
**Marimba Transcriptions and Repertoire** Prerequisite: ILPM-221 or by audition  
Course Chair: D. Anderson  
Required of: None  
Electable by: Vibraphone and percussion principals  
Offered: Spring, Fall

A lab emphasizing skills essential for marimbists and percussionists to develop a personalized repertoire and contribute to performance literature for the marimba. Students will learn to adapt music for the marimba from sources such as lead sheets; music for violin, guitar, and harp; and transcribed recordings. Works composed for the marimba will also be studied and performed.

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**ILPM-343** 1 credit  
**Marimba and Mixed Chamber Music Lab** Prerequisite: ILPM-221 or permission of instructor  
Course Chair: D. Anderson  
Required of: None  
Electable by: All drum set, vibraphone, hand percussion, or percussion principals  
Offered: Spring, Fall

A lab for advanced percussionists focusing on performance of literature for mixed instrumental/vocal ensembles that include the marimba. Music performed will be drawn from classical through contemporary styles. Performance in an end-of-term concert will be scheduled.

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**ILPN-111** 0.5 credit  
**Keyboard Lab - Reading 1** Prerequisite: None  
Course Chair: P. Schmeling  
Required of: Piano principals  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

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

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**ILPN-112** 0.5 credit  
**Keyboard Lab - Reading 2** Prerequisite: ILPN-111  
Course Chair: P. Schmeling  
Required of: Piano principals  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

Continuation of Keyboard Lab - Reading 1. Reading studies in a variety of idioms.

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**ILPN-113** 0.5 credit  
**Keyboard Lab - Reading 3** Prerequisite: ILPN-112  
Course Chair: P. Schmeling  
Required of: Piano principals  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

Continuation of Keyboard Lab - Reading 2. Reading studies in a variety of idioms.

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**ILPN-121** 0.5 credit  
**Keyboard Lab - Comping 1** Prerequisite: None  
Course Chair: P. Schmeling  
Required of: Piano principals  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of idioms. Recorded material for play-along purposes.

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**ILPN-122** 0.5 credit  
**Keyboard Lab - Comping 2** Prerequisite: ILPN-121  
Course Chair: P. Schmeling  
Required of: Piano principals  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of idioms. Recorded material for play-along purposes.

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**ILPN-123** 0.5 credit  
**Keyboard Lab - Comping 3** Prerequisite: ILPN-122  
Course Chair: P. Schmeling  
Required of: Piano principals  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of idioms. Recorded material for play-along purposes.

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**ILPN-131** 1 credit  
**Elements of Jazz Piano** Prerequisite: None  
Course Chair: P. Schmeling  
Required of: First-semester piano principals placed by audition  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

A piano lab designed for entering students with strong classical technique but little background in jazz performance. Focuses on comping, improvisation, and development of jazz rhythmic feels. Uses of notated jazz materials for development of rhythmic, harmonic, and call-and-response skills.

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**ILPN-213** 0.5 credit  
**Keyboard Lab - Chart Reading** Prerequisite: ILPN-123 and ILPN-113  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

Practical training in the kind of reading and comping skills necessary for successful ensemble participation. Recorded material for play-along purposes.

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**ILPN-214** 0.5 credit  
**Keyboard Lab - Advanced Reading** Prerequisite: ILPN-122 and ILPN-113  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

Continuation of Keyboard Lab – Reading 3, emphasizing more difficult reading situations common in today's music.

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**ILPN-224** 0.5 credit  
**Keyboard Lab - Advanced Comping** Prerequisite: ILPN-123  
Course Chair: P. Schmeling  
Required of: Piano principals  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

Continuation of ILPN-123 Keyboard Lab – Comping 3 emphasizing more advanced voicing techniques. Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to the jazz idiom. Recorded material for play-along purposes.

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**ILPN-227** 0.5 credit  
**Accompaniment Techniques for the Singer/Pianist** Prerequisite: ISKB-212 or piano proficiency level 2  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Voice principals and SONG majors  
Offered: Spring, Summer, Fall

Practical intermediate keyboard skills for self-accompanying vocalists and singer/songwriters. Focuses on rhythm, voicing, registration, and overall arrangement. Enhancement of individual performance skills and repertory through study and critiqued performance of musical examples drawn from appropriate contemporary styles.

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**ILPN-241** 0.5 credit  
**Advanced Stylistic Comping - Pop** Prerequisite: ILPN-123  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano principals  
Offered: Spring, Fall

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of pop music styles. There will be use of recorded material for play-along purposes.

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**ILPN-242** 0.5 credit  
**Advanced Stylistic Comping - Funk/Fusion** Prerequisite: ILPN-123 and ILPN-113  
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 purposes.

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**ILPN-243** 0.5 credit  
**Advanced** Prerequisite: ILPN-123  
**Stylistic** Course Chair: P. Schmeling  
**Comping -** Required of: None  
**Latin** Electable by: Piano principals  
Offered: Spring, Fall

Instrumental laboratory for piano principals emphasizing the application of comping techniques to a variety of Latin and Latin-influenced jazz and pop music styles. Use of recorded material for play-along purposes as well as transcriptions of comping of major Latin piano players.

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**ILPN-244** 0.5 credit  
**Advanced** Prerequisite: ILPN-123 and  
**Stylistic** ILPN-112  
**Comping -** Course Chair: P. Schmeling  
**Roots/Rock** Required of: None  
Electable by: Piano principals  
Offered: Spring, Fall

Instrumental laboratory for piano principals emphasizing the application of comping techniques to a variety of "roots of rock" styles influenced by blues, New Orleans, and gospel music. Use of recorded material and transcriptions of influential players. Emphasis on in-class performance and play-along.

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**ILPN-245** 0.5 credit  
**Advanced** Prerequisite: ILPN-123  
**Stylistic** Course Chair: P. Schmeling  
**Comping -** Required of: None  
**World Music** Electable by: Piano principals  
Offered: Spring, Fall

Instrumental laboratory for piano principals providing the opportunity to learn rhythmic, harmonic, and melodic comping patterns and repertory in a variety of popular world music styles. Focus is on artists and styles that are readily available, including Afro-pop,

reggae, Afro-funk, Middle Eastern rai, Greek, Balkan, and Indian popular music, and selected jazz and Latin American styles. Students will play written transcriptions along with sequenced rhythm patterns.

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**ILPN-251** 0.5 credit  
**Keyboard Lab -** Prerequisite: ILPN-123 and  
**Repertoire** ILPN-113  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

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

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**ILPN-253** 0.5 credit  
**Keyboard Lab -** Prerequisite: ILPN-121  
**Improvisation** Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano principals  
Offered: Spring, Fall

A performance lab intended for keyboardists with little or no experience in improvisation. Instructional focus is on understanding of materials of improvisation both theoretically and aurally, and assimilating these materials into established musical forms and styles. Learning methods include playing with tapes and MIDI sequences, various call-and-response activities, and writing, performing, and analyzing improvisations.

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**ILPN-271** 0.5 credit  
**Jazz Harmonic Techniques for Piano 1** Prerequisite: None  
Course Chair: P. Schmeling  
Required of: Entering piano principals auditioning below Comping 1  
Electable by: All  
Offered: Spring, Summer, Fall

An organized approach to establishing a thorough foundation of knowledge and proficiency in keyboard theory necessary for the study of jazz harmony, improvisation, and composition. Material to be covered: scales, scale patterns, diatonic chords, available tensions, triads, seventh chords, guide tones, and some simple voicing techniques. Designed for pianists and other instrumentalists who want to develop keyboard skills.

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**ILPN-272** 0.5 credit  
**Jazz Harmonic Techniques for Piano 2** Prerequisite: ILPN-271  
Course Chair: P. Schmeling  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A continuation of ILPN-271 Jazz Harmonic Techniques for Piano 1 offering applications of foundation materials learned in that course. Construction of open two-hand voicings and one-hand voicings for the left hand. Practical application of these materials to chord symbol notated music. Development of weekly supportive exercises to be written and played. Designed for pianists, vocalists, and other instrumentalists who want to develop specific jazz piano skills.

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**ILPN-335** 0.5 credit  
**Hammond Organ Techniques** Prerequisite: ILPN-123  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano principals  
Offered: Spring, Fall

Instrumental lab for piano principals emphasizing fundamental techniques and skills involved in playing the Hammond organ in predominant contemporary styles, including jazz, r&b, blues, rock, and funk. Study of recorded examples and transcriptions of influential performers.

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**ILPN-361** 0.5 credit  
**Keyboard Lab - MIDI** Prerequisite: ILPN-123, ILPN-113, and MTEC-111  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

Introduction to the MIDI keyboard controller for performance-oriented piano principals. Emphasis on making music with lab components (keyboard controllers, sound modules, drum machines, various effects) and sequenced parts using a Macintosh computer. Acquisition of basic proficiency in problem solving and practical playing setups. Musical materials will be provided to encourage students to use their own equipment and onboard sounds in a creative manner.



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**ILPN-363** 0.5 credit  
**MIDI Performance Lab** Prerequisite: ILPN-361, ILGT-331, ILPD-331, ILBS-334, or ILWD-331  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Bass and Percussion Department principals, and Guitar, Piano, and Woodwind Department principals  
Offered: Spring, Fall

A continuation of ILPN-361 Keyboard Lab - MIDI emphasizing performance of various ensemble roles in the MIDI-band context, including comping, lead line, bass line, and percussion. The emphasis will be on performing music using the MIDI gear found in Professional Performance Division MIDI lab facilities with the optional inclusion of keyboards owned by class members. Contemporary repertoire will be studied, and performance with computer-sequenced parts will be included. An end-of-term concert is usually scheduled.

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**ILPN-381** 0.5 credit  
**Classical Repertory for Two Pianos** Prerequisite: ILPN-113 and completion of proficiency level 3  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

An advanced instrumental lab for pianists that focuses on traditional and twentieth-century literature for two pianos, four hands.

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**ILPN-383** 0.5 credit  
**Survey of Keyboard Technique** Prerequisite: Completion of proficiency levels 1 and 2  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano principals  
Offered: Spring

Study and development of specific keyboard techniques demanded by a wider stylistic spectrum. Solutions to a number of problems encountered in keyboard technique will be presented using musical examples from some of the most distinguished technicians in keyboard history. Material to be examined will include such varied sources as Scarlatti, Bach, Liszt, Chopin, Debussy, Bartok, Tatum, Corea, Jarrett, Cage, and Crumb. Discussion of technical similarities and difference between acoustic pianos and various electronic keyboards.

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**ILPN-385** 0.5 credits  
**Classical Accompanying** Prerequisite: PIPN-211 or permission of instructor  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

A survey of accompanying styles designed to provide the piano principal with rehearsal and performance skills that will widen professional opportunities. Accompaniments to be studied will include opera vocal scores, art songs, choral compositions, and Broadway musicals.

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**ILPN-461** 1 credit  
**Jazz Piano**  
**Master Class** Prerequisite: Ensemble rating 4444  
Course Chair: P. Schmeling  
Required of: None  
Electable by: Piano principals  
Offered: Spring, Fall

An advanced performance lab for piano principals providing the opportunity to study, analyze, and perform the music of selected jazz pianists in a master-class setting. Transcriptions of materials to be studied will be distributed to provide the basis for faculty-led analytical discussions. The addition of bass and drums will allow for performance in a complete group setting.

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**ILRE-375** 0.5 credit  
**Recital**  
**Workshop for**  
**Performance**  
**Majors** Prerequisite: Proficiency level 4,  
performance track, and current  
enrollment in RPXX-311 Recital  
Preparation 1  
Course Chair: M. Marvuglio  
Required of: All fifth-semester  
Performance majors enrolled in  
Recital Preparation 1  
Electable by: Fifth-semester PERF  
majors  
Offered: Spring, Summer, Fall

Required for all fifth-semester Performance majors. Each student will perform three times during the semester. Students will critique one another's performances. Topics to be discussed will include repertoire, stage presence, constructive criticism, and mental preparation.

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**ILST-121** 0.5 credit  
**Jazz Violin**  
**Lab** Prerequisite: None  
Course Chair: M. Glaser  
Required of: None  
Electable by: String principals  
Offered: Spring, Summer, Fall

Advanced improvisational concepts and their application in strings. Reading charts with jazz phrasing, higher-level bowing, and left-hand development. Instrumentation: violin, viola.

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**ILST-131** 1 credit  
**Improvisational**  
**String**  
**Performance Lab** Prerequisite: None  
Course Chair: M. Glaser  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

An improvisation lab that utilizes conventional and experimental concepts of basic jazz language, ear-to-hand coordination, and melodic development. Instrumentation: violin, viola, cello.

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**ILST-151** 1 credit  
**String**  
**Chamber**  
**Orchestra** Prerequisite: None  
Course Chair: M. Glaser  
Required of: String principals  
Electable by: See department chair  
Offered: Spring, Fall

Rehearsal and performance of traditional and twentieth-century works for symphonic orchestra. Instrumentation: strings, woodwinds, brass, percussion.

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**ILST-221** 0.5 credit  
**String Performance Lab** Prerequisite: None  
Course Chair: M. Glaser  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**ILST-251** 1 credit  
**String Chamber Music** Prerequisite: None  
Course Chair: M. Glaser  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Small groups, performing traditional music for strings.  
Instrumentation: violin, viola, cello.

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**ILST-271** 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, and Irish, as well as bluegrass and western-swing styles.

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**ILVC-110** 1 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.

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**ILVC-111** 0.5 credit  
**Vocal Sight-reading Techniques I** Prerequisite: ET-111  
Course Chair: J. Shapiro  
Required of: Voice principals  
Electable by: Voice principals  
Offered: Spring, Summer, Fall

Introductory lab for singers to further develop listening skills, reading notation, concepts of rhythm, intervals, chord changes, time feels, and grooves applied to singing lyrics and pitches simultaneously; sight-reading will include lead sheets, sheet music, and specific vocal arrangements.

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**ILVC-115** 0.5 credit  
**Musical Independence Skills for Singers** Prerequisite: None  
Course Chair: J. Shapiro  
Required of: None  
Electable by: Voice principals  
Offered: Spring, Summer, Fall

Introductory lab for singers focusing on skills necessary for repertoire development. These include finding the right key for a song, transposition, development of lead sheets, and basic self-accompanying skills necessary to learn songs independently. The goal of the course is to develop self-sufficiency for vocalists in learning new material.

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**ILVC-121** 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.

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**ILVC-122** 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.

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**ILVC-123** 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.

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**ILVC-131** 1 credit  
**English Diction Lab** Prerequisite: None  
Course Chair: J. Shapiro  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Improvement of English language pronunciation and articulation through the application of English language phonetics in pop, rock, and jazz vocal styles. Song delivery and stylistic interpretation; weekly listening examples; specific assignments in diction and lyrical interpretation; weekly class performance.

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**ILVC-210** 1 credit  
**Elements of Vocal Technique for Nonvoice Principals** Prerequisite: None  
Course Chair: J. Shapiro  
Required of: MTHE 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.

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**ILVC-211** 0.5 credit  
**Vocal Sight-reading Techniques 2** Prerequisite: ILVC-111  
Course Chair: J. Shapiro  
Required of: Voice principals  
Electable by: Voice principals  
Offered: Spring, Summer, Fall

A continuation of ILVC-111 Vocal Sight-reading Techniques 1. Additional concentration on singing lyrics on chord tones, seventh chords, minor chords, and modes in different time feels and grooves.

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**ILVC-241** 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.

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**ILVC-251** 1 credit  
**Rehearsal Techniques for Vocalists** Prerequisite: ENVC-111  
Course Chair: J. Shapiro  
Required of: None  
Electable by: Voice principals  
Offered: Spring, Summer, Fall

A lab designed to prepare singers for performance with accompanying instrumentalists. Students will conduct open rehearsals of their own basic arrangements of pop, rock, jazz, and r&b tunes. Emphasis on communication skills, effective rehearsal procedures, and the independent and collective role of each rhythm section member. Intended to increase the singer's aptitude for participation in college ensemble offerings.

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**ILVC-261** 0.5 credit  
**Vocal Skills for the Self-accompanying Singer** Prerequisite: ISKB-212, piano proficiency level 2, or guitar proficiency level 2  
Course Chair: J. Shapiro  
Required of: None  
Electable by: Voice principals  
Offered: Spring, Summer, Fall

A lab for singers who accompany themselves and wish to develop their vocal performing skills. Topics include basic singing techniques—tone quality, diction, and projection—as well as stylistic vocal delivery, stage presence, and effective utilization of PA systems.

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**ILVC-271** 0.5 credit  
**Microphones, PA Systems, and the Singer** Prerequisite: None  
Course Chair: J. Shapiro  
Required of: Voice performance majors  
Electable by: Voice principals  
Offered: Spring, Summer, Fall

A lab for vocalists providing an overview of sound-reinforcement equipment currently used in live performance and how to use it

effectively. Topics will include basic system hookup, kinds of microphones, PA mixers, and speakers, how to EQ individual vocal channels, adding effects, use of monitors, and communicating effectively with the sound person.

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**ILVC-281** 0.5 credits  
**Performance Skills for Live Background Vocalists** Prerequisite: None  
Course Chair: J. Shapiro  
Required of: None  
Electable by: Voice principals  
Offered: Spring, Summer, Fall

Vocal lab concentrating on techniques and performance skills necessary for background singing in live performance venues. Topics include intonation, blend, rhythmic phrasing, riffs and embellishments, entrances and cutoffs, voicings, written versus head arrangements, stage presence, microphone settings, and microphone technique.

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**ILVC-311** 0.5 credit  
**Vocal Sight-reading Techniques 3** Prerequisite: ILVC-211 or ensemble rating 4 in reading (first digit of rating)  
Course Chair: J. Shapiro  
Required of: None  
Electable by: Voice principals  
Offered: Spring, Summer, Fall

A continuation of ILVC-211 Vocal Sight-reading Techniques 2. Additional concentration on singing lyrics on various chords, modes, and pentatonic scales in different time feels and grooves.

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**ILVC-331** 1 credit  
**Advanced Vocal Performance Lab I** Prerequisite: ILVC-121, ILVC-122, ILVC-123, or ensemble rating 4444  
Course Chair: J. Shapiro  
Required of: None  
Electable by: Voice principals  
Offered: Spring, Summer, Fall

A continuation of vocal styles study with emphasis on song interpretation, elements of style, microphone technique, stage presence, and rehearsing with a rhythm section.

**ILVC-371** 1 credit  
**Musical Theater Vocal Lab**  
 Prerequisite: By audition and concurrent enrollment in ENVC-231  
 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 ENVC-231 Music Theater Ensemble, an end-of-semester musical/dramatic presentation will be scheduled. Note: Students must enroll in both ILVC-371 and ENVC-231.

**ILVC-381** 0.5 credit  
**Studio Techniques for the Lead and Background Singer**  
 Prerequisite: Proficiency level 3 and ensemble rating 3333  
 Course Chair: J. Shapiro  
 Required of: None  
 Electable by: Voice principals  
 Offered: Spring, Summer, Fall

A lab to introduce singers to the performance techniques and listening skills necessary for working in the recording studio. Topics will include overdubbing onto prerecorded tracks, use of headphones, optimum headphone mix, microphone technique, sight-reading versus head or ear arrangements, and communication with the engineer, producer, and music director. Performance considerations will include live microphone technique, monitor systems and mix, stage presence, vocal intonation and blending, and vocal deliveries to suit specific musical styles.

**ILVC-411** 0.5 credits  
**Advanced Vocal Sight-reading Skills**  
 Prerequisite: ILVC-311  
 Course Chair: J. Shapiro  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

An advanced vocal lab developing the singer's skills in reading notation with lyrics in lead sheets. Topics include rhythmic concepts, listening skills, and time feels and grooves relevant to contemporary song styles. Specific concentration on singing lyrics and reading notation on chord tones, diatonic and pentatonic scales, minor chords, and modes over contemporary grooves.

**ILVC-431** 1 credit  
**Advanced Vocal Performance Lab 2**  
 Prerequisite: ILVC-331, ensemble rating 6666, or by audition  
 Course Chair: J. Shapiro  
 Required of: None  
 Electable by: Voice principals  
 Offered: Spring, Summer, Fall

A continuation of ILVC-331 Advanced Vocal Performance Lab 1 with emphasis on song interpretation, elements of style, microphone technique, stage presence, and rehearsal techniques.

**ILVC-481** 1 credit  
**Practice Skills for the Studio Singer**  
 Prerequisite: ILVC-381  
 Course Chair: J. Shapiro  
 Required of: None  
 Electable by: Voice principals  
 Offered: Spring, Summer, Fall

Vocal lab intended to be taken following ILVC-381 Studio Techniques for the Lead and Background Singer. Further development of performance skills necessary for effective functioning in the recording studio. Students will have the opportunity to perform in the studio as soloists and background singers.

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**ILWD-111** 0.5 credit  
**Woodwind Lab -** Prerequisite: None  
**Techniques I** 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.

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**ILWD-112** 0.5 credit  
**Woodwind Lab -** Prerequisite: ILWD-111  
**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.

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**ILWD-113** 0.5 credit  
**Woodwind Lab -** Prerequisite: ILWD-112  
**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.

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**ILWD-241** 0.5 credit  
**Jazz Flute Lab** Prerequisite: ILWD-113  
Course Chair: W. Pierce  
Required of: None  
Electable by: All  
Offered: Spring only

This course is designed to help the flutist develop a jazz style of playing through the study of various practice routines and the performance of standard jazz repertory. Students will perform on a weekly basis with sequenced practice routines and rhythm tracks of standard jazz tunes.

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**ILWD-321** 0.5 credit  
**Woodwind** Prerequisite: None  
**Doubling Lab -** Course Chair: W. Pierce  
**Flute** Required of: None  
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 presented using representative methods, etudes, and solos. Emphasis is placed on doubling situations.

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**ILWD-322** 0.5 credit  
**Woodwind** Prerequisite: None  
**Doubling Lab -** Course Chair: W. Pierce  
**Clarinet** Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

The study of the clarinet as a doubling instrument for the woodwind principal. Fundamentals of embouchure, breathing, and technique are presented using representative methods, etudes, and solos. Emphasis is placed on doubling situations.

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**ILWD-323** 0.5 credit  
**Woodwind** Prerequisite: None  
**Doubling Lab - Saxophone** Course Chair: W. Pierce  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

The study of the saxophone as a doubling instrument for the woodwind principal. Fundamentals of embouchure, breathing, and technique are presented using representative methods, etudes, and solos. Emphasis is placed on doubling situations.

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**ILWD-331** 0.5 credit  
**Woodwind** Prerequisite: ILWD-113  
**Doubling Lab - MIDI Wind Controller 1** Course Chair: W. Pierce  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

The study of the MIDI wind controller as a doubling instrument. Fundamentals of technique are presented with representative literature and MIDI sequences using various kinds of synthesized voices. Students must own a MIDI wind controller.

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**ILWD-332** 0.5 credit  
**Woodwind** Prerequisite: ILWD-331  
**Doubling Lab - MIDI Wind Controller 2** Course Chair: W. Pierce  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

The continuation of the study of the MIDI wind controller as a doubling instrument. Advanced instrumental techniques are presented using representative literature and MIDI sequences employing various synthesized voices. Students must own a MIDI wind controller.

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**ILWD-341** 1 credit  
**Survey of Classical Flute Repertoire** Prerequisite: ILWD-113  
Course Chair: W. Pierce  
Required of: None  
Electable by: Woodwind Department principals  
Offered: Spring, Fall

A study of the standard classical works essential for any professional flutist's repertoire. Through an interactive master-class setting, students will learn performance practices in the baroque, classical, and nineteenth-century styles, as well as various explorations of extended and experimental techniques found in twentieth-century compositions for the flute. Students will work with their own accompanists and perform frequently, including an end-of-semester public concert.

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**ILWD-343** 1 credit  
**Flute Choir** Prerequisite: Ensemble rating 4434  
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.

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**ILWD-351** 1 credit  
**Clarinet Choir** Prerequisite: Ensemble rating 4434  
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.



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**ILWD-361** 1 credit  
**Saxophone Quartet** Prerequisite: Ensemble rating 4434  
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.

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**ILWD-365** 0.5 credit  
**Saxophone Section Playing** Prerequisite: ILWD-113  
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.

### Instrumental Studies

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**ISBR-221** 1 credit  
**Trumpet Class for Music Education Majors** Prerequisite: None  
Course Chair: T. Plsek  
Required of: MUED majors  
Electable by: MUED 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.

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**ISBR-231** 1 credit  
**Trombone Class for Music Education Majors** Prerequisite: None  
Course Chair: T. Plsek  
Required of: None  
Electable by: MUED majors  
Offered: Spring, Summer, Fall

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

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**ISGT-221** 1 credit  
**Guitar Class for Music Education Majors** Prerequisite: None  
Course Chair: L. Baione  
Required of: None  
Electable by: MUED majors  
Offered: Spring, Summer, Fall

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

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**ISGT-231** 1 credit  
**Guitar Class for Music Therapists I** Prerequisite: None  
Course Chair: L. Baione  
Required of: MTHE majors  
Electable by: MTHE majors only  
Offered: Spring, Fall

Introduction to guitar performance skills with emphasis on applications in music therapy environments.

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**ISGT-232** 1 credit  
**Guitar Class for Music Therapists 2** Prerequisite: ISGT-231 or by audition  
Course Chair: L. Baione  
Required of: MTHE majors  
Electable by: MTHE majors only  
Offered: Spring, Fall

Continued development of guitar performance skills with emphasis on applications in music therapy environments.

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**ISKB-211** 1 credit  
**Basic** Prerequisite: None  
**Keyboard** Course Chair: P. Schmeling  
**Techniques 1** Required of: CWPR, COMP,  
FILM, JCMP, and SONG majors  
Electable by: All  
Offered: Spring, Summer, Fall

For nonpiano principals. Comping, harmonic continuity. Triads, seventh chords, melody, and accompaniment. Standard song forms, blues.

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**ISKB-212** 1 credit  
**Basic** Prerequisite: ISKB-211  
**Keyboard** Course Chair: P. Schmeling  
**Techniques 2** Required of: CWPR, COMP,  
FILM, JCMP, and SONG majors  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of Basic Keyboard Techniques 1 (for nonpiano principals). Advanced comping, voicings, additional melody with accompaniment.

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**ISKB-221** 1 credit  
**Keyboard** Prerequisite: None  
**Class 1 for** Course Chair: P. Schmeling  
**Music** Required of: MUED and MTHE  
**Education** majors  
**Majors** Electable by: MUED and MTHE  
majors  
Offered: Spring, Summer, Fall

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

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**ISKB-222** 1 credit  
**Keyboard** Prerequisite: ISKB-221  
**Class 2 for** Course Chair: P. Schmeling  
**Music** Required of: MUED and MTHE  
**Education** majors  
**Majors** Electable by: MUED and MTHE  
majors  
Offered: Spring, Summer, Fall

Coordination studies leading to a simple chorale style. Introduction to transposition of simple melodies with accompaniment (major keys). Continuation of scale studies and chordal patterns relating to harmonization.

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**ISKB-321** 1 credit  
**Keyboard** Prerequisite: ISKB-222  
**Class 3 for** Course Chair: P. Schmeling  
**Music** Required of: MUED majors  
**Education** Electable by: MUED majors  
**Majors** Offered: Spring, Summer, Fall

Further development of techniques necessary for functional piano playing in public school teaching. Full chorale style with the aid of graduated coordination studies. Emphasis on rhythmicized accompaniment patterns and transposition of material based on standard school music (major keys with secondary dominants). Chorale-type accompaniments based on various styles.

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**ISKB-322** 1 credit  
**Keyboard** Prerequisite: ISKB-321  
**Class 4 for** Course Chair: P. Schmeling  
**Music** Required of: MUED majors  
**Education** Electable by: MUED majors  
**Majors** Offered: Spring, Summer, Fall

Continued use of chorale style materials including some standard public school literature. Further use of simple melodies with rhythmicized chordal patterns in minor keys. Sight-reading of open score vocal arrangements. A complete, simplified supplement for pop music, including melody with chordal accompaniment or chordal progressions with bass line. Standard progression studies.

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**ISPC-221** 1 credit  
**Percussion** Prerequisite: None  
**Class for** Course Chair: D. Anderson  
**Music** Required of: MTHE majors  
**Education** Electable by: MUED and  
**Majors** MTHE majors  
Offered: Spring, Summer, Fall

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

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**ISPC-231** 1 credit  
**Percussion for** Prerequisite: None  
**Music Therapy** Course Chair: D. Anderson  
Required of: MTHE majors  
Electable by: All  
Offered: Spring, Fall

Introduction to various percussion instruments, rhythms, and techniques that can be used to facilitate drum circles and interactive percussive events for the music therapy patient/client.

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**ISST-221** 1 credit  
**String Class** Prerequisite: None  
**for Music** Course Chair: M. Glaser  
**Education** Required of: None  
**Majors** Electable by: MUED 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.

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**ISVC-III** 0.5 credits  
**Guitar** Prerequisite: None  
**Accompanying** Course Chair: J. Shapiro  
**Skills for the** Required of: None  
**Vocalist** Electable by: Voice principals  
Offered: Spring, Summer, Fall

A lab for singers wishing to develop self-accompanying skills on the guitar: chord forms, rhythmic patterns, etc.

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**ISWD-221** 1 credit  
**Flute Class** Prerequisite: None  
**for Music** Course Chair: W. Pierce  
**Education** Required of: None  
**Majors** Electable by: MUED 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.

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**ISWD-222** 1 credit  
**Clarinet Class** Prerequisite: None  
**for Music** Course Chair: W. Pierce  
**Education** Required of: MUED majors  
**Majors** Electable by: MUED 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.

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**ISWD-223** 1 credit  
**Double Reed/** Prerequisite: None  
**Saxophone** Course Chair: W. Pierce  
**Class for** Required of: None  
**Music** Electable by: MUED majors  
**Education** Offered: Spring, Summer, Fall  
**Majors**

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.

## Literature, History, and Analysis

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**LHAN-211** 2 credits  
**History of Western Music I** Prerequisite: Prior or concurrent enrollment in CM-211 and CP-211  
Course Chair: J. Jarrett  
Required of: Degree - all, Diploma - COMP and FILM majors  
Electable by: All  
Offered: Spring, Summer, Fall

A survey of the major styles in Western music from about A.D. 600 to the conclusion of the baroque. This includes a summary of ancient music. Audiovisual examples of scores and photographs of related art works.

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**LHAN-212** 2 credits  
**History of Western Music 2** Prerequisite: Prior or concurrent enrollment in CM-212 and CP-212  
Course Chair: J. Jarrett  
Required of: Degree - all, Diploma - COMP and FILM majors  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**LHAN-221** 2 credits  
**History of Jazz** Prerequisite: None  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A survey of music in the jazz idiom from its origin to the present. Chronological examination of the principal musicians and composers. Analysis of the more influential soloists, groups, and composers through the use of tapes and films.

Students will develop a knowledge of the periods, styles, and forms of this music, and will have access to extensive research materials outside of the classroom.

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**LHAN-222** 2 credits  
**History of Rock Music** Prerequisite: None  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A survey of rock music from its origins to the present. Lectures will focus on musical distinctions among the substyles present in the genre, and will include audio and video clips of major artists and style-setters. Literary, sociological, and other cultural aspects of this music will also be discussed. Students will be able to take advantage of access to extensive research materials available outside the classroom.

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**LHAN-231** 2 credits  
**The Blues: Analysis and Application** Prerequisite: HR-211  
Course Chair: B. London  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A study of the evolution of the blues, combined with compositional application of various blues styles. Historical study focusing on the blues as a complete and complex form as well as the basic foundation for other styles. Analysis includes examination of harmonic movement, rhythmic and melodic construction, and lyric content.

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**LHAN-233** 2 credits  
**Classic Rock Guitar Players** Prerequisite: None  
Course Chair: L. Baione  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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

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**LHAN-237** 2 credits  
**Contemporary Electric Bass Styles** Prerequisite: Completion of proficiency level 1  
Course Chair: R. Appleman  
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.

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**LHAN-241** 2 credits  
**A History of the Music of Black America** Prerequisite: None  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Fall

A study of the historical attributes and positive contributions of the development of black American music: African influences and the

early slave music of the South; northern and southern influences through the black church; composers and songwriters in and after the American Civil War; ragtime and blues, early jazz, the jazz age, and the black renaissance; composers and performers up to the present; black concert-music composers. Research, homework, listening, lecture/demonstrations, and required attendance at performances.

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**LHAN-245** 2 credits  
**Women in Music** Prerequisite: None  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
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 that influenced their careers. Students will study individual performers, composers, and all-women groups using audio and visual resources and critically evaluate the sociopolitical factors that affected their careers through lecture, discussion, and research.

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**LHAN-251** 2 credits  
**General Music History I** Prerequisite: Prior or concurrent enrollment in CM-251 and CP-211  
Course Chair: J. Jarrett  
Required of: MUED majors  
Electable by: All  
Offered: Spring, Summer, Fall

A survey of the major styles in Western and non-Western music from about A.D. 600 to the conclusion of the baroque period.

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**LHAN-252** 2 credits  
**General Music History 2** Prerequisite: Prior or concurrent enrollment in CM-252 and CP-212  
Course Chair: J. Jarrett  
Required of: MUED majors  
Electable by: All  
Offered: Spring, Summer, Fall

A survey of the major styles in Western and non-Western music from the early classical period to the present.

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**LHAN-311** 2 credits  
**Style Analysis of Classical and Romantic Music** Prerequisite: CM-212  
Course Chair: J. Jarrett  
Required of: COMP 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.

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**LHAN-312** 2 credits  
**Style Analysis of Twentieth-century Music** Prerequisite: LHAN-311  
Course Chair: J. Jarrett  
Required of: COMP 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.

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**LHAN-315** 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 that 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.

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**LHAN-316** 2 credits  
**Traditional Forms in the Twentieth Century 2** Prerequisite: LHAN-315  
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.

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**LHAN-331** 2 credits  
**The Bop Masters** Prerequisite: None  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring, Fall

An in-depth survey of the principal instrumental soloists, vocalists, vocal groups, arrangers, and composers of the bebop period. A variety of groups will be examined through recordings.

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**LHAN-335** 2 credits  
**Analysis of Progressive Rock Music**  
Prerequisite: HR-211  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**LHAN-341** 2 credits  
**Black Music, Black Cultures**  
Prerequisite: None  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring

This course is a continuation of LHAN-241 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 that emanate from other parts of the African diaspora and upon relations that exist between these styles and those of black America. This course will also attempt to examine the relationship between particular Afro-American (north and central) styles and the social and political attitudes upon which these styles are based.

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**LHAN-345** 2 credits  
**Music of Africa and Latin and South America**  
Prerequisite: None  
Course Chair: M. Marvuglio  
Course Advisor: M. Glaser  
Required of: None  
Electable by: All  
Offered: Fall only

A study of the major musics and cultures of Africa, and of the interaction of African and European cultures in the New World of Latin America and South America, focusing on the ways these cultures have produced new musical forms as a result.

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**LHAN-346** 2 credits  
**Music of India, the East, and Eastern Europe**  
Prerequisite: None  
Course Chair: M. Marvuglio  
Course Advisor: M. Glaser  
Required of: None  
Electable by: All  
Offered: Spring only

A study of the music of North India and other musics and cultures of the Near East and Far East, including Japan, Indonesia, and Turkey, as well as Eastern Europe, including Greece, Bulgaria, and Russian Georgia. The focus of study will be on the interaction of cultures to produce new musical forms.

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**LHAN-351** 2 credits  
**The Music of Miles Davis**  
Prerequisite: None  
Course Chair: T. Plsek  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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

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**LHAN-352** 2 credits  
**The Music of Duke Ellington** Prerequisite: HR-212  
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 become familiar with various techniques associated with Ellington's unique approach to composition, arranging, and orchestration.

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**LHAN-353** 2 credits  
**The Music of Charles Mingus** Prerequisite: HR-212  
Course Chair: K. Pullig  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

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

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**LHAN-354** 2 credits  
**The Music of Wayne Shorter** Prerequisite: None  
Course Chair: W. Pierce  
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 will perform or present them in class.

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**LHAN-355** 2 credits  
**The Music of the Yellowjackets** Prerequisite: HR-212  
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 ENSB-383.

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**LHAN-371** 2 credits  
**The Beethoven String Quartets** Prerequisite: CM-212  
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.

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**LHAN-372** 2 credits  
**Bartok's Chamber Music** Prerequisite: CM-212  
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.



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**LHAN-373** 2 credits  
**Early Chamber Music of Arnold Schoenberg** Prerequisite: CM-212  
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 preserial techniques in twentieth-century composition.

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**LHAN-374** 2 credits  
**The Music of J.S. Bach** Prerequisite: CM-212, CP-212, and LHAN-211  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Summer, Fall

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

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**LHAN-375** 2 credits  
**The Music of Igor Stravinsky** Prerequisite: CM-212, CP-212, and LHAN-211  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Spring, Summer

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

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**LHAN-376** 2 credits  
**The Symphonies of Jean Sibelius** Prerequisite: CM-212 and CP-212  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Spring

Analysis of the development of the Sibelius style from the first through the seventh symphonies. Methods by which the Finnish master utilized tone color, motive development, beat modulation, and modal counterpoint. In addition, concepts of orchestration will be discussed and analyzed in selected tone poems as well as the symphonies.

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**LHAN-381** 2 credits  
**Seminal Composers of the Twentieth Century** Prerequisite: CM-212, CP-212, and LHAN-211  
Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Fall

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

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**LHAN-385** 2 credits  
**Analysis of** Prerequisite: LHAN-311  
**Sonata Forms** Course Chair: J. Jarrett  
Required of: None  
Electable by: All  
Offered: Summer, Fall

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

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**LHAN-387** 2 credits  
**Analysis of** Prerequisite: CM-312 and CP-213  
**Contemporary** Course Chair: J. Jarrett  
**Atonal Music** Required of: None  
Electable by: All  
Offered: Spring only

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

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## Music Business/Management

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**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.

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**MB-131** 2 credits  
**Taxation in** Prerequisite: None  
**the Music** Course Chair: D. Gorder  
**Business** Required of: None  
Electable by: All  
Offered: Spring, Fall

A specialized study for musicians of local, state, and federal tax systems in the United States. Topics include personal, self-employed, corporate, and partnership taxation issues, with emphasis on effective record-keeping, filing requirements, taxable income determination, and allowable deductions.

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**MB-201** 2 credits  
**Principles of Business Management** Prerequisite: None  
Course Chair: D. Gorder  
Required of: MBUS majors  
Electable by: MBUS and MPED majors  
Offered: Spring, Summer, Fall

An overview of the activities involved in managing a business, including marketing, accounting, finance, and the production of goods and services. The course focuses on the ability of the music business executive to analyze, plan, coordinate, and set objectives for these activities, through the presentation of business theory and problem solving.

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**MB-211** 2 credits  
**Legal Aspects of the Music Industry** Prerequisite: None  
Course Chair: D. Gorder  
Required of: MBUS majors  
Electable by: All  
Offered: Spring, Summer, Fall

An overview of business and legal issues of special concern to musicians and songwriters, with special emphasis on copyright law, recording and music publishing agreements, and relationships between artists and other parties, including managers, producers, and investors.

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**MB-225** 3 credits  
**International Economics and Finance** Prerequisite: None  
Course Chair: D. Gorder  
Required of: MBUS majors  
Electable by: MBUS majors only  
Offered: Spring, Summer, Fall

An analysis of supply and demand in the international music marketplace, as affecting issues of pricing, employment, the output of goods and services, and competition. Emphasis is also placed on the

techniques of financial management found within a music-oriented business, including planning and forecasting, allocation of resources, and profit analysis, as well as the monetary transmission mechanisms found in international business.

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**MB-255** 2 credits  
**Computer Applications in the Music Industry** Prerequisite: MB-201  
Course Chair: D. Gorder  
Required of: MBUS majors  
Electable by: MBUS majors only  
Offered: Spring, Summer, Fall

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, spreadsheets, databases, and graphics, as well as those which are more appropriate for entrepreneurial settings, for such purposes as record keeping and business communications. Modern networking in music information systems is also covered.

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**MB-275** 2 credits  
**Principles of Financial Accounting** Prerequisite: MB-201  
Course Chair: D. Gorder  
Required of: MBUS majors  
Electable by: MBUS majors only  
Offered: Spring, Summer, Fall

An introduction to the fundamental principles of accounting and record keeping in business operations. Emphasis is placed on the theory of debit and credit, the recording of business transactions, the preparation of basic financial statements, and the use of accounting information within music business organizations.

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**MB-287** 2 credits  
**Business Communications** Prerequisite: MB-201 and MB-255  
Course Chair: D. Gorder  
Required of: None  
Electable by: MBUS majors  
Offered: Spring, Fall

A detailed study of the categories of correspondence and presentation most relevant to the music business. These include: (1) effective techniques of business writing, including letters, memos, reports, proposals, and electronic communications; (2) oral presentations, including the use of visual aids and multimedia; (3) planning and running meetings; and (4) supervising team projects.

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**MB-301** 2 credits  
**Business Leadership and Ethics** Prerequisite: MB-201  
Course Chair: D. Gorder  
Required of: MBUS majors  
Electable by: MBUS majors only  
Offered: Spring, Summer, Fall

The application of theories of organizational behavior and structure to managerial processes, and the overriding influence of ethics in decision making. Through case study analysis, students enhance their leadership abilities while developing skills in organizational efficiency, managerial effectiveness, adaptability, and values clarification.

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**MB-305** 2 credits  
**Music in the International Marketplace** Prerequisite: MB-201, MB-211, and MB-225  
Course Chair: D. Gorder  
Required of: None  
Electable by: MBUS majors only  
Offered: Spring, Summer, Fall

Study of current issues affecting the international music marketplace with emphasis on understanding the international record business and international music publishing. Study of the major geographical areas where music is traded; discussion of music market activities in individual countries.

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**MB-331** 2 credits  
**International Industry Operations: Record Companies** Prerequisite: MB-201, MB-211, and MB-225  
Course Chair: D. Gorder  
Required of: MBUS majors in management track  
Electable by: MBUS majors only  
Offered: Spring, Summer, Fall

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 and R), promotions, marketing, distribution, product management, and business affairs. Special attention is given to contractual relationships with artists and producers as well as domestic and international licensing of masters.

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**MB-335** 2 credits  
**International Industry Music Publishing** Prerequisite: MB-201, MB-211, and MB-225  
Course Chair: D. Gorder  
Required of: MBUS majors in management track  
Electable by: MBUS majors only  
Offered: Spring, Summer, Fall

A detailed analysis of the inner workings of music publishing companies, with emphasis on the role of the publisher in the acquisition, market development, and administration of copyrighted musical compositions. Topics include copyright registration and renewal, contractual relationships with composers, and an analysis of domestic and international licensing of the publisher's catalog, through recordings, motion pictures, print, and performance rights. Relationships with foreign affiliates and subpublishers are also covered.

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**MB-337** 2 credits  
**Music** Prerequisite: MB-201 and MB-225  
**Products in** Course Chair: D. Gorder  
**Commerce** Required of: MBUS majors in music products industry track  
Electable by: MBUS majors only  
Offered: 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 marketing, product development, distribution, sales, effective advertising, promotion, and product representation.

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**MB-339** 2 credits  
**Music** Prerequisite: MB-201  
**Technology in** Course Chair: D. Gorder  
**the** Required of: MBUS majors in music products industry track  
**Marketplace** Electable by: MBUS and MPED majors only  
Offered: Spring, Summer, Fall

A course that presents the essential elements of technology used for making music, including a brief history of music technology, a discussion of the physical and mathematical natures of various systems, a presentation of the various families of music technology devices, in both hardware and software realms and in both analog and digital realms. Principles of development, manufacturing, ergonomics, and artistic validity will be considered, along with underlying principles of acoustics, electronics, and electroacoustics.

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**MB-341** 2 credits  
**Creative** Prerequisite: MB-201, MB-211, and MB-225  
**Promotion** Course Chair: D. Gorder  
**through Media** Required of: MBUS majors in the entrepreneurial track  
Electable by: MBUS majors  
Offered: Spring, Fall

A comprehensive study of the mass communication options available for the implementation of creative ideas involving artist and product development. The course is useful for the entrepreneur, corporate executive, creative production person, and business strategy person focusing on consumer research, business relationships, and the effect media has on creativity and results. It also assists students in preparing for extended career/graduate study options.

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**MB-345** 2 credits  
**Advanced** Prerequisite: MB-201, MB-275, and MB-301  
**Management** Course Chair: D. Gorder  
**Techniques** Required of: None  
Electable by: MBUS majors  
Offered: Spring, Fall

An in-depth study of important management techniques and approaches. Subject areas include strategic planning, employee development, managing change, decision making, small business start-up and management, organizational structuring, labor relations, and business negotiating. The course will focus on the practical applications of the subject matter to the music industry through case studies, role playing, and simulations.

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**MB-351** 2 credits  
**Data Management and Statistics** Prerequisite: MB-225, MB-255, and MB-275  
Course Chair: D. Gorder  
Required of: MBUS majors  
Electable by: MBUS majors only  
Offered: Spring, Summer, Fall

The development of quantitative, graphic, and verbal skills in the analysis of data, emphasizing the ability to reduce data to its simplest and most representative expression, as necessary for music business operations. A focus of the course will be the familiarization of the student with the economic statistics of the music industry in the United States and abroad. Additionally, students' communication skills are developed through effective, computer-enhanced data presentation.

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**MB-375** 2 credits  
**Music Intermediaries: Agents, Managers, and Attorneys** Prerequisite: MB-201 and MB-211  
Course Chair: D. Gorder  
Required of: None  
Electable by: MBUS majors  
Offered: Spring, Summer, Fall

The role of the intermediary in advising, representing, and furthering the careers of artists, focusing on the establishment of mutually beneficial working relationships. Topics include the mechanics of talent booking and contracting, union and government regulations, fee/commission structures, contractual considerations, fiduciary duties, budgeting, the development of a client base, and finding success through honesty and fair dealing.

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**MB-387** 2 credits  
**Information Technologies Online** Prerequisite: MB-201, MB-255, and MB-351  
Course Chair: D. Gorder  
Required of: None  
Electable by: MBUS majors  
Offered: Spring, Fall

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

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**MB-391** 2 credits  
**Concert Promotion and Venue Management** Prerequisite: MB-201, MB-211, and MB-275  
Course Chair: D. Gorder  
Required of: None  
Electable by: MBUS majors  
Offered: Spring, Summer, 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.

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**MB-401** 3 credits  
**International Marketing** Prerequisite: MB-201, MB-225, MB-255, MB-275, MB-351, and MB-331, MB-335, MB-337, MB-339, MB-341, or PM-340  
Course Chair: D. Gorder  
Required of: MBUS majors  
Electable by: MBUS majors only  
Offered: Spring, Summer, Fall

An introduction to and practical application of managerial decision making in marketing musical goods and services in domestic and international marketplaces. Emphasis is placed on a disciplined process of setting marketing strategy to include product promotion, pricing, positioning, and distribution. Application exercises include producing a multimedia marketing presentation and a critique of a real-world marketing program.

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**MB-405** 2 credits  
**Advanced Legal Issues and Contract Negotiation** Prerequisite: MB-201 or MP-247  
Course Chair: D. Gorder  
Required of: None  
Electable by: MBUS and MPED only  
Offered: Spring, Fall

Combines an examination of advanced legal topics relating to the music business with a workshop approach to the development of negotiating skills. Students will negotiate various agreements based on actual cases and work to settle disputes arising from the breaching and termination of agreements. Topics to be covered include record deals between artists and record companies, distribution deals between independent and major record companies, copublishing and administration deals, producers and production deals, touring and merchandising, trademark and copyright disputes, group break-ups, and disputes between artists and managers. Intensive preparation and class participation by students is expected.

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**MB-433** 2 credits  
**Current Issues in the Music Industry** Prerequisite: MB-201, MB-225, MB-255, MB-275, MB-301, and MB-351  
Course Chair: D. Gorder  
Required of: None  
Electable by: MBUS majors only  
Offered: Fall only

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 panelists, moderators, critics, and scribes.

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**MB-490** 1 credit  
**MB/M Senior Practicum I** Prerequisite: MB-201, MB-225, MB-255, MB-275, MB-301, and MB-331, MB-375, or MB-391  
Course Chair: D. Gorder  
Required of: MBUS majors not taking MB-495\*  
Electable by: MBUS 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 music products industry track, you are required to take MB-495. 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-491** 1 credit  
**MB/M Senior Practicum 2** Prerequisite: MB-201, MB-225, MB-255, MB-275, MB-301, MB-351, MB-490, and MB-331, MB-375, or MB-391  
Course Chair: D. Gorder  
Required of: MBUS majors not taking MB-495\*  
Electable by: MBUS majors only  
Offered: Spring, Summer, Fall

The second semester of the MBUS 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 music products industry track, you are required to take MB-495. 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-495** 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 MB-331, MB-335, MB-337, MB-339, MB-341, or PM-340  
Course Chair: D. Gorder  
Required of: MBUS majors in music products industry track\*; MBUS students not taking MB-490/491  
Electable by: MBUS 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 designee.  
\*Note: If you are in the music products industry track, you are required to take MB-495. Equivalent credit for prior experience is not available due to the requirement of concurrent contact between the employer/supervisor and the college.



## Music Education

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**ME-211** 3 credits  
**Elementary Classroom Methods** Prerequisite: None  
Course Chair: J. Hagon  
Required of: MUED majors  
Electable by: MUED 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 of 15 hours assigned observation in elementary schools in the Greater Boston area.

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**ME-311** 3 credits  
**Secondary Classroom Methods** Prerequisite: ME-211  
Course Chair: J. Hagon  
Required of: MUED majors  
Electable by: MUED 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 of 15 hours assigned observation in secondary schools in the Greater Boston area.

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**ME-321** 1 credit  
**Vocal Methods and Materials I** Prerequisite: None  
Course Chair: J. Hagon  
Required of: MUED majors  
Electable by: MUED 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-322** 1 credit  
**Vocal Methods and Materials 2** Prerequisite: ME-321  
Course Chair: J. Hagon  
Required of: MUED majors  
Electable by: MUED majors only  
Offered: Spring, Fall

Continuation of Vocal Methods and Materials 1.

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**ME-325** 2 credits  
**Orff and Kodaly: Approaches to Music Education** Prerequisite: None  
Course Chair: J. Hagon  
Required of: None  
Electable by: MUED majors  
Offered: Spring, Fall

This course will present the educational philosophies, objectives, teaching methods, and musical materials of the Orff and Kodaly methods of music education. The course will focus on techniques for developing music reading skills through a repertoire of songs and singing games from which these musical concepts can be taught. Directed listening, improvisation, movement, Orff instruments, and melodic hand signs will also be important topics.

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**ME-326** 2 credits  
**Multimedia for the Educator** Prerequisite: ME-451 or by permission of course chair  
Course Chair: J. Moorhead  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A hands-on introduction for the educator to multimedia and a survey of available applications. Emphasis on methods for using multimedia in the classroom and evaluation of published programs, including specific strategies for developing and evaluating courseware. Students will complete assignments in the integration of music, voice-over, and sound effects with supplied graphics and video examples. Study of media formats, storage, archival and retrieval techniques, managing large volumes of data, and compression strategies.

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**ME-331** 3 credits  
**Exceptional Children** Prerequisite: GSOC-411  
Course Chair: J. Hagon  
Required of: None  
Electable by: All  
Offered: Summer, Fall

This course will provide students with a sensitization and awareness in dealing with a mixed school population. Mainstreaming requires an expanded responsibility and familiarization toward students with educational exceptionalities.

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**ME-341** 2 credits  
**Teaching with a Multicultural Perspective** Prerequisite: None  
Course Chair: J. Hagon  
Required of: None  
Electable by: All  
Offered: Spring, Fall

This course will enable students to experience music of diverse cultures and give them skills for developing their own resources. Characteristics of art and folk music, instrumentation, the cultural setting, and resources for classroom and performing ensembles. The sounds of the culture, including language, will be explored.

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**ME-381** 1 credit  
**Survey of Instrumental Literature** Prerequisite: None  
Course Chair: J. Hagon  
Required of: MUED majors  
Electable by: MUED majors only  
Offered: Spring, Summer, Fall

A survey for Music Education majors of literature written for, and/or performed by, bands and orchestras in the elementary and secondary public schools. Note: Recommended to be taken concurrently with ME-431 Instrumental Methods and Materials.

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**ME-385** 2 credits  
**Methods and Materials for Marching Band** Prerequisite: None  
Course Chair: J. Hagon  
Required of: MUED majors  
Electable by: MUED majors only  
Offered: Fall only

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

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**ME-431** 1 credit  
**Instrumental Methods and Materials** Prerequisite: None  
Course Chair: J. Hagon  
Required of: MUED majors  
Electable by: MUED 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 ensemble at beginning, intermediate, and advanced levels of performance.

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**ME-451** 2 credits  
**Computer Applications in Music Education** Prerequisite: None  
Course Chair: J. Hagon  
Required of: MUED majors  
Electable by: MUED majors only  
Offered: Spring, Fall

A hands-on introduction to the operation of the Macintosh, IBM, and Apple IIgs computers, their software, and their 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 that play music on a synthesizer.

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**ME-475** 1 credit  
**Prepracticum Apprenticeship/Seminar** Prerequisite: ME-211, ME-311, ISKB-322, and prior written approval  
Course Chair: J. Hagon  
Required of: MUED majors  
Electable by: MUED majors only  
Offered: Spring, Fall

Assigned practical experience in elementary and secondary schools of the Greater Boston area. Minimum of 45 hours field work at the site. Evaluation of teaching experiences through group discussion at seminar meetings. Guest lecturers from the teaching profession. Final written report required.

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**ME-480** 6 credits  
**Practice Teaching/Seminar K to 9 - Single Certification Level** Prerequisite: ME-475 and prior written approval  
Course Chair: J. Hagon  
Required of: MUED majors - single certification  
Electable by: MUED 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.

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**ME-481** 6 credits  
**Practice Teaching/Seminar 5 to 12 - Single Certification Level** Prerequisite: ME-475 and prior written approval  
Course Chair: J. Hagon  
Required of: MUED majors - single certification  
Electable by: MUED 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-490** 4 credits  
**Practice** Prerequisite: ME-475, concurrent enrollment in ME-491, and prior written approval  
**Teaching/Seminar - Major Certification** Course Chair: J. Hagon  
**Grade Level** Required of: MUED majors  
 Electable by: MUED 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-491** 2 credits  
**Practice** Prerequisite: ME-475, concurrent enrollment in ME-490, and prior written approval  
**Teaching/Seminar - Minor Certification** Course Chair: J. Hagon  
**Grade Level** Required of: MUED majors  
 Electable by: MUED 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-110** 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 Music Production and Engineering major or anyone desiring a broad overview of the field.

**MP-210** 2 credits  
**Principles of Production for Musicians** Prerequisite: None  
 Course Chair: W. Scheniman  
 Required of: None  
 Electable by: All except MPED 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-247** 2 credits  
**The Business of Music Production** Prerequisite: None  
 Course Chair: W. Scheniman  
 Required of: MBUS and MPED majors  
 Electable by: MBUS and MPED 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 relationships.

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**MP-309** 2 credits  
**Technical** Prerequisite: MP-340  
**Characteristics** Course Chair: W. Scheniman  
**of Audio Systems** Required of: None  
Electable by: MPED majors only  
Offered: Spring, Fall

Technical aspects of recording studio set-up and operation. Inter-connection of professional analog and digital equipment in properly functioning studio systems. DC and AC measurements, audio signal levels, transmission systems, professional and consumer equipment standards, reference levels, and optimization of dynamic range. Hands-on tape machine alignment will be assigned.

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**MP-310** 2 credits  
**Sound** Prerequisite: None  
**Reinforcement** Course Chair: W. Scheniman  
**for Musicians** Required of: None  
Electable by: All except MPED majors  
Offered: Spring, Summer, Fall

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

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**MP-313** 2 credits  
**Digital Audio** Prerequisite: MP-340  
**Applications** Course Chair: W. Scheniman  
Required of: None  
Electable by: MPED 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, and computer-based and optical storage media. Digital signal processing and control: delay, reverberation, mixing consoles, and the all-digital workstation.

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**MP-318** 2 credits  
**Creative** Prerequisite: MTEC-215, MP-247,  
**Production** and MTEC-241  
**Skills** Course Chair: W. Scheniman  
Required of: MPED majors  
Electable by: MPED majors only  
Offered: Spring, Summer, Fall

Defining the goal of a recording project with the artist or client. Selecting composers, arrangers, players, and singers. Choosing the appropriate technical resources to fit the budget and goals. Working with vocalists and other soloists. Orchestrating and motivating all the participants and resources from rehearsal to recording to final mix. Three production projects required on 2-track and 8-track formats.

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**MP-320** 2 credits  
**Music** Prerequisite: MP-318  
**Production for** Course Chair: W. Scheniman  
**Records** Required of: MPED majors  
Electable by: MPED majors only  
Offered: Spring, Summer, Fall

A study of the creative and business aspects of producing records for major and independent labels. Lectures on the financial structure of record companies, budgeting, cost control for development of new artists, jacket design, mastering for various formats, and promotion and tracking after release. Creative topics include analyzing songs and planning for master productions. Two 24-track projects required.

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**MP-322** 2 credits  
**Sound** Prerequisite: MTEC-241  
**Reinforcement** Course Chair: W. Scheniman  
**Systems** Required of: None  
Electable by: MPED majors only  
Offered: Spring, Summer, Fall

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

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**MP-323** 2 credits  
**Music Production Using MIDI** Prerequisite: MP-318 and MTEC-221  
Course Chair: W. Scheniman  
Required of: MPED majors who have not taken MP-421  
Electable by: MPED majors only  
Offered: Spring, Summer, Fall

An applied production course dealing with music production using MIDI as the central element in the production process. Class-work will consider performance problems, sequencing/arranging problems, the use of tape tracks as opposed to virtual tracks, documentation methods and systems, and problems encountered in mixdown. Each student will complete two multitrack projects utilizing MIDI as well as live performers.

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**MP-325** 2 credits  
**Sound Reinforcement Lab** Prerequisite: MP-322  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MPED 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 Berklee Performance Center.

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**MP-340** 2 credits  
**Multitrack Recording Techniques** Prerequisite: MTEC-212 and MTEC-241  
Course Chair: W. Scheniman  
Required of: MPED majors  
Electable by: MPED majors only  
Offered: Spring, Summer, Fall

Emphasis on recording techniques including microphone placement, console and signal flow, editing, and live recording. Discussion and utilization of limiters, compressors, noise gates, digital delay, and other signal processing equipment used in the multitrack recording process. Recording projects will be required. Audio ear training will be available outside of class.

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**MP-381** 2 credits  
**Advanced Mix Lab** Prerequisite: MP-340  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MPED majors only  
Offered: Spring, Summer, Fall

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

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**MP-385** 2 credits  
**Advanced Recording Techniques** Prerequisite: MP-340 and GMSC-208 or GMSC-209  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MPED majors only  
Offered: Spring, Summer, Fall

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

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**MP-421** 2 credits  
**Music Production for Visual Media** Prerequisite: MP-318  
Course Chair: W. Scheniman  
Required of: MPED majors who have not taken MP-323  
Electable by: MPED majors only  
Offered: Spring, Summer, Fall

An applied production course dealing with music production for film, video, and advertising. Topics will include aesthetic considerations, concept development, the relationships between music and visual events, and the matching of the production values to the target audience. The roles of the producer, music supervisor, music editor, and other personnel will also be considered, as will the production concerns pertaining to ADR, SFX,

Foley, synchronization, and other technical processes. Each student will produce two projects of music recordings created for use with visual media.

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**MP-431** 2 credits  
**Vocal Production** Prerequisite: MP-320  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MPED 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 rerecording and compiling of vocal tracks using previous projects.

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**MP-461** 2 credits  
**Advanced Production Projects** Prerequisite: MP-320  
Course Chair: W. Scheniman  
Required of: MPED majors  
Electable by: MPED majors only  
Offered: Spring, Summer, Fall

Instructor and classmates will review and advise each class member at every step during the planning and production of two or more fully professional 24-track recordings. Criteria will include song selection or scoring, demoing, arranging, session planning, rehearsals, recording, and finished mixing. The instructor may select individual projects-in-progress to demonstrate creative or technical aspects of quality in production and market targeting.

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**MP-465** 2 credits  
**Audio for Video Postproduction** Prerequisite: MP-385 and MTEC-311  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MPED majors only  
Offered: Spring, Fall

The video production/postproduction process. Video recorders and formats. Audio and multimedia synchronization systems. Hands-on training in audio postproduction techniques. Mixing to pictures.

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**MP-471** 2 credits  
**Postproduction and Remixing of Records** Prerequisite: MP-320 and MP-381  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MPED majors only  
Offered: Spring, Fall

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.

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**MP-475** 2 credits  
**Masters Engineering Lab** Prerequisite: MP-381 and MP-385  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MPED majors only  
Offered: Spring, Summer, Fall

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

### Music Synthesis

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**MS-210** 2 credits  
**Musical Applications of Synthesis** Prerequisite: MTEC-111  
Course Chair: J. Moorhead  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A musical survey of the performers, composers, and producers whose influences have shaped and defined the present and past of electro-acoustic music.

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**MS-321** 2 credits  
**Advanced Synthesis Systems** Prerequisite: MTEC-221 and MTEC-222  
Course Chair: J. Moorhead  
Required of: MSYN majors  
Electable by: MPED and MSYN majors  
Offered: Spring, Summer, Fall

A project-oriented course focused on the total mastery of a complex MIDI workstation. Students address the technical challenges of configuring and integrating a wide variety of synthesizers and samplers into a working MIDI network. Emphasis is placed on advanced sequencing techniques and innovative MIDI applications.

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**MS-322** 2 credits  
**Advanced Programmable Synthesis** Prerequisite: MTEC-222  
Course Chair: J. Moorhead  
Required of: MSYN majors  
Electable by: MSYN and MPED majors only  
Offered: Spring, Summer, Fall

A continuation of MTEC-222 Programmable Synthesis, this course provides various approaches to original sound design. Students will be shown how to assimilate a wide variety of synthesizer architecture and identify their unique or common elements. Students will learn to correlate the parameters of synthesis with the parameters of sound.

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**MS-326** 2 credits  
**Introduction to Multimedia** Prerequisite: MS-381, MTEC-221, and MTEC-222  
Course Chair: J. Moorhead  
Required of: None  
Electable by: MSYN and MPED majors only  
Offered: Spring, Summer, Fall

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, archiving, 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-335** 2 credits  
**Advanced Modular Synthesis Techniques**  
 Prerequisite: MTEC-222 or MTEC-223  
 Course Chair: J. Moorhead  
 Required of: None  
 Electable by: MSYN and MPED majors or by permission of instructor  
 Offered: Spring, Summer, Fall

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-337** 2 credits  
**Software Synthesis Programming and Composition**  
 Prerequisite: MS-322  
 Course Chair: J. Moorhead  
 Required of: None  
 Electable by: MSYN majors only  
 Offered: Spring, Summer, Fall

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 sampling, to the most powerful new approaches such as granular synthesis and physical modeling; and will discover ways in which the full potential of software synthesis can be applied in hard-disk-based composition and production.

**MS-341** 2 credits  
**Advanced MIDI Programming and Performance**  
 Prerequisite: MTEC-221 and MTEC-222  
 Course Chair: J. Moorhead  
 Required of: None  
 Electable by: MPED and MSYN majors  
 Offered: Spring, Summer, Fall

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 and computer-based score following. Multimedia performance will be actively explored through individual projects and supervised hands-on lab time.

**MS-351** 2 credits  
**Advanced Studies in Digital Sampling Techniques**  
 Prerequisite: MS-322  
 Course Chair: J. Moorhead  
 Required of: None  
 Electable by: MSYN majors only  
 Offered: Spring, Summer, Fall

Using a variety of sampling synthesizers and related signal processing devices, the student will learn techniques employed in the creation of a variety of contemporary user-sampled sounds. Topics covered include studio sampling applications with regard to acoustic, electronic, and environmental sounds; computer manipulation of complex waveforms; and various digital processing techniques. In addition to classroom time, students will be supervised in hands-on labs.

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**MS-371** 2 credits  
**Real-time Performance Synthesis** Prerequisite: MTEC-222 and ISKB-212 or piano proficiency level 2  
Course Chair: J. Moorhead  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Exploration of a variety of real-time performance issues such as phrasing, dynamics, and special effects, and employment of a variety of MIDI controllers. This course will explore both performance issues and sound design concepts.

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**MS-372** 2 credits  
**Advanced Real-time Performance Synthesis** Prerequisite: MS-371  
Course Chair: J. Moorhead  
Required of: None  
Electable by: MSYN majors only  
Offered: Spring, Summer, Fall

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.

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**MS-381** 2 credits  
**Advanced Production for Synthesis** Prerequisite: MTEC-221 and MTEC-222  
Course Chair: J. Moorhead  
Required of: None  
Electable by: MSYN and MPED majors only  
Offered: Spring, Summer, Fall

A project-oriented course that explores the production issues facing today's synthesist. Working at computer-based digital audio workstations, the students will draw from their in-depth study and understanding of digital audio recording, editing, mixing, processing, and mastering to produce a "play list" remix, a public service announcement in the format

used by commercial FM radio stations, two musical projects incorporating MIDI and multitrack digital audio, and an original project of their own.

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**MS-413** 2 credits  
**Signal Processing Software for Music Production** Prerequisite: MTEC-222 and MTEC-221  
Course Chair: J. Moorhead  
Required of: None  
Electable by: MPED and MSYN majors  
Offered: Spring, Summer, Fall

A theoretical and practical exploration of digital signal processing software. During supervised hands-on lab time, student projects will focus on the production, engineering, and compositional use of digital signal processing: pitch and time shifting, chorusing, delay, reverberation, spatialization, vocoding, convolution, FFT-based noise removal, and software-based cross synthesis. These skills and concepts are directly applicable in the direct-to-disk digital studio and the sample-based MIDI studio.

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**MS-426** 2 credits  
**Interactive Multimedia** Prerequisite: MS-326  
Course Chair: J. Moorhead  
Required of: None  
Electable by: MSYN and MPED majors only  
Offered: Spring, Summer, Fall

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 cinemas.

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**MS-431** 2 credits  
**Physical Modeling and Additive Synthesis**  
 Prerequisite: MS-322  
 Course Chair: J. Moorhead  
 Required of: None  
 Electable by: MSYN majors or permission of instructor  
 Offered: Spring, Summer, Fall

An exploration of excitation/resonance models of sound production: Karplus-Strong (string), brass, and woodwind modeling using digital signal processing in a dedicated hardware environment; use of software-based modeling for pedagogical purposes; exploration of Fourier or additive synthesis and formant theory in a hardware environment.

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**MS-451** 2 credits  
**Alternate Controllers for MIDI Performance**  
 Prerequisite: MS-321  
 Course Chair: J. Moorhead  
 Required of: None  
 Electable by: MSYN and MPED majors  
 Offered: Spring, Summer, Fall

Focusing on expanded synthesizer control and expressive musical performance, students will study, program, practice, and play using nonkeyboard controllers such as MIDI guitars, woodwinds, drums, and innovative "virtual" controllers such as the Buchla Lightning and the Mathews Radio Baton.

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**MS-461** 2 credits  
**Composition/Orchestration for Synthesis**  
 Prerequisite: MS-322  
 Course Chair: J. Moorhead  
 Required of: None  
 Electable by: MSYN majors only  
 Offered: Spring, Summer, Fall

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 orchestration techniques and compositional methods to both enhance their current work and discover new musical possibilities.

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**MS-491** 2 credits  
**Advanced Projects in Synthesis**  
 Prerequisite: Completion of 8 credits of MS concentrate electives  
 Course Chair: J. Moorhead  
 Required of: MSYN majors  
 Electable by: MSYN majors only  
 Offered: Spring, Summer, Fall

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.

### Music Technology

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**MTEC-III** 2 credits  
**Introduction to Music Technology**  
 Prerequisite: None  
 Course Chair: J. Moorhead  
 Required of: All first-semester students  
 Electable by: All  
 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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**MTEC-211** 2 credits  
**Principles of Audio Technology I** Prerequisite: MT-111  
Course Chair: W. Scheniman  
Required of: MPED and MSYN majors  
Electable by: MPED and MSYN majors only  
Offered: Spring, Summer, Fall

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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**MTEC-212** 3 credits  
**Principles of Audio Technology 2** Prerequisite: MTEC-211 and GMSC-208 or GMSC-209  
Course Chair: W. Scheniman  
Required of: MPED and MSYN majors  
Electable by: MPED and MSYN majors only  
Offered: Spring, Summer, Fall

Fundamentals of analog and digital audio. Recording consoles: design, function, and signal flow. Principles of signal processing: reverberation, echo, equalization, compression, and other effects. Microphones and loudspeakers. Magnetic recording, multitrack, and sel-sync configurations. Audio ear training requires time outside of class.

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**MTEC-215** 1 credit  
**Production Analysis Lab** Prerequisite: None  
Course Chair: W. Scheniman  
Required of: MPED and MSYN majors  
Electable by: MPED and MSYN 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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**MTEC-221** 2 credits  
**MIDI Systems for Music Technology** Prerequisite: MTEC-111  
Course Chair: J. Moorhead  
Required of: MPED and MSYN majors  
Electable by: All  
Offered: Spring, Summer, Fall

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) and FSK. MIDI clock will also be explored. Working at computer-based workstations, students will apply in-depth knowledge and comprehension of the MIDI specification to a wide variety of musical projects.

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**MTEC-222** 2 credits  
**Programmable Synthesis** Prerequisite: MTEC-211, MTEC-221, GMSC-208 or GMSC-209 (for MP and MS majors), and MTEC-221 or PW-161 (for non-MP or non-MS majors)  
Course Chair: J. Moorhead  
Required of: MPED majors  
Electable by: All  
Offered: Spring, Summer, Fall

A course focusing on issues related to synthesizer architecture, patch programming/editing, and functionality within the MIDI production environment. A variety of synthesizer technologies will be addressed, including subtractive, FM, sampling, hybrid, and software-based synthesis.

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**MTEC-223** 2 credits  
**Modular Functions and Signal Flow** Prerequisite: MTEC-221  
Course Chair: J. Moorhead  
Required of: MSYN majors  
Electable by: MPED and MSYN majors  
Offered: Spring, Summer, Fall

A study of the generators and processors that comprise modern analog, virtual, and hybrid modular music synthesis systems including MSP, Nord Modular, Oberheim Xpander, and others. Topics include geometric waveforms, aperiodic functions, filters, two- and four-quadrant modulation, envelopes, and rudimentary sequencing using analog-modeled, multistep sequencers. Analysis of signal characteristics including amplitude, frequency, phase, polarity, wave-shape, and spectrum, and the aural results of alteration of these characteristics when a signal is used to modulate them. Signal analysis using hardware and/or software-based oscilloscope and spectrum analyzer. Rudimentary sound design studies based on familiar instrumental and electronic models. This course will be acceptable in lieu of MTEC-222 for MPED majors as a technology core requirement.

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**MTEC-241** 2 credits  
**Mix Techniques Lab** Prerequisite: MTEC-211 and current or prior enrollment in MTEC-212  
Course Chair: W. Scheniman  
Required of: MPED and MSYN majors  
Electable by: MPED and MSYN majors only  
Offered: Spring, Summer, Fall

The functional operation of equipment used in multitrack mixdown of master tapes. Common control room procedures and protocol. Console and signal flow, control logic, and patching. Use of professional tape recorders. Stereo program editing using magnetic tape and digital workstations. Mixing of prerecorded 8-track tapes.

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**MTEC-311** 2 credits  
**Principles of Synchronization for Music Technology** Prerequisite: MTEC-212 and MTEC-221  
Course Chair: W. Scheniman  
Required of: None  
Electable by: MPED and MSYN majors only  
Offered: Spring, Summer, Fall

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.

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**MTEC-495** 2 credits  
**Music Technology Internship**  
Prerequisite: MTEC-212 or MTEC-222, and approval from course chair  
Course Chair: D. Puluse  
Required of: None  
Electable by: MPED and MSYN 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

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**MTH-201** 3 credits  
**Introduction to International Music Therapy**  
Prerequisite: None  
Course Chair: S. Hanser  
Required of: MTHE majors  
Electable by: All  
Offered: Spring, Summer, Fall

This course covers the theories and processes of music therapy, the 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.

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**MTH-231** 2 credits  
**Music in Special Education**  
Prerequisite: None  
Course Chair: S. Hanser  
Required of: MTHE majors  
Electable by: MTHE majors or by 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.

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**MTH-232** 2 credits  
**Music Therapy Practicum I**  
Prerequisite: Declaration of music therapy major and concurrent enrollment in MTH-231  
Course Chair: S. Hanser  
Required of: MTHE majors  
Electable by: MTHE majors only  
Offered: Spring

This course is the concurrent clinical music therapy practicum that accompanies MTH-231 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.

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**MTH-281** 2 credits  
**Technology for Music Therapists** Prerequisite: MTEC-111  
Course Chair: S. Hanser  
Required of: MTHE majors  
Electable by: MTHE majors; all others by permission of course chair  
Offered: Spring, Fall

A hands-on course designed to provide practical skills for incorporating technology into the practice of music therapy. Topics will include MIDI, digital sound, adaptive technology, music composition/performance software, and the Internet. Students will use technology to develop original music activities and present them to the class.

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**MTH-311** 2 credits  
**Psychology of Music** Prerequisite: None  
Course Chair: S. Hanser  
Required of: MTHE majors  
Electable by: MTHE majors or by 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, learning and development, and preference and creativity.

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**MTH-312** 2 credits  
**Music Therapy Practicum 2** Prerequisite: Concurrent enrollment in MTH-311  
Course Chair: S. Hanser  
Required of: MTHE majors  
Electable by: MTHE majors only  
Offered: Fall

This course is the concurrent clinical music therapy practicum that accompanies MTH-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.

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**MTH-321** 3 credits  
**Music Therapy Assessment** Prerequisite: MTH-201  
Course Chair: S. Hanser  
Required of: MTHE majors  
Electable by: All, with permission of instructor  
Offered: Fall only

This course covers the assessment process which is integral to every music therapy program. It teaches students how to assess strengths and weaknesses of a variety of clients and overviews basic observation skills.

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**MTH-331** 2 credits  
**Research in Music Therapy** Prerequisite: None  
Course Chair: S. Hanser  
Required of: MTHE majors  
Electable by: MTHE majors or by 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.

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**MTH-332** 2 credits  
**Music Therapy Practicum 3** Prerequisite: Concurrent enrollment in MTH-331  
Course Chair: S. Hanser  
Required of: MTHE majors  
Electable by: MTHE majors only  
Offered: Spring

This course is the concurrent clinical music therapy practicum that accompanies MTH-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.

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**MTH-411** 2 credits  
**Music in Psychotherapy** Prerequisite: MTH-331 and MTH-332  
Course Chair: S. Hanser  
Required of: MTHE majors  
Electable by: MTHE majors or by permission of course chair  
Offered: Fall only

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.

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**MTH-412** 2 credits  
**Music Therapy Practicum 4** Prerequisite: MTH-331 and MTH-332; concurrent enrollment in MTH-411  
Course Chair: S. Hanser  
Required of: MTHE majors  
Electable by: MTHE majors only  
Offered: Fall only

This course is the concurrent clinical music therapy practicum that accompanies MTH-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.

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**MTH-431** 2 credits  
**Creative Arts Therapy Applications** Prerequisite: MTH-331 and MTH-332  
Course Chair: S. Hanser  
Required of: MTHE majors  
Electable by: MTHE majors or by permission of course chair  
Offered: Spring, Summer

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.

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**MTH-432** 2 credits  
**Music Therapy Practicum 5** Prerequisite: MTH-331 and MTH-332; concurrent enrollment in MTH-431  
Course Chair: S. Hanser  
Required of: MTHE majors  
Electable by: MTHE majors only  
Offered: Spring, Summer

This course is the concurrent clinical music therapy practicum that accompanies MTH-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.



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**MTH-495** 2 credits  
**Music Therapy Internship** Prerequisite: MTH-432 and permission of course chair  
Course Chair: S. Hanser  
Required of: MTHE majors  
Electable by: MTHE majors only  
Offered: Summer, Fall

This course involves 1,040 hours of full-time music therapy experience at a clinical internship site approved by the American Music Therapy Association. Enrollment is permitted after the completion of all course work and after the student applies and is accepted to a site. Successful completion of the internship is required before receiving the degree or sitting for the Music Therapy Board Certification Examination.

### Performance Ear Training

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**PFET-361** 1 credit  
**Performance Ear Training for Winds, Strings, and Mallets 1** Prerequisite: Ensemble rating 3444 and ET-112  
Course Chair: S. Prosser  
Required of: PERF wind, string, brass, and mallet principals  
Electable by: Wind, string, and mallet principals  
Offered: Spring, Summer, Fall

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear and responding on the student's instrument in class. Some dictation. Some nonsyllabic sight-singing.

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**PFET-362** 1 credit  
**Performance Ear Training for Winds, Strings, and Mallets 2** Prerequisite: PFET-361  
Course Chair: S. Prosser  
Required of: PERF wind, string, brass, and mallet principals  
Electable by: Wind, string, and mallet principals  
Offered: Spring, Summer, Fall

Continuation of Performance Ear Training for Winds, Strings, and Mallets 1.

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**PFET-364** 1 credit  
**Performance Ear Training for Keyboards 1** Prerequisite: Ensemble rating 3444 and ET-112  
Course Chair: S. Prosser  
Required of: PERF piano principals  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear and responding on the student's instrument in class. Some dictation. Some nonsyllabic sight-singing.

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**PFET-365** 1 credit  
**Performance Ear Training for Keyboards 2** Prerequisite: PFET-364  
Course Chair: S. Prosser  
Required of: PERF piano principals  
Electable by: Piano principals  
Offered: Spring, Summer, Fall

Continuation of Performance Ear Training for Keyboards 1.

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**PFET-367** 1 credit  
**Performance Ear Training for Guitar 1** Prerequisite: Ensemble rating 3444 and ET-112  
Course Chair: S. Prosser  
Required of: PERF guitar principals  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear and responding on the student's instrument in class. Some dictation. Some nonsyllabic sight-singing.

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**PFET-368** 1 credit  
**Performance Ear Training for Guitar 2** Prerequisite: PFET-367  
Course Chair: S. Prosser  
Required of: PERF guitar principals  
Electable by: Guitar principals  
Offered: Spring, Summer, Fall

Continuation of Performance Ear Training for Guitar 1.

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**PFET-370** 1 credit  
**Performance Ear Training for Percussion 1** Prerequisite: Ensemble rating 3444 and ET-112  
Course Chair: S. Prosser  
Required of: PERF drum set, hand percussion, and percussion principals  
Electable by: Drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear and responding on the student's instrument in class. Some dictation. Some nonsyllabic sight-singing.

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**PFET-371** 1 credit  
**Performance Ear Training for Percussion 2** Prerequisite: PFET-370  
Course Chair: S. Prosser  
Required of: PERF drum set, hand percussion, and percussion principals  
Electable by: Drum set, hand percussion, and percussion principals  
Offered: Spring, Summer, Fall

Continuation of Performance Ear Training for Percussion 1.

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**PFET-373** 1 credit  
**Performance Ear Training for Voice 1** Prerequisite: Ensemble rating 4434 and ET-112  
Course Chair: S. Prosser  
Required of: PERF 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.

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**PFET-374** 1 credit  
**Performance Ear Training for Voice 2** Prerequisite: PFET-373  
Course Chair: S. Prosser  
Required of: PERF voice principals  
Electable by: Voice principals  
Offered: Spring

Continuation of Performance Ear Training for Voice 1.

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**PFET-376** 1 credit  
**Performance Ear Training for Bass 1** Prerequisite: Ensemble rating 3444 and ET-112  
Course Chair: S. Prosser  
Required of: PERF bass principals  
Electable by: Bass principals  
Offered: Spring, Summer, Fall

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

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**PFET-377** 1 credit  
**Performance Ear Training for Bass 2** Prerequisite: PFET-376  
Course Chair: S. Prosser  
Required of: PERF bass principals  
Electable by: Bass principals  
Offered: Spring, Summer, Fall

Continuation of Performance Ear Training for Bass 1.

### Performance Styles/Surveys

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**PFSS-311** 2 credits  
**Survey of Bass Styles** Prerequisite: None  
Course Chair: R. Appleman  
Required of: PERF bass principals  
Electable by: All  
Offered: Spring, Fall

The study of the bass in the styles of Dixieland, swing, bebop, cool, experimental, fusion, and others. In-depth analysis of the function of the bass as part of the rhythm section and as a solo voice. Some of the players heard and discussed are Pop Foster, Walter Page, Jimmy Blanton, Oscar Pettiford, Slam Stewart, Paul Chambers, Charles Mingus, Ron Carter, Richard Davis, Eddie Gomez, and Jaco Pastorius.

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**PFSS-321** 2 credits  
**Survey of Brass Styles** Prerequisite: None  
Course Chair: T. Plsek  
Required of: PERF brass principals  
Electable by: All  
Offered: Spring, Summer, Fall

A study of the history of brass instruments (trumpet, trombone, French horn, euphonium, and tuba) in American music. Emphasis is on the performance styles of major players, including Herbert L. Clarke, Arthur Pryor, Louis Armstrong, Bix Beiderbecke, Jack Teagarden, Clifford Brown, Dizzy Gillespie, Miles Davis, J.J. Johnson, Harry James, Julius Watkins, Rich Matteson, and Harvey Phillips. Study will include articles as well as recorded and transcribed musical examples.

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**PFSS-331** 2 credits  
**Survey of Guitar Styles** Prerequisite: None  
Course Chair: L. Baione  
Required of: PERF guitar principals  
Electable by: All  
Offered: Spring, Fall

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

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**PFSS-341** 2 credits  
**Survey of Drum Styles to the Sixties** Prerequisite: None  
Course Chair: D. Anderson  
Required of: PERF 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.

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**PFSS-342** 2 credits  
**Survey of Drum Styles since the Sixties** 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 PFSS-341 Survey of Drum Styles to the Sixties. The basis for study will be the principal artists who have emerged during and since the mid-1960s, and the musical styles in which they have performed. Also covered will be the development of the instrument itself as its role has evolved in various styles.

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**PFSS-345** 2 credits  
**Survey of Percussion Styles** Prerequisite: None  
Course Chair: D. Anderson  
Required of: PERF percussion principals  
Electable by: All  
Offered: Spring, Fall

Historical survey of musical development and usage of percussion instruments, including timpani, snare drum, marimba, xylophone, glockenspiel, vibraphone, multiple percussion, and accessories. Studies will include solo percussion in orchestral, theatrical, and various studio environments.

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**PFSS-347** 2 credits  
**Survey of Latin American Hand Percussion Styles** Prerequisite: None  
Course Chair: D. Anderson  
Required of: PERF hand percussion principals  
Electable by: All  
Offered: Spring, Fall

A study of the history and development of the music of Latin America and the Caribbean, with particular focus on hand percussion playing. Emphasis will be on the music of Cuba and Brazil, and on the development of Latin American music in New York from the 1920s to the present. Musical relationships to the European and African traditions will be studied as well as specific instruments, song styles and rhythms, composing and arranging styles, and significant artists in the idiom.

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**PFSS-351** 2 credits  
**Survey of Piano Styles** Prerequisite: None  
Course Chair: P. Schmeling  
Required of: PERF 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.

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**PFSS-361** 2 credits  
**Survey of Jazz Violin Styles** Prerequisite: None  
Course Chair: M. Glaser  
Required of: PERF string principals  
Electable by: All  
Offered: Spring

An overview of the history of jazz violin with special emphasis on the work of major innovators: Joe Venuti, Stephane Grappelli, Svend Asmussen, Stuff Smith, Joe South, and Jean-Luc Ponty. Recordings and transcriptions used to analyze improvisational approaches, bowing, tone, and left-hand techniques.

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**PFSS-371** 2 credits  
**Survey of Vocal Styles** Prerequisite: None  
Course Chair: J. Shapiro  
Required of: PERF voice principals  
Electable by: All  
Offered: Spring, Fall

A study of the development of the jazz vocalist. Listening and style analysis through use of recordings. Singers covered include Bessie Smith, Billie Holiday, Frank Sinatra, Ella Fitzgerald, and Sarah Vaughan.

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**PFSS-381** 2 credits  
**Survey of Woodwind Styles** Prerequisite: None  
Course Chair: W. Pierce  
Required of: PERF 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.

## Private Instruction

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**PIXX-111** 2 credits  
**Private** Prerequisite: None  
**Instruction 1** Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Required of: All  
Electable by: All  
Offered: Spring, Summer, Fall

Principal instrument study level 1  
(bass, brass, guitar, percussion, piano, string, woodwind, or voice)

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**PIXX-112** 2 credits  
**Private** Prerequisite: PIXX-111  
**Instruction 2** Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Required of: All  
Electable by: All  
Offered: Spring, Summer, Fall

Principal instrument study level 2  
(bass, brass, guitar, percussion, piano, string, woodwind, or voice)

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**PIXX-211** 2 credits  
**Private** Prerequisite: PIXX-112  
**Instruction 3** Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Required of: All  
Electable by: All  
Offered: Spring, Summer, Fall

Principal instrument study level 3  
(bass, brass, guitar, percussion, piano, string, woodwind, or voice)

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**PIXX-212** 2 credits  
**Private** Prerequisite: PIXX-211  
**Instruction 4** Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Required of: All  
Electable by: All  
Offered: Spring, Summer, Fall

Principal instrument study level 4  
(bass, brass, guitar, percussion, piano, string, woodwind, or voice)

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**PIXX-311** 2 credits  
**Private** Prerequisite: PIXX-212  
**Instruction 5** Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Required of: MUED, PROM, and PERF majors  
Electable by: All  
Offered: Spring, Summer, Fall

Principal instrument study level 5  
(bass, brass, guitar, percussion, piano, string, woodwind, or voice)

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**PIXX-312** 2 credits  
**Private** Prerequisite: PIXX-311  
**Instruction 6** Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Required of: MUED, PROM, and PERF majors  
Electable by: All  
Offered: Spring, Summer, Fall

Principal instrument study level 6  
(bass, brass, guitar, percussion, piano, string, woodwind, or voice)

**PIXX-411** 2 credits  
**Private Instruction 7** Prerequisite: PIXX-312  
 Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
 Required of: PERF majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

Principal instrument study level 7 (bass, brass, guitar, percussion, piano, string, woodwind, or voice)

**PIXX-412** 2 credits  
**Private Instruction 8** Prerequisite: PIXX-411  
 Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
 Required of: PERF majors  
 Electable by: All  
 Offered: Spring, Summer, Fall

Principal instrument study level 8 (bass, brass, guitar, percussion, piano, string, woodwind, or voice)

### Professional Music

**PM-230** 2 credits  
**Computer Literacy for the Professional Musician** Prerequisite: Moderate typing skills strongly recommended  
 Course Chair: K. Brass  
 Required of: None  
 Electable by: PROM majors  
 Offered: Spring, Summer, Fall

A course designed to familiarize Professional Music majors with the fundamentals of computer theory and operation, using the Apple Macintosh platform. Hands-on instruction will include word processing, spreadsheet, graphics, and database applications. Students will have access to the Professional Education Division technology facility for class and individual practice.

**PM-310** 2 credits  
**Financial Management for Musicians** Prerequisite: GCOR-112 and fifth-semester standing  
 Course Chair: K. Brass  
 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-320** 2 credits  
**Investment Principles for the Professional Musician** Prerequisite: PM-310  
 Course Chair: K. Brass  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

This course focuses on the personal investment portfolio. Review of securities such as stocks, bonds, mutual funds, and other investments, along with principles of portfolio management, will be included. Goals, objectives, risk tolerance, and time constraints will determine the strategy that is used to build a portfolio of mutual funds, stocks, or bonds. Review of events in today's dynamic and complex markets will be discussed. Special attention will be paid to interest rates and their impact on securities.

**PM-330** 2 credits  
**The Private Studio Teacher** Prerequisite: Proficiency level 4  
 Course Chair: K. Brass  
 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.

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**PM-340** 2 credits  
**Entrepreneurship** Prerequisite: Fifth-semester standing minimum  
Course Chair: K. Brass  
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.

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**PM-375** 2 credits  
**Music Career Planning Seminar** Prerequisite: Sixth-semester standing minimum  
Course Chair: K. Brass  
Required of: PROM majors  
Electable by: All  
Offered: Spring, Summer, Fall

Development of career goals from musical interests and aspirations, and behaviors that will foster and enable the transition from student to professional. Development of career-oriented communication and presentational skills.

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**PM-475** 2 credits  
**Final Project Seminar** Prerequisite: PM-375 and minimum of seventh-semester standing  
Course Chair: K. Brass  
Required of: PROM 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.

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**PM-495** 2 credits  
**Professional Music Internship** Prerequisite: PM-375 and prior written approval of department chair  
Course Chair: K. Brass  
Required of: None  
Electable by: PROM 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.)

### Performance Studies

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**PSBS-225** 2 credits  
**Fundamentals of Improvisation for Bass** Prerequisite: Ensemble rating 3434  
Course Chair: R. Appleman  
Required of: PERF bass principals  
Electable by: Bass principals only  
Offered: Spring, Fall

Application of scales, modes, arpeggios, and passing tones to improvisation on the bass. Study of repertoire and recordings is utilized to discuss and analyze major bass styles and performers.

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**PSBS-321** 2 credits  
**Concepts for Jazz Bass Lines** Prerequisite: Ensemble rating 4444, 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-feels, and the

use of pedals. Students are required to demonstrate various topics by performing their written bass lines over given chord progressions.

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**PSBS-331** 2 credits  
**Electric Bass Performance Styles** Prerequisite: ET-211 or ET-231 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 a detailed study of selected electric bass masters including Monk Montgomery, James Jamerson, Stanley Clarke, Marcus Miller, and Will Lee. Students will transcribe and analyze selected bass parts and present their findings.

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**PSBS-341** 2 credits  
**Jazz Masters of the Bass** Prerequisite: ET-211 or ET-231 and bass proficiency level 4  
Course Chair: R. Appleman  
Required of: PERF bass principals  
Electable by: Bass principals  
Offered: Spring, Fall

Students will transcribe and perform solos and lines of major bass players in jazz. Projects chosen to reflect many different styles found throughout the history of jazz. Emphasis on major innovators including Pops Foster, Walter Page, Slam Stewart, Jimmy Blanton, Charles Mingus, Oscar Pettiford, Paul Chambers, and Scott LaFaro.

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**PSBS-375** 2 credits  
**Bass in the Free Improvisation Idiom** Prerequisite: Ensemble rating 3444 or proficiency level 4  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass principals  
Offered: Spring, Fall

Development of a personal approach to improvisation through application of motivic development, harmolodic phrasing, and descriptive imagery through musical expression: dynamics, emotions, colors, shapes, and textures. Study of techniques found in the music of Ornette Coleman, Eric Dolphy, Lester Bowie, Charlie Haden, Cecil McBee, Sun Ra, Cecil Taylor, John Scofield, Dave Holland, and other improvisers.

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**PSBS-425** 2 credits  
**Advanced Improvisational Techniques for Bass** Prerequisite: Ensemble rating 4555  
Course Chair: R. Appleman  
Required of: None  
Electable by: Bass principals only  
Offered: Spring, Fall

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



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**PSGT-211** 2 credits  
**Improvisation for Guitar 1** Prerequisite: ILGT-119 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.

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**PSGT-212** 2 credits  
**Improvisation for Guitar 2** Prerequisite: PSGT-211 or by audition  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Fall

Continuation of PSGT-211 Improvisation for Guitar 1. Application of altered scales derived from melodic and harmonic minor in performance with prerecorded rhythm section tapes. Melodic embellishment and phrasing, comping, and rhythm techniques relevant to rock/flamenco, fusion, Latin/rock, samba, and jazz waltz. Midterm and final projects: student performance of solo with accompanying comping or rhythm part.

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**PSGT-221** 2 credits  
**Guitar Performance Styles** Prerequisite: None  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Fall

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

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**PSGT-225** 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.

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**PSGT-241** 2 credits  
**Ragtime and Fingerpicking Guitar** Prerequisite: None  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Fall

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

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**PSGT-311** 2 credits  
**Improvisation for Guitar 3** Prerequisite: PSGT-212 or audition  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Fall

Continuation of PSGT-212 Improvisation for Guitar 2. Symmetric scales and additional altered modes; chord scale possibilities explored through harmonic analysis. Chord voicings and comping techniques in jazz, Latin, funk, and ballad styles. Midterm and final projects: student performance of solo and comping part with prerecorded tape.

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**PSGT-312** 2 credits  
**Improvisation for Guitar 4** Prerequisite: PSGT-311 or audition  
Course Chair: L. Baione  
Required of: None  
Electable by: Guitar principals  
Offered: Spring, Fall

Harmonic and melodic analysis of a variety of tunes to determine effective melodic embellishment, improvisation, and accompaniment in the style of each tune. Performance with prerecorded tapes in mixtures of styles and tempos. Midterm and final projects: student performance of solo and comping part with prerecorded tape.

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**PSH-238** 1 credit  
**Awareness Training for Musicians** Prerequisite: None  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
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.

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**PSHR-321** 2 credits  
**Harmonic Considerations in Improvisation I** Prerequisite: HR-212  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: All PERF majors except voice principals  
Electable by: All  
Offered: Spring, Summer, Fall

Exploration of the relationship between improvisation and harmonic context. Analysis of harmonically sophisticated music using analytical techniques from Harmony 4. The use of chord scales in improvisation and analysis of recorded jazz solos. Discussion of specific harmonic idioms and their related improvising styles. Solos of John Coltrane, Herbie Hancock, Woody Shaw, and other influential soloists.

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**PSHR-322** 2 credits  
**Harmonic Considerations in Improvisation 2** Prerequisite: PSHR-321  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Continued exploration of the relationship between improvisation and harmonic context. Analysis of contemporary compositions and their harmonic implications applied to the craft of improvisation. Symmetrical scales, two- and three-tonic systems, and rhythm devices. Repertoire studied will include solos by John Coltrane, David Liebman, Ornette Coleman, Steven Grossman, and Herbie Hancock.

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**PSIJ-211** 2 credits  
**Jazz** Prerequisite: None  
**Improvisational** Course Chair: M. Marvuglio  
**Techniques** Course Advisor: J. Odgren  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

A lecture class with discussion, illustration, and demonstration of the various techniques used in jazz improvisation. Each class will introduce specific practice techniques that can be used to develop the craft of jazz improvisation. Included will be discussion of different jazz styles along with recordings and transcriptions of major jazz figures. This course is highly recommended for students considering any of the jazz improvisation classes or who would like to begin to develop the language used in jazz improvisation.

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**PSIJ-215** 2 credits  
**Standard Jazz** Prerequisite: Ensemble rating 3131  
**Repertoire** Course Chair: M. Marvuglio  
 Course Advisor: J. Odgren  
 Required of: None  
 Electable by: All  
 Offered: Spring, Fall

Building and retaining a functional repertoire of approximately 30 selected standards and jazz standards that 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 plan to take jazz improvisation techniques courses.

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**PSIJ-221** 2 credits  
**Jazz** Prerequisite: Ensemble rating 6666,  
**Improvisation** or see schedule listing for rating  
**Techniques I** prerequisite by section  
 Course Chair: M. Marvuglio  
 Course Advisor: J. Odgren  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

An ideal follow-up to PSIJ-211 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.

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**PSIJ-311** 2 credits  
**Chord Scale** Prerequisite: HR-211  
**Theory in** Course Chair: M. Marvuglio  
**Improvisation** Course Advisor: J. Odgren  
 Required of: None  
 Electable by: All  
 Offered: Spring, Summer, Fall

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

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**PSIJ-315** 2 credits  
**Improvisation on Standard Songs** Prerequisite: PSIJ-321 or PSIM-331; see schedule listing for rating prerequisite by section  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Fall only

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 PSIJ-322.

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**PSIJ-321** 2 credits  
**Jazz Improvisation Techniques 2** Prerequisite: See schedule listing for rating prerequisite by section; PSIJ-221, PSIM-231, or ensemble rating 6666  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

An expansion of the fundamental improvisational skills developed in PSIJ-221 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.

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**PSIJ-322** 2 credits  
**Jazz Improvisation Techniques 3** Prerequisite: See schedule listing for rating prerequisite by section; PSIJ-321, PSIM-331, or ensemble rating 6666  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring only

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.

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**PSIJ-325** 2 credits  
**Jazz Interpretation** Prerequisite: Ensemble rating 3333  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring only

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

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**PSIJ-351** 2 credits  
**Performance and Analysis of Bebop Music**  
Prerequisite: HR-212; also see schedule listing for rating prerequisite by section  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
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.

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**PSIJ-371** 2 credits  
**Performing Harmony Workshop I**  
Prerequisite: HR-211 and either ET-211 or ET-231  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
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-barline phrasing through 3/8 and 7/8 over 4/4. Evolves into linear, harmonic, and compositional concepts. This course is recommended for performers interested in developing their musical ear.

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**PSIJ-372** 2 credits  
**Performing Harmony Workshop 2**  
Prerequisite: PSIJ-371  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring only

Continuation of Performing Harmony Workshop I. Advanced melodic material. Tension combinations and hybrids. Exploration of odd meters such as 5/8 and 7/8 through the study of combinations of 2 and 3. The study of 2s and 3s as groupings of eighth-note triplets in 12/8 for jazz time feel.

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**PSIJ-421** 2 credits  
**Jazz Improvisation Techniques 4**  
Prerequisite: See schedule listing for rating prerequisite by section; PSIJ-322, PSIM-332, or ensemble rating 6666  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
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.

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**PSIJ-422** 2 credits  
**Jazz Improvisation Techniques 5**  
Prerequisite: See schedule listing for rating prerequisite by section; PSIJ-421 or ensemble rating 6666  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
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.

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**PSIJ-425** 2 credits  
**Advanced Jazz Improvisational Techniques**  
Prerequisite: PSIJ-421; also see schedule listing for rating prerequisite by section  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Summer only

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. Note: This class is recommended for students who have already taken PSIJ-421 or have an ensemble rating of 6666.

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**PSIM-231** 2 credits  
**Rock Improvisational Techniques I**  
Prerequisite: See schedule listing for rating prerequisite by section  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
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. Various styles of rock (progressive, blues, classic, contemporary) will be used for demonstration, practice, and performance activities. Classes will be instrumentally balanced with students of similar improvisational backgrounds. Students will be required to perform each week.

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**PSIM-235** 2 credits  
**Improvisation in the Rock - R&B Idiom**  
Prerequisite: PSIJ-221 or PSIM-231; also see schedule listing for rating prerequisite by section  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
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.

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**PSIM-327** 2 credits  
**Improvisation in the Jazz-Blues Idiom** Prerequisite: PSIJ-221 or PSIM-231; also see schedule listing for rating prerequisite by section  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
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.

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**PSIM-331** 2 credits  
**Rock Improvisational Techniques 2** Prerequisite: PSIJ-221 or PSIM-231; also see schedule listing for rating prerequisite by section  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

The four-course sequence in rock improvisation is designed to cover all skills relevant to creative performance in that idiom. Major techniques discussed in this course include rhythmic displacement, chord scales with nonharmonic tones, pentatonic scales, upper-structure triads, and augmentation/diminution. Students will learn what and how to practice and will develop the skills necessary for individual and group improvisation. Various styles of rock (progressive, blues, classic, contemporary) will be used for demonstration, practice, and performance activities. Classes will be instrumentally balanced with students of similar improvisational backgrounds. Students will be required to perform each week.

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**PSIM-332** 2 credits  
**Rock Improvisational Techniques 3** Prerequisite: PSIJ-321 or PSIM-331; also see schedule listing for rating prerequisite by section  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Fall only

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. Various styles of rock (progressive, blues, classic, contemporary) will be used for demonstration, practice, and performance activities. Classes will be instrumentally balanced with students of similar improvisational backgrounds. Students will be required to perform each week.

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**PSIM-335** 2 credits  
**Improvisation in the Jazz-Rock/Fusion Idioms** Prerequisite: PSIJ-321 or PSIM-331; also see schedule listing for rating prerequisite by section  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
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 analyzed will be the Yellowjackets, Michael Brecker, David Sanborn, and Chick Corea. This class will perform original compositions in an end-of-the-semester final performance.

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**PSIM-341** 2 credits  
**Improvisation in the Latin/Jazz Idiom** Prerequisite: PSIM-231 and PSIJ-221; also see schedule listing for rating prerequisite by section  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Performance and analysis of Latin/jazz music and related song forms. The class will include analysis of source music and its influence on contemporary composers and performers in the idiom. Concentration on samba, calypso, bossa, and contemporary Latin grooves. Some of the musicians discussed are Claudio Roditi, Clare Fischer, Chick Corea, and Paquito D’Rivera. The class will include a rhythm section plus varied instrumentation and will perform in a recital at the end of the semester.

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**PSME-311** 1 credit  
**Recital Class for Music Education Majors** Prerequisite: None  
Course Chair: J. Hagon  
Required of: MUED majors  
Electable by: MUED majors only  
Offered: Spring, Summer, Fall

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

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**PSPC-231** 2 credits  
**Fundamentals of Improvisation for Percussion** Prerequisite: None  
Course Chair: D. Anderson  
Required of: None  
Electable by: Drum set, vibraphone, hand percussion, and 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.

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**PSPN-335** 2 credits  
**Contrapuntal Jazz Improvisation for Pianists** Prerequisite: HR-212 and piano proficiency level 3  
Course Chair: P. Schmeling  
Required of: None  
Electable by: All  
Offered: Spring, Fall

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

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**PSPN-345** 2 credits  
**Piano Accompaniment Techniques** Prerequisite: Ensemble rating 4434  
Course Chair: P. Schmeling  
Required of: None  
Electable by: All  
Offered: Spring

Discussion and implementation of techniques for accompanying a vocalist or instrumentalist. Students will play with invited performers, along with prerecorded tapes, or with a second pianist. Use of stylistically appropriate rhythm and voicing techniques in a supportive role. Introductions, endings, modulations, and transposition.



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**PSPR-345** 2 credits  
**Country Music** Prerequisite: HR-211  
Course Chair: M. Marvuglio  
Course Advisor: M. Glaser  
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 and styles of playing, i.e. Chet Atkins, Floyd Cramer, Ricky Skaggs, Doc Watson, and the Lynrd Skynrd Band. The class will also take an in-depth look at the making of country music (Nashville number system, etc.). Discussion of the styles of music as well as the different instruments (Dobro, steel guitar, lap guitar, fiddle, etc.), and the difference between singing bluegrass and singing country music (phrasing as well as timbre of the voice). Also included is an overview of the Nashville scene.

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**PSPR-361** 2 credits  
**Motown** Prerequisite: See schedule listing for rating prerequisite by section  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A performance-based study of the musical style originated by Motown Records, which, under the leadership of founder/president Berry Gordy, musically bridged racial lines during the highly sensitive period of the civil rights movement. Analysis and performance of music by such artists as Stevie Wonder, Martha Reeves and the Vandellas, Smokey Robinson, Marvin Gaye, Diana Ross and the Supremes, the Temptations, and Gladys Knight and the Pips. An end-of-semester public performance is normally scheduled.

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**PSPR-363** 2 credits  
**Progressive Rock Performance** Prerequisite: Ensemble rating 3333  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
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.

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**PSPR-365** 2 credits  
**The Pop/Rock Player/Vocalist** Prerequisite: Ensemble rating 3333  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Designed for the pop/rock rhythm section player or instrumentalists, this course develops the skill of singing and playing simultaneously. All class members will be expected to sing and will learn to sing lead as well as background vocals while playing. Analysis of influential performers, including Elton John, Ray Charles, Phil Collins, Sting, and Bruce Springsteen; in-class and end-of-semester performances.

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**PSPR-381** 2 credits  
**Commercial Band Workshop** Prerequisite: None  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
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), and 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 nineties.

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**PST-351** 2 credits  
**Stage Performance Techniques** Prerequisite: None  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A lecture/demonstration course designed to provide knowledge and skills necessary for effective performance presentation: movement, microphone technique, stage dress, in-depth examination of causes and controls of stage fright, rhythm development and internalization, and professional attitude and development. Recommended for instrumentalists and vocalists interested in developing on-stage performance presentation skills.

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**PST-385** 2 credits  
**Elements of Theater Production** Prerequisite: None  
Course Chair: J. Shapiro  
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.

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**PST-451** 2 credits  
**The Musical Director** Prerequisite: CW-221  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

This course will cover all aspects of being a musical director of a live concert presentation involving vocal music. Each student will be assigned to a specific faculty-directed concert (Jazz-Rock Ensemble, Singers' Showcase, Recording Ensemble, etc.) as a production assistant to the concert and will write and conduct some of the music. May be of special interest to pianists and guitarists who have arranging skills.

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**PST-471** 2 credits  
**Stage Performance Workshop 1 - Rock and Pop Idiom** Prerequisite: Ensemble rating 3333  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
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.

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**PST-472** 2 credits  
**Stage Performance Workshop 2 - Rock and Pop Idiom** Prerequisite: PST-471  
Course Chair: M. Marvuglio  
Course Advisor: J. Odgren  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Continuation of PST-471 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 setups, music and show programming, and other activities necessary for effective live performance. Classes will present an end-of-semester final performance.

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**PSVC-231** 2 credits  
**Voice Class for Instrumentalists 1** 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 skills when writing for voice. Class participation with emphasis on fundamentals of breathing, resonance, and vowel sounds. If enrollment permits, the class will be sectioned as to background and ability.

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**PSVC-232** 2 credits  
**Voice Class for Instrumentalists 2** Prerequisite: PSVC-231  
Course Chair: J. Shapiro  
Required of: None  
Electable by: All except voice principals  
Offered: Spring, Summer, Fall

A continuation of PSVC-231 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.

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**PSVC-325** 2 credits  
**Vocal Improvisation in the Jazz Idiom** Prerequisite: ET-112  
Course Chair: J. Shapiro  
Required of: None  
Electable by: All  
Offered: Spring, Summer, 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.

**PSVC-365** 2 credits  
**Stage Performance Workshop - Jazz Standards**  
 Prerequisite: PST-351 and ensemble rating 3333  
 Course Chair: J. Shapiro  
 Required of: None  
 Electable by: Voice principals  
 Offered: Spring, Fall

A performance class for singers. In-class performances are videotaped and evaluated for stage presence, microphone technique, introductions, suitability of repertoire, and other aspects of live club and concert performance. An end-of-term recital is presented.

**PSVC-425** 2 credits  
**Advanced Vocal Improvisation Techniques**  
 Prerequisite: PSVC-325 or HR-212  
 Course Chair: J. Shapiro  
 Required of: PERF voice majors  
 Electable by: All  
 Offered: Spring, Summer, 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.

**PSVC-435** 2 credits  
**Advanced Techniques of Voice Production**  
 Prerequisite: None  
 Course Chair: J. Shapiro  
 Required of: None  
 Electable by: Voice principals  
 Offered: Spring, Summer, Fall

A systematic integration of vocal skills, body awareness, and performance skills as applied to contemporary vocal performance. Topics include relaxation, breath management, and body alignment. Techniques for relaxation and body alignment will include some Alexander Technique and Feldenkrais methods. In addition, acting techniques will be utilized to effectively express lyrical content. Video review and weekly rehearsals with rhythm section are integrated into the class format.

**PSW-235** 2 credits  
**World Percussion IA**  
 Prerequisite: None  
 Course Chair: D. Anderson  
 Required of: None  
 Electable by: Nonpercussion principals  
 Offered: Spring, Summer, Fall

A course for nonpercussion principals focusing on the development of basic techniques and sound production for various frame drums. Music styles from around the world will be studied. Class meetings are split weekly into lecture and playing sections.

**PSW-335** 2 credits  
**World Percussion IB**  
 Prerequisite: None  
 Course Chair: D. Anderson  
 Required of: MUED hand percussion principals; PERF drum set\*, hand percussion, and percussion principals  
 Electable by: Vibraphone, drum set, hand percussion, and percussion principals  
 Offered: Spring, Summer, Fall

A course 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. Class meetings are split weekly into lecture and playing sections.  
 \*Note: ILPH-357 or ILPH-359 can be taken instead of this course (drum set principals only).

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**PSW-341** 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 dialogs that are typical of this music.

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**PSW-342** 2 credits  
**West African Music 2** Prerequisite: PSW-341  
Course Chair: D. Anderson  
Required of: None  
Electable by: All, except percussion 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 Adjogbo and Danumba of the Fo and Malinke, respectively.

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**PSW-345** 2 credits  
**Seminar on Latin American Music** Prerequisite: Ensemble rating 4414  
Course Chair: J. Shapiro  
Required of: None  
Electable by: All  
Offered: Spring, Fall

A study of Latin American vocal styles and rhythms that includes Brazil, Argentina, Cuba, Mexico, and Puerto Rico. Students will learn the history and culture of Latin American styles and rhythms through listening and analysis, transcribing, and video performances.

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**PSW-351** 2 credits  
**World Music Performance Workshop** Prerequisite: Ensemble rating 3333  
Course Chair: M. Marvuglio  
Course Advisor: M. Glaser  
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.

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**PSW-361** 2 credits  
**Brazilian Musical Styles** Prerequisite: None  
Course Chair: M. Marvuglio  
Course Advisor: M. Glaser  
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.

## Professional Writing

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**PW-110** 2 credits  
**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 they combine and interact to create compositions and arrangements as applied to the rhythm section (guitar, keyboard, bass, and drums). Assignments will include creating and developing musical projects for the rhythm section based on the course topics.

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**PW-161** 2 credits  
**Technology Tools for the Writer** Prerequisite: AR-111 and ISKB-211, or piano proficiency level 2  
Course Chair: J. Kennedy  
Required of: CWPR and SONG majors  
Electable by: CWPR, COMP, FILM, JCMP, PROM, and SONG majors  
Offered: Spring, Summer, Fall

Development of skills and concepts necessary for effective operation of a computer-based music writing workstation. Topics necessary for effective sequencing and recording include usage of computer, synthesizers, and MIDI, as well as basic audio theory, equipment, and techniques. Emphasis is on technological needs of the contemporary writer. In addition to class meetings, students will be expected to schedule weekly, supervised, individual hands-on time for practice and assignments in the Professional Writing Division MIDI Lab.

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**PW-361** 2 credits  
**Multimedia for the Writer** Prerequisite: PW-161 or by permission of course chair  
Course Chair: J. Moorhead  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

A hands-on introduction to multimedia and a survey of available applications. Students will complete assignments in the integration of original music, voice-overs, and sound effects with supplied graphics and video examples. Examination of software applications in desktop synchronization for A/V, editing, and multimedia authoring. Study of media formats, storage, and archiving and retrieval techniques; the musician's role in collaborative multimedia projects; managing large volumes of data and compression strategies; and considerations of interactive aesthetics, consumer technologies, and industrial technologies.

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**PW-468** 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.

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**RPXX-311** 2 credits  
**Recital Preparation 1** Prerequisite: PIXX-212 and concurrent enrollment in both ILRE-375 and PIXX-311  
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Required of: PERF majors  
Electable by: PERF majors  
Offered: Spring, Summer, Fall

Taken in conjunction with ILRE-375 Recital Workshop for Performance majors. Includes preparation of repertoire for performances in the Recital Workshop.

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**RPXX-312** 2 credits  
**Recital Preparation 2** Prerequisite: RPXX-311, PIXX-311, and ILRE-375  
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Required of: PERF majors  
Electable by: PERF majors  
Offered: Spring, Summer, Fall

Includes preparation of repertoire for a public performance as leader.

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**RPXX-411** 2 credits  
**Recital Preparation 3** Prerequisite: RPXX-312 and PIXX-312  
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Required of: PERF majors  
Electable by: PERF majors  
Offered: Spring, Summer, Fall

Includes preparation of repertoire for the jury, which must be presented successfully in order to schedule the Senior Recital.

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**RPXX-412** 2 credits  
**Recital Preparation 4** Prerequisite: RPXX-411 and PIXX-411  
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Required of: PERF majors  
Electable by: PERF majors  
Offered: Spring, Summer, Fall

Includes preparation of repertoire for the Senior Recital, which is the final project for Performance majors.

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### Songwriting

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**SW-III** 1 credit  
**Essentials of Songwriting** Prerequisite: None  
Course Chair: J. Perricone  
Required of: None  
Electable by: All  
Offered: Spring, Fall

Designed to give an overview of the subject to the student contemplating a career as a songwriter or a career in music in which songwriting plays a major role. 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, and song demo production. This course should help some students decide whether Songwriting is the right major for them and also help Music Business/Management majors and Music Production and Engineering majors understand how to listen critically to songs as well as help prepare them to be more knowledgeable in music publishing, A&R, and other song-related fields.

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**SW-211** 2 credits  
**Songwriting 1** Prerequisite: HR-112  
Course Chair: J. Perricone  
Required of: SONG 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-221 Lyric Writing 1 in conjunction with this course.

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**SW-212** 2 credits  
**Songwriting 2** Prerequisite: SW-221, SW-211, and ISKB-211 or piano proficiency level 2  
Course Chair: J. Perricone  
Required of: SONG majors  
Electable by: All  
Offered: Spring, Summer, Fall

Continuation of SW-211 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-222 Lyric Writing 2 in conjunction with this course.

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**SW-221** 2 credits  
**Lyric Writing 1** Prerequisite: English competency and concurrent enrollment in SW-211 Songwriting 1 are highly recommended  
Course Chair: J. Perricone  
Required of: SONG majors  
Electable by: All  
Offered: Spring, Summer, Fall

This course will focus on the structural aspects of lyric writing, especially the use of rhythm, rhyme, and form. Emphasis will be placed on compositional decisions and choices available to the lyricist. Weekly writing exercises from the workbook.

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**SW-222** 2 credits  
**Lyric Writing 2** Prerequisite: SW-221 and SW-211  
Course Chair: J. Perricone  
Required of: SONG majors  
Electable by: All  
Offered: Spring, Summer, Fall

Composition of lyrics using techniques gained in SW-221 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), and work sheets on form/function relationships.



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**SW-231** 2 credits  
**Arranging for Songwriters** Prerequisite: AR-111, HR-211, and PW-161  
Course Chair: J. Perricone  
Required of: SONG majors  
Electable by: All  
Offered: Spring, Summer, Fall

Building on skills acquired in AR-111 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, that optimize the effect of the song and singer.

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**SW-241** 2 credits  
**Survey of Popular Song Styles** Prerequisite: SW-221 and SW-211  
Course Chair: J. Perricone  
Required of: SONG majors  
Electable by: All  
Offered: Spring, Summer, Fall

The purpose of this course is to provide the student with an overview of the contributions that 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-221 Lyric Writing 1 and SW-211 Songwriting 1 to study and analyze significant popular songs and song styles.

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**SW-311** 2 credits  
**Advanced Songwriting** Prerequisite: SW-222 and SW-212  
Course Chair: J. Perricone  
Required of: SONG majors who do not choose to take SW-371 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.

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**SW-321** 2 credits  
**Advanced Lyric Writing** Prerequisite: SW-222  
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-221 and SW-222, Lyric Writing 1 and 2.

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**SW-325** 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.

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**SW-335** 2 credits  
**The Business of Songwriting** Prerequisite: SW-222 and SW-212  
Course Chair: J. Perricone  
Required of: SONG majors  
Electable by: All  
Offered: Spring, Summer, Fall

A practical business course for the songwriter. Topics covered will include making and marketing demos, copyright law, publishing contracts, sources of royalty income, performance societies, and collection agencies.

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**SW-345** 2 credits  
**Musical Theater Writing** Prerequisite: SW-211 or SW-221, or by permission of instructor  
Course Chair: J. Perricone  
Required of: None  
Electable by: All  
Offered: Spring, Summer, Fall

Based on discussion and analysis of diverse examples from musical theater and opera literature, students write and perform their original work in a class setting and critique the work of their peers with supervision from the instructor. Students collaborate in teams as composers, lyricists, and bookwriters on several scene and song assignments and a final "10-minute musical." The class

emphasizes storytelling and dramatic progression through song, promotes innovation, and is open to writers of diverse stylistic backgrounds and preferences.

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**SW-361** 2 credits  
**Song Demo Production Techniques** Prerequisite: ISKB-212 or piano proficiency level 3, PW-161, SW-222, and SW-212  
Course Chair: J. Perricone  
Required of: SONG majors  
Electable by: SONG majors only  
Offered: Spring, Summer, Fall

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-161 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.

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**SW-365** 1 credit  
**Song Demo in the Recording Studio** Prerequisite: SW-222 and SW-212  
Course Chair: J. Perricone  
Required of: None  
Electable by: SONG 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 ENSB-372 Rhythm Track for Songwriters.

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**SW-371** 2 credits  
**Singer/Songwriter Workshop** Prerequisite: SW-222 and SW-212  
Course Chair: J. Perricone  
Required of: SONG majors who do not choose to take SW-311  
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.

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**SW-498** 2 credits  
**Directed Study in Songwriting** Prerequisite: SW-311 or SW-371  
Course Chair: J. Perricone  
Required of: SONG majors  
Electable by: SONG 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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**Rob Rose**

Assistant Vice President for Special Programs

**Stefanie Sullivan**

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
- Chair, Education Committee, National Music 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)
- Four-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)

**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

**Harry Chalmiers**

**Provost/Vice President for Academic Affairs**

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Former executive director, MacPhail Center for the Arts, Minneapolis, Minnesota
- Former executive director, Indian Hill Arts, Littleton, Massachusetts
- Former faculty member, Berklee College of Music, Indian Hill Arts, MacPhail Center for the Arts, and University of Massachusetts-Lowell
- Compositions premiered by Jorja Fleezanis, D'Anna Fortunato, Randall Hodgkinson, Christof Huebner, Muir String Quartet, and many others

- Compositions commissioned by Sam Costa and Dancers, Cultural Educational Collaborative, MacPhail Center for the Arts, Public Media Foundation, Schubert Club, University of Massachusetts – Lowell Performing Arts Foundation, and faculty members of Boston University, Boston Conservatory of Music, New England Conservatory of Music, and Peabody Conservatory, among others
- Classical guitar performances with Arlington Symphony, Indian Hill Symphony Orchestra, and Opera Company of Boston, and on WGBH radio's "Morning Pro Musica"; recordings for Spectrum Records
- Electric guitar performances with Born Bluezers, Mashine Music, Predicaments, and various jazz ensembles
- Vocalist, guitarist, and composer of songs on recent CD release *Sketches*

**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, with his wife Elsa, 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*, *Computers and the Music Educator*, and *A Musician's Introduction to the Internet*
- Recipient of numerous grants, fellowships, and awards
- International Chair for Electronic Music, International Association of Jazz Educators

**David M. McKay**  
**Vice President for**  
**Institutional Advancement**

- B.S., Peabody College of Vanderbilt University
- Board chair, Rock Point School, an independent residential school
- Board chair, Cathedral Square Corporation
- Former vice president, Trinity College of Vermont
- Former director of development, Norwich University
- Former director of development, Vanderbilt School of Medicine

**Ronald C. Bentley**  
**Associate Provost for**  
**Operations**

- Alumnus, Berklee College of Music
- Ed.M. Antioch University
- Former assistant chair, Guitar Department, and former associate dean of faculty, Berklee College of Music
- President, National Association of Academic Affairs Administrators (ACADFAD)
- Professional performing artist and educator
- Chair, Academic Affairs/Commission XIV, American College Personnel Association (ACPA)

**Lois Goldstein**  
**Associate Vice President**  
**for Finance/Comptroller**

- M.M., Cambridge College
- Former comptroller and chief financial officer, Fisher College
- Member, New England Association of Colleges and Universities; member, Eastern Association of Colleges and Universities
- Member, American College Personnel Association
- Member, the Boston Club, Senior Executives and Professional Women
- Business consultant

**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**  
**Planning and Assessment**

- 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
- Presentations and papers on academic assessment techniques and popular music analysis

**Karen Zorn**  
**Associate Provost for**  
**Program Administration**

- B.A., Goshen College
- M.M., Conservatory of Music, Kansas City
- Artist diploma study, Hochschule fur Musik, Mannheim, Germany
- Former acting executive director and director of individual instruction, MacPhail Center for the Arts, Minneapolis
- Experienced teacher, clinician, and performer
- Extensive experience as arranger/composer for experimental theater
- Member, Music Teachers National Association

# Academic Department Chairs and Administrative Department Directors

## Academic Department Chairs

<b>Bass</b> Rich Appleman	<b>Music Therapy</b> Suzanne Hanser
<b>Brass</b> Thomas Plsek	<b>Percussion</b> Dean Anderson
<b>Composition</b> Greg Fritze, Acting	<b>Piano</b> Paul Schmeling
<b>Contemporary Writing and Production</b> Jay Kennedy	<b>Professional Music</b> Kenneth Brass
<b>Ear Training</b> Steve Prosser	<b>Songwriting</b> Jack Perricone
<b>Ensemble</b> Bruce Nifong, Acting	<b>Strings</b> Matthew Glaser
<b>Film Scoring</b> Donald Wilkins	<b>Voice</b> Jan Shapiro
<b>General Education</b> Joe Coroniti, Acting	<b>Woodwinds</b> William Pierce
<b>Guitar</b> Laurence Baione	
<b>Harmony</b> Barbara London	
<b>Jazz Composition</b> Kenneth Pullig	
<b>Music Business/Management</b> Donald Gorder	
<b>Music Education</b> John Hagon	
<b>Music Production and Engineering</b> William Scheniman	
<b>Music Synthesis</b> Jan Paul Moorhead	

## Administrative Department Directors

<b>Admissions</b> Marsha Ginn	<b>Learning Resources</b> Gary Haggerty
<b>Auxiliary Services</b> Rena Wade	<b>Network and Telecommunication Services</b> Roy Galang
<b>Berklee Center in Los Angeles</b> Peter Gordon	<b>Physical Plant</b> Bruce Spena
<b>Berklee Press</b> David Kusek	<b>Public Information</b> Robert Hayes
<b>Bookstore</b> Felicia Share Barnes & Noble	<b>Registrar</b> Michael Hagerty
<b>Bursar</b> Vanessa Stathis	<b>Scholarships and Student Employment</b> Damien Bracken
<b>Career Development Center</b> Peter Spellman	<b>Security</b> John Burns Longwood Security Services
<b>Communications</b> Judith Lucas	<b>Special Events</b> Cynthia Bethune
<b>Community Affairs</b> J. Curtis Warner	<b>Student Activities</b> Jane Stachowiak
<b>Counseling Center</b> Robert P. Murray	<b>Technical Training and Support Services</b> Anthony Marvuglio
<b>Dining Service</b> Peter Coleman Aramark Dining Services	
<b>Financial Aid</b> Pamela Gilligan	
<b>Housing</b> William MacKay	

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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, Janis Joplin, Ted Nugent, 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, Jaco Pastorius, Woody Shaw, Cecil Taylor, Tony Williams, and the Grammy-nominated Bernstein *Mass* (Best Engineered Classical Recording)

## Music Production and Engineering

### William G. 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

### Robert Jaczko Assistant Chair

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

### Michael P. Abraham Assistant Professor\*

- B.S., Wentworth Institute of Technology
- Alumnus, Berklee College of Music
- Director of Engineering, Atlantic Technology International
- Former engineer and member of technical staff, Bose Corporation
- Produced, recorded, and performed music for Bose/Mercedes Benz Recordings
- Freelance alto saxophonist
- Performances with Central Massachusetts Symphony Orchestra

### 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-52s, 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
- Production for A-U companies and corporations including Liberty Mutual Insurance, IBM, Cognex, and Ristrac

### Alexander U. Case Assistant Professor\*

- B.S., Rice University
- B.M., Berklee College of Music
- Guitarist
- Audio engineer in a broad range of facilities including premier professional studios, project studios, and location recording
- Recording and mixing credits with Coyote is Wolf's Brother, Crooked Show, Willy Oksner, Snatch, Still Waters, U.S. Air Force Band, and others

### Lloyd G. Dyson Assistant Professor\*

- B.M., Berklee College of Music
- Customer service and sales representative at Parsons Audio
- Former customer service representative, Technology Product Center, OIT, Harvard University

\*Part-time faculty member

**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 Music Production and Engineering Department

**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

**Al Kooper****Associate Professor\***

- Former leader of Blood, Sweat, and Tears and Rekooperators
- Former member of Blues Project
- Performances with Bob Dylan, Jimi Hendrix, the Rolling Stones, and the Who
- Performed with and produced Nils Lofgren, Lynnyrd Skynyrd, and the Tubes
- Recordings with George Harrison
- Performer and producer on recordings of David Essex and Rick Nelson
- Author of *Backstage Passes* and coauthor of *Mid-Life Confidential*
- Scored television series "Crime Story"

**Jeffrey A. Largent****Assistant Professor\***

- Alumnus, Berklee College of Music
- Guitarist
- Academy Award-winning sound designer
- Motion picture and television credits include *Braveheart*, *Beakman's World*, "Dr. Quinn, Medicine Woman," and "The Adventures of Brisco County, Jr."

**Richard Mendelson****Assistant Professor\***

- Alumnus, Harpur College
- Experienced recording engineer, arranger, producer, and songwriter who has worked with artists including Boston, the Cars, Full Circle, the New Kids on the Block, Andy Pratt, Kurt Russell, Tiffany, Frankie Valli, and Peter Wolf
- Co-owner of Synchro Sound Studios

**Michael Moss****Assistant Professor\***

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

**Adam B. Rosen****Assistant Professor\***

- B.S., Massachusetts Institute of Technology
- Djembe player and hand percussionist
- Audio postengineer for "Digital Duo" television series pilot
- Video editing services for MIT Media Lab's "Brain Opera"
- Staff technical engineer at Soundtrack Studios
- Freelance audio and video postproduction services

**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****Associate 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, UPN-TV, and work for "ER" and "Melrose Place"

**Wayne Wadhams****Professor\***

- B.A., Dartmouth College
- Location sound and mix for feature films, including *Return of the Secaucus Seven* and *Lianna*
- Extensive production credits
- Publications include *Dictionary of Music Production and Engineering Terminology* and *Sound Advice* (3 volumes, including *Musician's Guide to the Record Industry*, *Musician's Guide to the Recording Studio*, and a two-CD set), Schirmer Books division, Simon & Schuster
- Founder and owner of Boston Skyline Records, independent and world music label, distributed internationally

**Stephen Webber**  
**Professor**

- 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*)

**Mark Wessel**  
**Assistant Professor\***

- 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

**Jeffrey P. Baust**  
**Assistant Professor\***

- B.Mus., D.M.A., Boston University
- M.F.A., University of California, Davis
- Composer of electronic, electro-acoustic, and acoustic music
- Owner, Coral Sea Music
- Accomplished bassist and guitarist

**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 Ibrahima 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

**Geoffrey Gee**

**Assistant Professor\***

- B.M., Berklee College of Music
- Pianist, keyboardist
- Performances with Rhythm in Motion performance art company, the Great Divide, Mirror Images, Lourdes, Jordan Rudess, Christian Jacob, and Russ Gold
- Recordings include *Fingerprints* on GGM, Lourdes' *Now is the Time* on Eagle Peak Records, and *Great Divide* by the Great Divide on Big Fish Records
- Former senior soundware engineer at Young Chang R&D Institute

**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 L. Rhea**

**Associate Professor**

- B.M.E., Florida State University
- M.M.E., Ph.D., George Peabody College
- Clinician, design consultant, and director of marketing at Moog Music
- Author of owner's manuals for Moog, Crumar, Steiner, and others
- Historical research cited in *New Grove Dictionary of Musical Instruments* and *New Harvard Dictionary of Music*
- Concept design/first composition for Oxylights, world's largest permanent MIDI music/light installation
- Former trumpeter with Tallahassee and Nashville symphonies

**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

**Pratt H.T. Bennet**

**Assistant Professor\***

- B.A., Yale University
- Art studies at Ecole Nationale Supérieure des Beaux Arts
- Teacher of English as a Second Language (ESL), Educational Learning Services
- Former ESL teacher at Manex International
- Environmental artist/sculptor

**Sally B. Blazar**

**Associate Professor\***

- B.A., Tufts University
- M.Ed., M.A., Ph.D., Boston University
- Instructor at Boston University
- Former instructor at Bay State Junior College, Chamberlayne Junior College, ELS Language Institute, and Suffolk University

**Ross M. R. Bresler**

**Assistant Professor\***

- B.A., Indiana University
- M.A., Boston University
- Former teacher of History of Art at Boston University
- Former lecturer at Museum of Fine Arts, Boston

**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 Diplôme 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 research and lecturing 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, organizational consultant, and mediator
- Cofounder of the Independent School of Buffalo
- President, Right Livelihood Career Analysis
- 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**

**Professor**

- B.A., Harvard College
- M.M., Vienna Conservatory of Music
- M.Ed., Boston University
- Author of various articles on literature, writing, film, music, 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
- A.B.D., Boston University, Modern American and European Art
- Teaching experience at Harvard, Tufts, and Boston universities

**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**  
**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

**William Hill**  
**Assistant Professor**

- B.A., University of Maine
- Experienced private instructor and performer
- Former faculty member at University of Maine

**Sheila H. Katz**  
**Associate 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

**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

**David S. Maisel**  
**Associate Professor\***

- B.A., Brandeis University
- M.A.T., Simmons College
- Yiddish folklorist
- Former teacher at the Boston Center for Adult Education, Hebrew College, Roxbury Community College, and Suffolk University

**Michelle M. Martello**  
**Instructor\***

- B.A., Baldwin-Wallace College
- M.A., Case Western Reserve University
- Author of novel *Hesitation Cuts*
- Published articles on Cleveland history for *CWRV* magazine, poetry and short fiction

**Edward J. McGrath**  
**Associate Professor\***

- M.Ed., Cambridge College
- School adjustment counselor and psychotherapist
- Former faculty member at the College of Design and Construction, Wentworth Institute of Technology
- Former Cooperative Education specialist at Milford High School

**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

**Dorothy Shubow Nelson**  
**Associate Professor\***

- B.A., Brandeis University
- M.A., University of Massachusetts
- Teaching positions include Boston Conservatory, Lesley College, and University of Massachusetts – Boston
- Editor, writer, publicist, poet, and public speaker

**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

**Julie Rold**

**Assistant Professor\***

- B.A., Rhodes College and University of Edinburgh
- M.A., University of Toronto, Boston University
- Instructor of writing and English as a Second Language (ESL) at Lasell College
- Former teacher of writing, ESL, and literature at the Foreign Affairs Institute in Beijing, China

**Betty Silberman**

**Associate Professor\***

- B.A., Boston Conservatory of Music
- Extensive stage and performing experience as singer and actress
- Teacher of French, Yiddish, and English as a Second Language

**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)
- Visiting professor at Senzoku Gakuen University (Japan)

**Henry Augustine Tate**

**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

**Angelica M. Ulmer-**

**Avcikurt**

**Associate Professor\***

- B.A., University of Chicago
- M.A.T., Georgetown University
- Ph.D., HaceHepe University
- Spanish and English as a Second Language (ESL) teacher

**Winchinchala 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 the novel *Hebe Jeebie*

**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. Corder**

#### **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
- Moderator for music business/management panel, International Association of Jazz Educators
- Former officer and board member, Music and Entertainment Industry Educators Association

### **Peter Alhadef**

#### **Associate Professor**

- D.Phil., University of Oxford
- Associate editor of *Recordings Musico 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.D., London University
- B.M., Berklee College of Music
- A.M., Harvard University
- Solo and small group jazz pianist
- Private piano teaching experience
- Composer, arranger, and director of gospel music productions
- Former high school teacher of math, Latin, and music
- College instructor in math and computers

### **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

### **Paul M. Diesel**

#### **Associate Professor\***

- B.A., Trinity College
- M.B.A., Harvard Business School
- Marketing consultant
- Instructor at Bentley College and University of Colorado
- Former marketing manager, BankBoston
- Former president, Durfee Attleboro Bank

### **Jeffrey Dorenfeld**

#### **Associate Professor**

- B.A., California State University – Sonoma
- Graduate studies, Golden Gate University
- Former manager of the multi-platinum band Boston
- 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

### **Peter Payack**

#### **Assistant Professor\***

- B.A., Catholic University of America
- Adjunct visiting lecturer at the University of Lowell
- Former visiting artist at the Center for Advanced Visual Studies at the Massachusetts Institute of Technology
- Poet with two books, *No Free Will in Tomatoes* and *Blanket Knowledge*, published by Zoland Books



**Schuyler "Sky" Traugher**  
**Assistant Professor**

- B.S., M.A., Middle Tennessee State University
- Faculty advisor for Heavy Rotation Records
- United States representative for King Records, Tokyo
- Former associate artist, repertoire director, and staff producer for Motown Records
- Former promotion manager and product manager for CBS Records
- Former coowner of Advance Productions
- Former band leader of Stax Records Group

**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

**Nalora L. Steele**  
**Associate Professor\***

- A.A., Kilgore Junior College
- B.M., New England Conservatory of Music
- M.M., Boston University
- Coauthor with Beverly Shinn of Interactive Videodisc Instruction in Music
- Former performer with the Opera Company of Boston
- Former music teacher for the Brookline Public Schools

**Wayne Ward**  
**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
- Speaker at national and international conferences in psychiatry, psychology, education, music, gerontology, special education, and music therapy
- Past president of the National Association for Music Therapy
- Past program director of the Alzheimers Association, Greater San Francisco Bay area

**Jonathan D. Adams**  
**Assistant Professor\***

- B.M., Berklee College of Music
- M.A., Goddard College
- Guitarist and bass player
- Award-winning software titles include Switch Ensemble, the Virtual Instrument Series, and Click Reader
- Conference presentations made at National Music Therapy Association, Smithsonian Institute, Johns Hopkins Applied Physics Laboratory, CSUN, and Closing the Gap

**H. Duane Claussen**  
**Associate Professor\***

- B.F.A.E., Wayne State College
- M.Ed., Harvard Graduate School of Education
- Trumpeter, saxophonist, flutist, and electric bassist
- Member of the band This Old House

**Karen S. Wacks**

**Associate Professor\***

- B.A., Northeastern University
- Ed.M., Harvard University
- Pianist and French horn player
- Member of CenterWinds, a woodwind quintet

**Julie Buras-Zigo**

**Assistant Professor\***

- B.A., Montclair State University
- Flutist with CenterWinds and Paulist Center Musicians
- Music therapist
- Executive chair of the Massachusetts Music Therapy Alliance

*Professional Music*

**Kenneth Brass**

**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*

**Linda J. Corham**

**Associate Professor\***

- B.S., A.S., Northeastern University
- M.B.A., Babson College
- CFP, CMFC, AAMS, College for Financial Planning/National Endowment for Financial Education
- Finance and investment columnist for *Weymouth Journal*
- Adjunct faculty member at Boston University and Northeastern University
- Licensed stockbroker
- Member, WGBH Leadership Volunteer Committee

**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 and promoter
- Music journalist for *Improper Bostonian*
- Published poet
- Owner of Mumbo Jumbo Music, an entrepreneurial-based record label
- Winner of the New England Broadcasting Award for radio production

**Thomas A. Stein**

**Associate Professor**

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Performances with Blues after Dark, the Bill Moore Band, and the Stanley Bullock Band, and at the Marlboro Country Music Festival
- Freelance bassist, guitarist, vocalist, and arranger

**Professional  
Performance  
Division**

**Matt Marvuglio**

**Dean of Professional  
Performance Division**

- B.M., Berklee College of Music
- M.A., University of Massachusetts
- Composer, recitalist, and performer with various theater orchestras
- Jazz clinician and performer for the National Flute Association, the International Association of Jazz Educators, and the Acoustical Society of America
- Author of *Chorus and Modal Etudes for Woodwinds* and numerous articles on MIDI wind controllers

*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*
- Active member of 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
- Recordings include two CDs with the Paul Schmeling Trio, *Stardust* and *One for the Road*, and *At Long Last* with the Tony Lada/Larry Monroe Sextet

**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 Buda**

**Assistant Professor\***

- Private bass instructor
- Recordings include *High Function*, *Piano Greats*, *Myanna*, and *Grease*
- Recipient of *Bass Player* magazine's Best Unknown Bass Player contest, 1991 – 1992

**David W. Clark**

**Associate 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

**John K. Lockwood**

**Associate Professor\***

- B.M., Berklee College of Music
- Performances with Gary Burton, Dance Umbrella, Donal Fox, the Fringe, Freddie Hubbard, Joe Maneri, Makoto Ozone, Danilo Perez, Carol Sloane, Kenny Werner, James Williams, and others

**Gregory G. Mooter**

**Associate Professor**

- B.M., Berklee College of Music
- Numerous concert and club performances
- Recording artist and leader of own groups

**Daniel Morris**

**Associate Professor**

- Alumnus, 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**

**Associate 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 solo CDs *Straight Shooter* and *The Scenic Route* on Audio Image Records
- Staff writer for *Bass Frontiers* magazine
- Performances and clinics at Berklee in Los Angeles and Berklee in Argentina programs, and the United States University Performing Artist Series in Costa Rica

**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**

**Associate 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**

**Associate 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

*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

**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

**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

**Charles A. Lewis**

**Associate Professor\***

- B.M., Peabody Conservatory of Music
- M.M., New England Conservatory of Music
- International classical and jazz solo trumpet performances with the Boston Jazz Repertory Orchestra, Boston Orchestra and Chorale, Dartmouth University Wind Ensemble, Duke Ellington Orchestra, New Japan Philharmonic, New York Philharmonic, and Rhode Island Pops

**Tiger Okoshi**

**Associate Professor\***

- B.A., Kwansigakuin University, Japan
- Diploma, Berklee College of Music
- Trumpet player
- Leader of the group Tiger's Baku
- Member of the George Russell Orchestra
- Performances with Tony Bennett, Gary Burton, Dave Grusin, Dave Liebman, and Pat Metheny
- Recordings include six CDs as leader on J.V.C. Records as well as Gary Burton's *Times Square*, Dave Grusin's *NY-LA Dream Orchestra*, and Dave Liebman's *Meditation Suite*

**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*

**Steve Prosser**

**Acting Chair**

- B.M., Berklee College of Music
- M.Ed., Suffolk University
- Ph.D., Boston College
- Experienced studio vocalist, pianist, arranger, and producer
- Clinician and adjudicator in the United States, Canada, and Europe
- Author of ear training texts and vocal arrangements

**Roberta Radley**

**Acting Assistant Chair**

- B.M., Berklee College of Music
- Special studies at Philadelphia College of Art and Boston Museum School
- Experienced private instructor

**Corinne Sloan Chase****Assistant Professor\***

- B.S., Western Connecticut State University
- Vocalist
- Leader of six-piece party band Chase
- Co-owner of Chase Productions, 32-track digital recording studio
- Performances with jazz artists including Teese Gohl, Brad Hatfield, Greg Hopkins, Steve Hunt, Dick Johnson, Mike Monaghan, Herb Pomeroy, and Paul Schmeling

**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

**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****Associate 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

**Richard J. DiMuzio****Associate Professor\***

- B.S., Indiana University of Pennsylvania
- M.M., Eastman School of Music
- D.M.A. (ABD), New England Conservatory of Music
- Saxophonist
- Member of the Paul Lipson Quartet, John Lamkin Quintet, and Jim Widner Big Band
- Recordings include *Body & Soul* and *Yesterdays & Today* with the Jim Widner Big Band, Paul Lipson's *Time Remembered*, and the film score for *Hugo Pool*

**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, and Greg Hopkins
- Extensive freelance work in the Boston area

**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
- Recordings include *Forces* with Jerry Tachoir; *Risa's Waltz* with Danny Harrington; *Until Further Notice* with Steve Rochinski; *Sasha Sings Dinah, A Tribute to the Queen, Dinah Washington* with Sasha Daltonn; and for Acuff-Rose, Nashville
- Published articles in *Keyboard* and *Berklee Today* magazines
- Professional performing and recording artist
- Television and radio experience, including "Community Auditions/Dave Maynard Talent Showcase," WBZ, Channel 4, Boston; "Jack Harris Show," Detroit; "Nick Cluny Show," Cincinnati; "Music America," WGBH Radio, Boston; and "Grand Ole Opry," Nashville

**Robin Ginenthal****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*, *Il Segreto di Susanna*, and *Princess and the Pea*

**Caye Tolan Hatfield**

**Assistant Professor\***

- B.M., Berklee College of Music
- Coleader of band Nite Flight
- Extensive solo work and studio work, arranging, writing, and singing

**James (Mitch) Hupers**

**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**

**Associate 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**

**Associate Professor\***

- B.A., International Christian University, Tokyo
- Diploma, Berklee College of Music
- Founder, composer/arranger, and performer in a cappella quintet Vox One
- Experienced Japanese language instructor

**Giovanni Moltoni**

**Assistant Professor\***

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Guitarist
- Leader of the Giovanni Moltoni Quartet
- Leader on CD recording *Directions* by the Giovanni Moltoni Quartet with Hal Crook, Paul Del Nero, and Marcello Pellitteri
- Performances at Lugano Estival Jazz, Schaffhausen Jazz Festival, Neunkirch Open Air, and International Association of Jazz Educators

**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*

**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*

**Mark Shilansky**

**Assistant Professor\***

- B.A., University of New Hampshire
- M.M., New England Conservatory of Music
- Pianist and vocalist
- Leader of the Mark Shilansky Trio and the Café
- Performances with Jamie Baum, Cercie Miller, Rebecca Parris, Jim Porcella, Gray Sargent, Luciana Souza, Clark Terry, Lisa Thorson, and Phil Woods
- Recordings include *First Look* with the Mark Shilansky Trio and *Visions* by Miller David Jamrog

**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 and the United States

**Paul Stiller**

**Assistant Professor\***

- 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

**Edward Tomassi**

**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

**David Vose**

**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

**August B. Watters**

**Assistant Professor\***

- B.M., Berklee College of Music
- Guitarist, banjo player, electric bassist, vocalist, composer, and arranger
- Solo concert guitar artist
- Member of Boston Secession
- Extensive studio credits for TV and film including the Monitor Channel, PBS, AT&T, and various independent film artists
- Arrangements and compositions for Boston Jazz Orchestra, Boston Secession, Christian Science Publishing Society, Matt Glaser, Lionel Hampton, MCA Records, and others

**Ensemble**

**Bruce Nifong**

**Acting 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

**Sherma C. Andrews**

**Instructor\***

- Alumna, Berklee College of Music
- Vocalist and leader of the Sherma Andrews Group
- Member of the Brian Wakley Band, the Wright Ingredients, and the Zaitchek Brothers
- Performances with Tiger Okoshi and Claudio Roditi
- Lead vocalist on *Ten Thousand Volts Reggae Covers, Volume I* on Meldac Records and background vocalist on Marty Sexton's *Black Sheep* on Eastern Front Records

**Walter Beasley****Associate Professor**

- B.M., Berklee College of Music
- Performances with Gerald Albright, Rachelle Ferrell, Everette Harp, George Howard, Brian McKnight, Stephanie Mills, Art Porter, Gary Taylor, Bobby Watson, and others
- Saxophonist, recording artist, writer, and producer for Shanachie Records
- Recipient of Boston Jazz Society award

**Lin Biviano****Associate Professor\***

- Alumnus, Berklee College of Music
- Trumpet player
- Performances, recordings, and tours with Count Basie, Jimmy Dorsey, Maynard Ferguson, Woody Herman, Harry James, Stan Kenton, Glenn Miller, Buddy Rich, and Lawrence Welk
- Broadway experience including *A Chorus Line*, *Beatlemania*, *Mame*, *No No Nanette*

**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
- Leader of own quintet and member of Manga Rosa and Bambule
- Music director, composer, and arranger of *Brasileirinho*
- Studio recordings in Brazil and the United States on Narada and Glider Records
- Faculty member at Longy School of Music and Community Music Center of Boston

- Guest faculty member at New England Conservatory of Music
- Guest artist at Jordan Hall and Pickman Hall
- Winner of prizes including national competitions in Brazil and the 1991 Pappoutsakis Flute Competition in Boston

**Sharon E. Broadley-Martin****Assistant Professor\***

- Alumna, Berklee College of Music
- Vocalist and pianist with performances at George Wein's Jazz Festival in Japan, Montreal Jazz Festival, Sea-Jazz Festival in Finland, and Jazz-A-Vienne in France
- Former lead vocalist, composer, and arranger of "The Ritz" with four recordings on Nippon Columbia Records and two recordings for PAUSA Records
- Jingles for AT&T and Massachusetts State Lottery
- Over 30 jazz choir compositions and arrangements for University of Northern Colorado Jazz Press
- Active clinician

**Consuelo Candelaria****Assistant Professor\***

- B.M., Berklee College of Music
- Performances and recordings with Bangkok Symphony Orchestra, Don Houge Quintet, Dennis Brennan "Iodine Bros," Emiel Van Egdom "Clues" featuring Bobby Militello, Consuelo-Jon Quintet (original compositions) featuring Billy Pierce
- Performances throughout the United States, Europe, and Asia
- Recordings include CD *Last Sunday Morning* by the Consuelo-Jon Quintet on Accurate Records

**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

**Richard C. Ehrman****Assistant Professor\***

- B.M., Berklee College of Music
- Specialist in the Feldenkrais Method
- Concert Office supervisor, Berklee College of Music



**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

**Herman Hampton**

**Assistant Professor\***

- B.M., University of Massachusetts – Amherst
- M.M., Boston Conservatory of Music
- Bassist
- Performances with Ray Gonzalez and Archie Shepp

**David Hollender**

**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**

**Assistant Professor\***

- 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

**Lello Molinari**

**Assistant Professor\***

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Acoustic bass player
- Leader of the Lello Molinari Quintet
- Member of the Vincent Road Quartet
- Performances with Jerry Bergonzi, Joe Diorio, George Garzone, Victor Lewis, and Mike Melillo
- Recordings include *No More Mr. Nice Guy*, *On a Boston Night*, and *Chiaroscuro* with the Italian Vocal Ensemble

- Performed at national and international jazz festivals including Umbria Jazz in Italy, Pori Jazz in Finland, and the *Boston Globe* Jazz Festival in Boston

**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 Kenny Barron, Tom Harrell, Joe Henderson, Jon Hendricks, Wynton Marsalis, Pat Metheny, John Scofield, Woody Shaw, and others
- Recordings with John Abercrombie, Eddie Gomez, Dave Liebman, Danilo Perez, and Miroslav Vitous
- Television appearances at NBC's "Late Night with Conan O'Brien" and CBS's "Sunday Morning"

**John Pierce**

**Associate 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, and Julius Hemphill
- International tours throughout Europe and Japan including Pori Jazz Festival, 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****Assistant Professor\***

- 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

**Frank Vardaros****Instructor**

- Diploma, Berklee College of Music
- Performances with Jon Faddis, Maynard Ferguson & High Voltage, Frank Foster, Don Menza, and Arturo Sandoval's Hot House Band
- Trumpeter and music director, the Ryles Jazz Orchestra
- Extensive club and concert performances including appearances at the *Boston Globe* Jazz Festival, Carnegie Hall, and the Newport Jazz Festival
- Recordings include solo CD *Oceans of Dreams*
- Boosey and Hawkes artist/clinician

**David Weigert****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

**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 Coasters, the Belmonts, the Four Aces, and Frankie Ford, as well as 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

**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's *After Dark* and *Everything Happens to Me*
- 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 Postlewaite, William Leavitt, and Charles Banacos
- Active instructor and musician

- Author of an internationally distributed transcription book series for guitar published by Mel Bay Publications; the jazz and blues series features the works of Ronnie Earl, Lightnin Hopkins, Fred McDowell, Wes Montgomery, Emily Remler, and others

**Charles H. Chapman****Professor**

- B.M., Berklee College of Music
- M.Ed., Cambridge College
- Performances with Herschel Bernardi, Theodore Bikel, Victor Borge, and in theater productions of *Finian'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* texts
- Contributor to *Guitar Player*, *Acoustic Guitar*, *Guitar Shop*, and *Just Jazz Guitar* 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

**Salvatore DiFusco****Assistant Professor\***

- Diploma, Berklee College of Music
- Guitarist
- Leader of the Sal DiFusco Group
- Member of Stardust and the Radicals
- Recordings include *Chase the Fire* by Heart and Fire and the Radicals' *City of Hope*

**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****Associate 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****Assistant Professor\***

- Diploma, B.M., Berklee College of Music
- Studied with Joe Pass
- Leader of the original band Tomo Fujita & Blue Funk, which recently released the CD *Put on Your Funk Face*
- Featured monthly columnist for *Guitar* magazine, Japan

**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

**Michael L. Goodrick****Professor**

- B.M., Berklee College of Music
- Guitarist with Jerry Bergonzi Quartet, Laszlo Gardony Quartet, Charlie Haden's Liberation Music Orchestra, Greg Hopkins Big Band, and Steve Swallow Quintet
- Performances with John Abercrombie, Jerry Bergonzi, Michael Brecker, Gary Burton, Jack DeJohnette, Peter Erskine, Steve Gadd, Charlie Haden, David Liebman, Pat Metheny, Paul Motian, and others
- Author of *The Advancing Guitarist*, Hal Leonard Publications

**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

**Richie Hart****Associate Professor\***

- B.M.Ed., Berklee College of Music
- M.A.T., Lehman College
- Former department head, Jazz Studies Department, Western Connecticut State University
- Leader of the Richie Hart Quartet
- Member of the Lonnie Smith Trio
- Performances with Ron Carter, Jimmy Cobb, Tal Farlow, Milt Hinton, Etta Jones, Jack McDuff, Don Patterson, Houston Person, Ben Riley, Lonnie Smith, Grady Tate, and many others
- Guitarist on recordings *Remembering Wes*, *Blue Nights*, *Just a Matter of Time*, *Funk Reaction*, *When the Night is Right*, *Momentum*, and *Afrodesia*
- President, Hohenberger Music

**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****Assistant Professor\***

- 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*, Hal Leonard Publications, and *A Different Slant* cassette and TAB book for lap steel
- Performer/clinician on lap and pedal steel guitar
- 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 in the United States and abroad
- 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 Ofgren, 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

**C. 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 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

**James L. Peterson**

**Associate Professor\***

- B.M., Berklee College of Music
- Member of Eye 2 Eye
- Performances with Lalah Hathaway, Bob Moses, and Tavares
- Recordings include *Chill and Listen* and *Gotta Believe* with Eye 2 Eye, and *Colour Blind Live* by Pat Loomis

**Jack Pezanelli**

**Associate 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

**Robert Rodgers**

**Instructor\***

- B.M., University of Georgia
- Studio musician and sound engineer
- Numerous jazz festival performances

**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**

**Associate Professor\***

- B.M., Florida State University
- M.M., University of North Texas
- Performing artist in New York City
- Private instructor

**Benjamin Sher**

**Assistant Professor\***

- B.A., Carnegie Mellon University
- M.M., New England Conservatory of Music
- Former teacher at Five Towns College, University of North Carolina at Charlotte, Staten Island College Department of Music, and New England Conservatory of Music

**Curtis Shumate**

**Assistant Professor**

- B.M., Berklee College of Music
- Performing and recording artist
- Former private instructor in the Massachusetts public schools
- Professional theater credits include *Jacques Brel is Alive and Well and Living in Paris* and *Joseph and the Amazing Technicolor Dream Coat*

**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****Assistant Professor\***

- Alumnus, Berklee College of Music
- Released three solo records: *Guitar Dominance*, *Night of the Living Shred*, and *Supersonic Shred Machine* on the Leviathan 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
- Released *Light in the Sky* and *Second Coming* on the Alpha label with band project "Joe Stump's Reign of Terror"
- Endorsements include ESP Guitars, Dimarzio Pickups, Ernie Ball Strings, and Carvin Amplification

**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 Dolly*, and other Broadway shows
- Author of *Reading Contemporary Guitar Rhythms*

**Ken Taft****Assistant Professor**

- Alumnus, Berklee College of Music
- Guitarist in commercial studio work and theater
- 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

**Jonathan Wheatley****Associate Professor\***

- Alumnus, Berklee College of Music
- Leader of the Jon Wheatley Trio
- Member of the Dave Whitney Trio, Jim Porcella Quartet, and Ruby Braff Quintet
- Performances with Donna Byrne, Dick Johnson, Dave McKenna, Herb Pomeroy, and Gray Sargent

- Recordings include *Ruby Braff Live at the Regattabar*, *Turk's Work* by Mike Turk, *This is Always* by Billy Novick and Herb Pomeroy, *Where the Tenor Meets the Bone* by Arnie Krakowsky, and *Antonio and Jon* by Jim Porcella

**Mark White****Associate 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****Associate 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****Associate 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 of *Indiana Jones and the Temple of Doom*
- Solo CD *Divinations* on Neuma Records

**Ron Savage****Assistant Chair**

- 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

**Mohamed Kalifa Camara****Assistant Professor\***

- Djembe specialist
- Leader of the group Spirit of Africa

**Rick Considine****Associate Professor\***

- B.M., State University College of New York
- M.M., Syracuse University School of Music
- Recording and performing artist
- Former percussion instructor and drum set conductor at Drummer's Collective in New York
- Author of percussion method books *Ensemble Warm-ups for Marching Percussion*, *Contemporary Jazz-Rock Rhythms for the Drum Set*, and *Transcriptions for the Solo Marimbist*

**David Cowan****Instructor\***

- B.M., Berklee College of Music
- Drummer, guitarist, and bassist
- Member of Boston Community Choir and Ripple A.K.A. "Wally's Stepchildren"
- Performances with Walter Beasley, Boston Pops Esplanade Orchestra, Shirley Caesar, Lalah Hathaway, Les McCann, Brian McKnight, and Clark Terry
- Recordings include Walter Beasley's *Private Time* on Mercury/Polygram Records
- Appeared on the "Arsenio Hall Show," at the Montreal Jazz Festival, and in the video "Sisters in the Name of Rap"

**Randall M. Crafton****Assistant Professor\***

- B.M., Manhattan School of Music
- Hand percussionist
- Leader of the bands Bridges and Hal-An-Tow
- Member of Amit Chattersee Trio and Dayna Kurtz Group
- Performances with David Amram, Merce Cunningham, Steve Goru, Richard Julian, Howard Levy, and Glen Velez

**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\***

- International performer and recording artist
- Credits include Cro-Mags, Duran Duran, Farrenheit, Jon Finn Group, Steve Morse, John Petrucci, Shelter, Two Ton Shoe, Carl Verheyen, and White Devil

**Lawrence Finn****Associate 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 Ballet, Boston Lyric Opera, Boston Musica Viva, Boston Pops and Esplanade orchestras, and Boston Symphony Orchestra
- 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****Associate 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****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****Associate Professor\***

- B.M., New England Conservatory of Music
- Recordings for Soul Note, Timeless/Muse, Cadence, Golden Crest, C.I.M.P., and Accurate
- 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*, *C.J.Q.*, and *Saxabone*
- Studies with Max Roach, Joe Morello, and John Riley
- 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, Lee Konitz, and Tal Farlow
- 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

**Robert Kaufman****Associate Professor\***

- Alumnus, Berklee College of Music
- Author of *The Art of Drumming* published by Advance Music
- Performances with Bill Frisell, Art Lande, and Mike Stern
- Arranger and performer with Paula West for her CD *Temptation*

**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

**Rod M. Morgenstein****Associate Professor\***

- B.M., University of Miami
- Leader of the Rudess Morgenstein Project
- Member of the Dixie Dregs and Winger
- Articles published in *Modern Drummer*, *Rhythm*, *Sticks*, *Drums & Percussion*, and *Batteur*

**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
- Author of *Art Blakey's Jazz Messengers* and *Alan Dawson – The Legend – His Teaching, His Performing* by Warner Brothers

**Mikael Ringquist****Assistant Professor\***

- 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

**Ed Saindon****Professor**

- 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

**Bobby Sanabria****Associate Professor\***

- B.M., Berklee College of Music
- Faculty member, Drummers Collective and the New School Jazz Program
- Leader of Bobby Sanabria and Ascensión and Trio Aché!
- Performances with Mario Bauzá, Celia Cruz, Paquito D'Rivera, Chico Freeman, Dizzy Gillespie, Larry Harlow, Tito Puente, Mongo Santa Maria, Henry Threadgill, and others
- Recordings include soundtrack for *Mambo Kings*; *N.Y.C. Aché!*; *Tanga*, *My Time is Now*, and *944 Columbus Ave* with Mario Bauzá; and *A Night in Englewood* with Paquito D'Rivera

**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 Kitano
- 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****Associate Professor**

- B.M., Berklee College of Music
- Performances with the Sled Dogs, Mike Metheny Quartet, Emil Haddad/Dick Odgren Quartet, and Out at Home
- Former instrumental and band director in Massachusetts public schools

**Ed Uribe****Professor**

- A.A., City College of San Francisco
- B.M., Berklee College of Music
- Solo performer of original compositions
- Performances with Ray Barretto, Randy Brecker, Gary Burton, Michel Camilo, Paquito D'Rivera, George Coleman, Tania Maria, Donald Byrd, Dave Samuels, Andy Narell, Claudio Roditi, Toshiko Akiyoshi-Lew Tabackin Orchestra, David Friedman, and others
- Author of two books and videos on Brazilian and Afro-Cuban percussion and drum set, Warner Brothers
- MIDI clinician and consultant

**Bob Weiner****Associate Professor\***

- B.A., University of Massachusetts – Boston
- Member, the Itzhak Perlman tour of *In the Fiddler's House*, the Bert Seager Trio, and Andy Statman Quartet
- Performances with David Azarian, Bruce Barth, Mili Bermejo, Andy Statman, and Kenny Werner
- Recordings include *Living in Jazzland* with the David Azarian Trio on Enja Records and *The Hidden Light* by the Andy Statman Quartet on Sony Classical
- Author of *Afro-Cuban Rhythms for Drumset* with Frank Malabe and *Brazilian Rhythms for Drumset* with Duduka da Fonseca for DCI Music Video, Warner Bros.

**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****Associate Professor\***

- B.M., New England Conservatory of Music
- Cofounder of Marimolin, a marimba/violin duo; and Madam Rubio, a marimba duo
- Worldwide marimba performances and master classes
- Marimba player on numerous recordings including solo CD *Woodcuts*, GM Recordings
- Recipient of two National Endowment for the Arts Solo Recitalist grants
- Extensive private teaching

**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, Carol Sloane, 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
- Jazz performances with Bob Mintzer, Bill Watrous, Richie Cole, Paquito D'Rivera, Ed Thigpen, Nick Brignola, Fred Lipsius, Bob Moses, Jimmy Mosher, Alan Dawson, Phil Wilson, Grey Sargent, Greg Abate, Carol Sloane, Rebecca Parris, Gabrielle Goodman, and Boston Musica Viva
- Recordings with Jack Pezanelli, Michael Moore, Jimmy Madison, Garrison Fewell, Mark White, Jamey Haddad, George Garzone, Skip Hadden, Bill Pierce, John Lockwood; on Brownstone, MMC, BCM, and TBA
- Shows with Vic Damone, Diahann Carroll, Fred Travalena, the Drifters, the Four Aces, Pat Cooper, Jimmy Tingle, Rhode Island Philharmonic
- Artist-in-Residence at Centro-Cultural Costarricense Norteamericano, Costa Rica

**Edward Bedner****Professor**

- B.M., M.M., Boston University
- Doctoral studies, Boston University
- Extensive solo recital experience, including television appearances and performances with orchestra
- Piano study at the New England Conservatory of Music with Lucille Monaghan and David Barnett, and at Boston University with Edith Stearns and Bela Boszormenyi-Nagy
- Recipient of a grant for study at Tanglewood
- Frequent lectures/performances at local, national, and international conferences

**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

**Frank T. Carlberg****Assistant Professor\***

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Performances with Hal Crook, Rufus Reid, Herb Pomeroy, Richie Cole, Larry Coryell, the Either/Orchestra, George Garzone, Al Grey, John LaPorta, Ron McClure, and others
- Recordings include *Blind Drive* by the Frank Carlberg Trio on Accurate Records

**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****Associate 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****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

**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****Associate 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?* and duo recording *Reflection of a Clear Moon* with Garrison Fewell
- 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 cowlinner of Second Composers' Competition for Vocal Jazz

**Steve Heck****Instructor\***

- Alumnus, Berklee College of Music
- Active performing and recording artist in the Midwest and New England
- Experienced private instructor

**Russell A. Hoffmann****Assistant Professor**

- B.M., University of Texas at Arlington
- M.Ed., Cambridge College
- Pianist, composer, and arranger
- Former Ensemble Department head and Keyboard Department coordinator at Music Tech in Minneapolis

**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****Assistant Professor\***

- 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****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

**Jeff Palmer****Associate Professor\***

- Expert on the Hammond B-3 electronic organ
- Recordings include *Outer Limit* on solo organ, *Laser Wizard*, *Abacadabra*, *Ease On*, *Works of Art, Vol. 2*, *Shades of the Pine*, and *Island Universe*

**Jacques Paoli****Assistant Professor**

- Alumnus, Sorbonne University, Paris
- Performer, composer, and arranger for numerous groups in jazz and commercial idioms in Europe and the United States

**Josh Rosen****Instructor\***

- B.M., M.M., New England Conservatory of Music
- Composer of scores for television and film
- Pianist
- Several feature film credits including Paramount Pictures' *Jennifer 8* and 20th Century Fox's *Rapid Fire*

**Marc W. Rossi****Associate 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

**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 Quartet
- Jazz festival adjudicator

**Bruce Thomas****Associate Professor**

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

**Gregory C. Wardson****Associate Professor\***

- Leader of the Greg Wardson Trio
- Member of the John Allmark Jazz Orchestra
- Performances with Gene Bertoncini, Nick Brignola, Hal Crook, Alan Dawson, George Garzone, Steve Marcus, Rebecca Parris, Herb Pomeroy, Smokey Robinson, Gray Sargent, Dakota Staton, Clark Terry, and Phil Wilson
- Recordings include Mel Holder's *Now & Forever* and Dan Moretti's *Point of Entry*
- Writer and performer on hundreds of national and local commercials and jingles
- Writer and performer on soundtracks for *Philadelphia* and *Walking & Talking*

**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 Airto 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

**Strings****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

**Eugene Friesen**

**Associate Professor\***

- Alumnus, Yale School of Music
- Cellist
- Leader of solo show "Cello Man"
- Member of the Paul Winter Consort and Trio Globo
- Performances with Betty Buckley, Howard Levy, Toots Thielesmans, Glen Velez, Paul Winter, and others
- Recordings include *Arms Around You*, *Carnival of Souls*, *New Friend*, *The Song of Rivers*, and *Trio Globo*
- 1995 Grammy Award-winner with the Paul Winter Consort

**John T. Gibbons**

**Associate Professor\***

- B.M., New England Conservatory of Music
- Former faculty member at Lowell State College, Brandeis University, and New England Conservatory of Music
- Solo performer with the Boston Early Music Festival, Boston Symphony, Orchestra of the 18th Century, Tanglewood Festival, and others

**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
- Violist, 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

**Mimi Rabson**

**Assistant Professor\***

- B.M., New England Conservatory of Music
- Violinist and violist
- Leader of RESQ, the Really Eclectic String Quartet
- Member of the Klezmer Conservatory Band, the Jane Gang, XLCR, and Kaleidoscope

**Warren R. Senders**

**Associate Professor\***

- B.A., Beacon College
- Leader of Antigravity and the Raga Ensemble
- Performances with Merce Cunningham, Dr. Didg, Kay Gardner, Steve Gorn, Natraj, Robert Rutman, Stan Strickland, and others
- Recordings include *The Music of Warren Senders* and "Boogie for Hanuman" by Antigravity; "Wings and Shadows" by Steve Gorn and Warren Senders; and "Khyal Vocal Recital"
- Author of numerous reviews, critical pieces, and essays published in the popular and academic press
- Recognized as the finest non-Indian performer of Hindustani singing in the world

**Voice**

**Jan Shapiro**

**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
- Adjudicator and clinician for IAJE, MENC, and NATS
- Recording artist for *Read Between the Lines* on Singing Empress

**Adriana D. Balic**

**Instructor\***

- Diploma, Berklee College of Music
- Diploma, Royal Conservatory of Music
- B.Ed., B.M., University of British Columbia
- Private teacher of voice, piano, and theory
- Former staff accompanist, Voice Department, Berklee College of Music

**Cheryl Bentyne**

**Associate Professor\***

- Vocalist and pianist
- Member of the Manhattan Transfer
- Numerous performances, television appearances, and recordings with the Manhattan Transfer
- Winner of 12 Grammy Awards

**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**

**Associate 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

**Jude C. Crossen**

**Instructor\***

- Alumnus, Berklee College of Music
- Vocalist, guitarist, pianist, and songwriter
- Soloist and member of Hip Pocket Orchestra
- Recordings include *Easier Done Than Said*

**Anastasia Dolan**

**Assistant Professor\***

- Alumna, University of Massachusetts
- Extensive composing, performing, theater, and recording experience
- Specialist in vocal production and performance in contemporary music

**Gabrielle A. Goodman**

**Associate Professor\***

- B.M., Peabody Conservatory of Music
- Recordings include *Until We Love* on JMT/Polygram featuring Christian McBride, Terri Lyne Carrington, Mulgrew Miller, Gary Buntz, Gary Thomas, and others; *Travelin' Light* on JMT/Polygram with guest Kevin Eubanks

**Natalie Denise Jackson**

**Associate Professor\***

- B.A., Howard University
- Backing vocalist for major concert tours of artists Anita Baker, Tom Browne, Natalie Cole, Chaka Khan, Elton John, and Jeffrey Osborne
- Numerous sound recordings with artists including Aretha Franklin, Elton John, Deniece Williams, and others
- Performances with Patti Austin, Clint Black, Eric Clapton, Melissa Etheridge, Don Henley, Billy Joel, Little Richard, George Michael, Lionel Richie, Tammy Wynette, and others
- Vocalist on movie soundtracks and commercials for television and radio

**Jodi E. Jenkins**

**Instructor\***

- B.M., Berklee College of Music
- Vocalist and pianist
- Member of a cappella group Vox One
- Performances with Vox One as opening act for Ray Charles, Chicago, and Persuasions
- Recordings with Vox One include *Out There* and *Chameleon*, both of which won CARA Album of the Year Awards

**Gwendolyn Leathers**

**Instructor\***

- B.M., Berklee College of Music
- Vocalist
- Member of Metro
- Background vocalist on *Read between the Lines* CD by Jan Shapiro

**Joyce Lucia**

**Associate 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* (*Nonsense*)
- Television appearances include "Arsenio Hall," "Tonight Show," and Grammy Awards
- Missionary with International 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
- Member of the board of Boston Chapter of National Association of Teachers of Singing and American Choral Directors Association
- Clinician
- Adjudicator for choral festivals
- Performances with the Tanglewood Festival Chorus

**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 Pleyel, Paris

**Marlon Saunders****Assistant Professor\***

- B.M., Berklee College of Music
- Alumnus, Boston Conservatory of Music, Peabody Conservatory of Music
- Vocalist on numerous national jingles including AT&T, HBO, Miller Lite, Monday Night Football, Pizza Hut, and others
- Recordings include *Holiday Songs and Lullabies* by Shawn Colvin (Columbia Recordings); *HIStory: Past, Present and Future, Book I* by Michael Jackson (Epic Recordings/MJJ Productions); *River of Dreams* by Billy Joel (Sony Music); *Circle Songs* by Bobby McFerrin (Sony Music); and *i* by Toshinori Yonekura (Pioneer Recordings)

**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 and in the New England area, plus European tour and concerts in Costa Rica
- Appearance as piano soloist with the Boston Pops Orchestra

**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 Technique*, Gerard/Sarzin

**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



**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

**Lawrence Watson**

**Associate Professor\***

- B.A., State University of New York – Oswego
- M.P.S., Cornell University
- Associate professor, Art Institute of Boston; adjunct 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

**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

**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

**Woodwinds**

**Bill Pierce**

**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

**Jackie Beard**

**Professor**

- Diploma, Berklee College of Music
- Saxophonist and recording artist
- National and international tours with a variety of groups
- Clinician for International Youth Activities Program

**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
- Guest conductor for Springfield Symphony, Beaumont Symphony Orchestra, Wellesley Symphony, Boston Pops Orchestra, and Nashua Symphony Orchestra in New Hampshire
- Woodwind doubler for Broadway shows at Colonial, Wang Center, North Shore Music Theater, Melody Tent, and Cohasset Theater

**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 Covoni****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 Boston Ballet Orchestra
- English horn player in Boston Pops Esplanade Orchestra
- Performances in numerous shows and back-up orchestras including Rod Stewart, James Taylor, and Moody Blues
- Numerous solo performances
- Studio recordings include theme for PBS show "Frontline"

**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 and the 1994 IAJE Humanitarian Award

**Shannon L. LeClaire****Assistant Professor**

- B.A., Cornish College of the Arts
- M.M., Western Washington University
- Former instructor at Indiana University School of Music and Purdue University
- Saxophonist/clarinetist with the Smithsonian Jazz Masterworks Orchestra

**Fred Lipsius****Assistant Professor**

- Alumnus, Berklee College of Music
- Original saxophonist and arranger with Blood, Sweat, and Tears
- Recipient of Grammy Award for arrangement of "Spinning Wheel" with B.S.&T.
- Recipient of nine gold records
- Author of *The Complete Book on Creative Improvisation, Blues and Rhythm Changes, Improvising Jazz Lines, Two-Five Jazz Lines, and Reading Key Jazz Rhythms*
- Produced, wrote the tunes and arrangements, and featured on alto saxophone on the CDs *Dreaming of Your Love* and *Better Believe It*

**Andy McGhee****Professor Emeritus\***

- 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*

**Wendy Rolfe  
Professor\***

- B.M., Oberlin Conservatory of Music
- D.M.A., Manhattan School of Music
- Studies with Robert Willoughby, Harvey Sollberger, Lois Schaefer, and Marcel Moyses
- 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
- Soundtrack for Ken Burns' Thomas Jefferson documentary
- Professor, International Summer Course, Escola de Musica Brasilia, Brazil

**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

**Harry Skoler  
Assistant Professor\***

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Leader of the Harry Skoler Quartet
- Recordings include *Conversations in the Language of Jazz* and *Reflections on the Art of Swing* on Brownstone Recordings
- Author of "Pro-Workshop" article in *Downbeat* magazine
- Featured in *Strictly Jazz*, *Northeast Performer*, and *Jazz Now* magazines
- Performances at national jazz clubs and festivals
- Many national radio interviews and regional television appearances
- Endorsements include Buffet Clarinets, Claude Lakey Mouthpieces, and Van Doren Reeds

**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
- Diploma, Berklee College of Music
- Performances, compositions, orchestrations, and arrangements for numerous television productions, including "Star Trek: The Next Generation," "Deep Space Nine," *Cousteau Society* episodes, *National Geographic* episodes, and "ABC Kane"
- Worked on movies including *Bull Durham*, *Missing in Action III*, and *Relentless*
- Teaching at Berklee College of Music, 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
- D. Mus., 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, first prize in T.U.B.A. composition contest, and 1996 composition award "Menzione d'Onore del Premio" from Accademia Angelica Costantiniana
- Performer and clinician in the United States and worldwide
- Compositions performed nationally and internationally
- Recordings on Mark Records, Crystal Records, and CRI

**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****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****Associate 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

**Ronald Feldman****Professor\***

- B.F.A., Boston University
- Conductor and cellist, Berkshire Symphony Orchestra, Boston Conservatory Orchestra
- Member, Boston Symphony Orchestra, Boston Pops Orchestra
- Recipient of two ASCAP Awards for Adventuresome Programming
- Conductor of performances with the Boston Symphony, Boston Pops, St. Louis Symphony, Rochester Philharmonic, and Quebec Symphony
- Former assistant conductor to composer John Williams with the Boston Pops
- Regular guest of Boston Pops Orchestra

**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

**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 Sinchronie 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**

**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**

**Associate 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, New England Conservatory of Music, 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, 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, Manchester Symphony and Connecticut Valley Chamber Orchestra
- President of Connecticut Composers, New Voices Productions, and the Studio of Electronic Music
- Former conductor, Alvin Ailey Company, American Ballet Theater
- Former associate conductor and composer-in-residence, Hartford Symphony Orchestra
- Former faculty member, 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, 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, Department of Music, Loyola Marymount University

**Louis Stewart**

**Associate Professor**

- B.A., Whitman College
- M.M., New England Conservatory of Music
- Former pianist, Maryland Symphony Orchestra
- Recipient of Meet the Composer grant for Naked Feet Dance Company and Baltimore Improvisation Ensemble

**Valerie R. Taylor**

**Associate Professor\***

- A.B., Harvard University
- M.M., D.M.A., Peabody Conservatory of Music
- Conductor, violinist, and vocalist
- Former music director, University of Wyoming Symphony, Winona Symphony
- Appearances with Camerata St. Petersburg, Russia

**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
- Extensive teaching experience in music theory, clarinet, orchestration, conducting, and ensembles
- Member, Society of Composers, ASCAP, College Music Society
- Vice president, Connecticut Composers
- Composer of music for orchestra, chamber music, and choral ensembles
- Numerous performances in New England and elsewhere

**Julius Williams****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, American and Brooklyn Philharmonic orchestras
- Former artistic director, Educational Chorus and Orchestra Program, Saratoga Performing Arts Center
- Compositions published by MMB, Augsburg Fortress, Carl Fischer, and 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 Foundation award, and New York State Education in the Arts award

**Clyde H. Witmyer****Associate 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

**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, and 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

**Suzanne B. Dean****Instructor\***

- A.A., University of Maine at Augusta
- B.M., Berklee College of Music
- Pianist
- Recordings include *Dreams Come True* and *I Wonder*

**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, Berklee Press, Tufts University Press
- Guitarist and leader of Blues After Dark

**Benjamin 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, Grammy Award for Best Producer
- Recipient, Clio and Golden Reel awards

**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, Humber College

**Jerry Gates**

**Associate Professor\***

- Alumnus, Berklee College of Music
- Director, Berklee Recording Orchestra
- Codirector, Contemporary Writing and Production concerts
- Bassist
- Private instructor in composition, bass, orchestration, and arranging
- 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

**Jose B. Hernandez**

**Instructor\***

- Diploma, Berklee College of Music
- Independent music arranger, producer, and performer in Boston, Puerto Rico, and Venezuela
- Performer/lecturer for the Boston, Cambridge, and Chelsea public schools

**David R. Howard**

**Assistant Professor\***

- B.M., University of Bridgeport
- M.M., New England Conservatory of Music
- Guitarist, composer, and arranger on recordings including *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. Kocandrlle**

**Associate Professor**

- B.M., Berklee College of Music
- Performances with the Drifters, the Platters, the Coasters, the Bee Gees, Roy Orbison, Mary Wells, the Marvelettes, the Seekers, 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**

**Associate 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****Professor**

- B.M., M.M., University of Miami
- Composer and arranger for Barry Ashton Productions
- Pianist for 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, University of Nevada concert jazz band; the University of Miami Jazz Band; and the Eastman School of Music Studio Orchestra
- Clinician at IAJE conferences and presenter of annual master classes at the University of Miami
- Composer/arranger for the 1995 Chinese New Year television production in Beijing

**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
- Adjunct faculty member, Tufts University

**Jim Stinnett****Associate 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

**Ruth J. Mendelson****Assistant Professor\***

- B.A., Berklee College of Music
- Composer and conductor of members of the Boston Symphony Orchestra for film scores and original compositions
- Member, Ibrahima's World Beat
- Composer of original film scores for Emmy Award-nominated "Bob Vila's Home Again," A&E's "Bob Vila's Guide to Historic Homes" series, and numerous other dramas, documentaries, educational programs, animated specials, and museum exhibits
- Featured studio bassist and guitarist on various recordings

**Sheldon P. Mirowitz**

**Associate Professor\***

- A.B., Dartmouth College
- Owner, Verité Music
- Composer of scores for PBS three-part miniseries "Odyssey of Life," theatrical release *Troublesome Creek: A Midwestern*, PBS special "Apollo 13: To the Edge and Back," PBS seven-part miniseries "Columbus and the Age of Discovery," and others
- Numerous television and radio commercials for BankBoston, Clairol, Gillette, Nabisco, Reebok, Spalding, Staples, UPS, and others

**Eric Reasoner**

**Associate Professor**

- B.M., Berklee College of Music
- Former supervising music editor, 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, 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 and band leader
- Performances/recordings with Paul Bley, Jimmy Giuffre, Harvie Swartz, and John LaPorta
- Clinician and adjudicator
- Artist-in-residence, Centro-Cultural Costarricense Norteamericano, Costa Rica
- Faculty member, School of Continuing Education of the New England Conservatory of Music

**Charles Cassara**

**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
- Composer/arranger, Duxbury Jazz Band
- Music Director, South Shore Bay Band, Massachusetts
- Treasurer, Faculty Federation of Teachers

**Suzanne M. Clark**

**Instructor\***

- B.M., Berklee College of Music
- Acoustic bass player
- Coleader of Trillium with guitarist Pat Drain
- Member, Stambandet
- Performances with Corey Eisenberg, Mickey Julian, Suzanna Sifter, Klaus Suonsaari, and Frank Texiera
- Recordings include "All the Nights Magic" with Pat Drain, and "Nordic Voices" and "Red Wine and Strawberries" with Stambandet, conducted by Allen LeVines

**Stephen Dale**

**Associate Professor\***

- B.M., Berklee College of Music
- M.B.A., Babson College
- Active performer, composer, and arranger
- Former vice president, Bank of New England

**Randolph C. Felts****Associate Professor**

- B.A., University of Richmond
- Diploma, Berklee College of Music
- Music director and soloist for "Royalty of Rock 'n' Roll" concert series, featuring Little Anthony, the Drifters, the Platters, and others
- President and clinician for Softwind Instruments, manufacturers of the synthophone (MIDI saxophone)
- 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****Associate 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 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, 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****Assistant Professor\***

- B.M., DePauw University
- Graduate studies, 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

**Alizon J. Lissance****Assistant Professor\***

- Diploma, Berklee College of Music
- Keyboardist and vocalist
- Leader of the group Alizon
- Member, Love Dogs
- Former member, Girls' Night Out and Myanna
- Performances with Daena Giardella, Shirley Lewis, and Mighty Sam McClain
- Recordings include *Myanna* by Myanna and *I'm Yo Dog* by the Love Dogs

**Joseph Mulholland****Associate Professor**

- B.A., Williams College
- M.M., New England Conservatory of Music
- Jazz piano performer
- Composer and arranger

**Wayne Naus****Associate Professor**

- B.M., Berklee College of Music
- Appearances with Lionel Hampton, Buddy Rich, Maynard Ferguson, Ella Fitzgerald, Gil Evans, Mel Tormé, and Louis Bellson
- RCA recording artist
- Numerous international television and concert performances

**Barrie Nettles****Professor**

- Alumnus, Berklee College of Music
- Professional arranger/composer
- Extensive performance and recording experience
- Author of text on chord scale theory published by Advance Music

**Michael J. Wartofsky**

**Assistant Professor\***

- B.A., Harvard College
- M.M., New England Conservatory of Music
- M.F.A., Tisch School of the Arts
- Pianist and musical theater composer
- Leader, Just in Time Composers and Players

*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, 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, 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
- Compositions and arrangement featured on *A Beautiful Friendship* CD by Rebecca Parris and the Ken Hadley Big Band
- Arrangements for *My Kind of Broadway* CD by Dick Johnson
- Composition "Gravity" featured on the Berklee 50th anniversary CD

**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*
- Composer and producer for his CD *Big Band Blues Celebration*
- Recipient of grants from the National Endowment for the Arts
- Contributing writer, *Jazz Player* magazine

**Robert Pilkington**

**Associate 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, Cambridgeport Jazz Ensemble
- Film credits include *Desert Maneuvers* and *Dream Film*
- Recipient, 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, U.S. Army Band, Fort Monmouth
- Leader, 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 Boffill, Jerry Butler, Michael Jackson, Lou Rawls, and others
- Composer and producer of internationally aired jingles and commercial themes, and music for theater and films

**Jon Aldrich**

**Associate Professor\***

- B.M., Berklee College of Music
- Extensive studio, live, and television performance experience
- Recordings for Capitol and United Artists
- Composer, arranger, and performer of numerous television and radio jingles

**Henry Gaffney**

**Assistant Professor\***

- Experienced songwriter and producer for artists such as Jennifer Warnes, the Pointer Sisters, Roberta Flack, Judy Collins, 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**

**Associate 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
- Performance credits in theater
- Former music director, WFSU-FM
- Lead vocalist, guitarist, and songwriter for original group Hand-Held Revolution
- Lead vocalist and guitarist for all-Beatles group the Blue Meanies

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