

bulletin

Berklee
COLLEGE OF MUSIC

The Bulletin of

Berklee College of Music

2002²⁰⁰¹

Sixth Edition

Berklee

COLLEGE OF MUSIC

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

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Berklee College of Music
1140 Boylston Street
Boston, Massachusetts 02215-3693, U.S.A.
(617) 266-1400

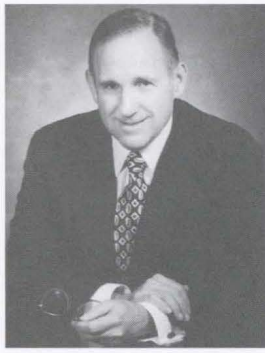
Admissions Office visitors address:
921 Boylston Street, Suite 600
Boston, Massachusetts
(800) BERKLEE (U.S. and Canada); (617) 747-2222
E-mail: admissions@berklee.edu

Web site: www.berklee.edu

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COLLEGE OF MUSIC
1140 Boylston Street
Boston, Massachusetts 02215-3693
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Dear Student Musician:

We're all hearing a great deal about the new millennium and the increasing pace of life. Even though it's early in your musical career, you're no doubt aware that the pace of change in the music industry has always been exponential. Since 1945, that's really been one of our great challenges here at Berklee, keeping focus on traditional music values while maintaining our commitment to keeping 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 have called on our students, alumni, faculty, and staff—indeed all our friends in the music industry—to provide their ideas in this regard. We have just completed the yearlong process for creating our second five-year plan, which we've dubbed V2.0, and we're already 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, as I've said, at Berklee, where we are embarking on this new era of expanded curriculum and professional new facilities to better serve our students. Most recent of these is our new, expansive Fordham Road practice and rehearsal facility, located in the city's Allston-Brighton neighborhood, home to a large portion of our student body.

We are particularly pleased that trustee Scott Benson decided to make a generous gift to the college to create our first endowed faculty chair, the Gary Burton Endowed Chair in Jazz Performance, named for renowned vibraphonist and Berklee Executive Vice President Gary Burton '62. The first Gary Burton Professor, alumnus Joe Lovano '72, is expected to join us in the fall of 2001 to deliver a series of seminars, collaborative projects with students, faculty coaching, lectures, and performances. His welcome addition to our community is eagerly awaited.

In conclusion, I'd like to relate my satisfaction with the increasing number of activities we at Berklee are engaged in, focusing on broadening support and opportunities for talented female and minority students. Good examples of these are our new Terri Lyne Carrington Scholarship, generously funded by trustee Craigie Zildjian to recognize a top female instrumentalist, and the Sarah Vaughan Scholarship Fund, begun by trustees Vivian Beard, Dolores Johnson, and David Lee; the groundbreaking relationship between the college's Heavy Rotation student recording company and industry major Epic Records, which will result in a nationally distributed compilation of some of Berklee's finest female singer/songwriters; and the recent major residency by guitarist/composer and Berklee alumna Leni Stern '80, who is an inspiration to all of our students.

Clearly, there are increasing opportunities at Berklee for women and minorities and for all students who have decided that music must be their life's work. The presence of so many students from all over the world validates and reaffirms our commitment at Berklee to helping all young people realize their dreams of contributing to society through a career in music.

Sincerely,

A handwritten signature in cursive script that reads "Lee Eliot Berk". The signature is written in dark ink and is positioned above the typed name and title.

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.

Janet M. ...
Vice President
Berklee College of Music

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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 3,400 students and 425 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 Fenway Cultural District, students develop musical competencies in every area of composition, performance, and production, and also learn to make the informed business decisions necessary for career success.

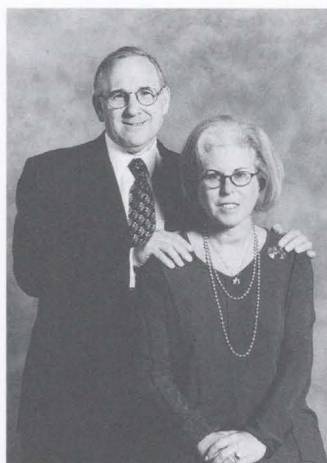
Since the college's inception, one of its primary goals has been to foster international understanding through the medium of music, both by taking the Berklee program of study overseas and by encouraging a broad cross section of the world's musicians to study in Boston. As a result, Berklee is a uniquely international college with 35 percent of its students coming from outside the U.S., representing 80 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 such as Composition, Contemporary Writing and Production, Film Scoring, Jazz Composition, Music Business/Management, Music Education, Music Production and Engineering, Music Synthesis, Music Therapy, Performance, Professional Music, and Songwriting. 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 vibraphonist and Berklee Executive Vice President Gary Burton; Living Colour drummer Will Calhoun; rock singer/guitarist Melissa Etheridge; Steely Dan leader Donald Fagen; pop singer/keyboardist Bruce Hornsby; and producer/arranger Quincy Jones.

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 the 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 80 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 that contributes to the students' personal well-being and social development, and that 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 that 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 that 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 that 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, that 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 that 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 that 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 Fenway Cultural District. 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 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

Fall Semester	2001	2002
* Labor Day	September 3	September 2
New Student Orientation Begins	September 3	September 2
Check-In	September 4-7	September 3-6
Instruction Begins	September 10	September 9
* Columbus Day	October 8	October 14
* Veterans Day	November 12	November 11
Registration	November 19-December 5	November 18-December 4
* Thanksgiving Recess	November 22-25	November 28-December 1
Examinations	December 14-20	December 16-20
* Winter Recess	December 21-January 15	December 21-January 14

Spring Semester	2002	2003
New Student Orientation Begins	January 15	January 14
Check-In	January 16-18	January 15-17
* Martin Luther King Day	January 21	January 20
Instruction Begins	January 22	January 21
* Presidents Day	February 18	February 17
* Spring Recess	March 16-24	March 15-23
Registration	April 1-12	March 31-April 11
* Patriots Day	April 15	April 21
Examinations	May 6-10	May 5-9
Graduation	May 11	May 10

Summer Semester (12 weeks)	2002	2003
New Student Orientation Begins	May 22	May 21
Check-In	May 23-24	May 22-23
* Memorial Day	May 27	May 26
Instruction Begins	May 28	May 27
* Independence Day	July 4	July 4
Examinations	August 12-16	August 11-15

Summer Performance Program (5 weeks)	2002	2003
* Independence Day	July 4	July 4
Check-In	July 7	July 6
Testing-Placement and Auditions	July 8	July 7
Instruction Begins	July 9	July 8
Instruction Ends	August 9	August 8

* College closed

Berklee Campus Map and Procedures



- 1 130 MASSACHUSETTS AVENUE
- 2 BERKLEE PERFORMANCE CENTER
- 3 150 MASSACHUSETTS AVENUE
- 4 155 MASSACHUSETTS AVENUE
- 5 171 MASSACHUSETTS AVENUE
- 6 BERKLEEBOOKS
- 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

* Back Bay campus only. The 25 - 39 Fordham Road facility in Allston not shown.

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), St. Cecilia's at 20 Belvidere Street (SC), and 25-39 Fordham Road (FORD).

College Hours

921 Boylston Street

Genko Uchida Building

This facility 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. The Campus Security Center is located here.

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 and percussion principals.

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.

Residence halls are generally open 24 hours a day, except during college breaks.

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 February 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 February. 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 \$75 (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, as pertains to their principal instrument.

The mailing address is:

Office of Admissions
Berklee College of Music
1140 Boylston Street

Boston, Massachusetts 02215-3693, U.S.A.

Telephone: (617) 747-2222 or (800) BERKLEE (within the U.S. and Canada)

Fax: (617) 747-2047

E-mail: admissions@berklee.edu

Web site: 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 check-in 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 that 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 60.

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 and international assistant directors at the Office of Admissions (see page 20)
- Full-time international student coordinators in the counseling center (see page 20)
- International student clubs (see page 22)
- International Musicians' English Language Institute (IMELI): offered only in summer (see page 61)
- Orientation activities at check-in (see page 9)

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 register 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 enroll in classes.

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) BERKLEE (within the U.S. and Canada) or (617) 747-2222.

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 check-in 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.

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. This payment becomes the permanent

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 33.

Berklee Orientation Program (BOP)

Orientation is a series of events held prior to and during the college's check-in 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.

Check-In

Check-in takes place each semester during the week prior to the first day of classes. During check-in all new students are given proficiency assessments 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 check-in 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 60.

Entering Student Proficiency Assessment

All entering students must take proficiency assessments during check-in 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 60.

Entering Student Auditions

During check-in, 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 check-in, 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 of Music Credits

Many students who attend Berklee already have established knowledge and ability in certain music subject areas. Advanced placement exams in harmony, arranging, ear training, music technology, and English (given to all entering students during the check-in 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.

Financial Information

Costs per Semester

Summer 2001 Semester	Degree Program	Diploma Program	Full Credit (Summer only; twelve weeks)	Summer Performance Program (five weeks)
Mandatory Fees:				
1 Application Fee (nonrefundable)	\$75	\$75	\$25	\$25
1 Tuition Deposit (nonrefundable)	\$250	\$250		
Tuition	\$7,445	\$7,145	\$7,145	\$2,575
2 Tuition Prepayment			(\$100)	(\$75)
Registration Fee	\$35	\$35	\$35	\$35
2 Housing Prepayment	(\$200)	(\$200)	(\$200)	(\$200)
3 Residence Hall Fees	\$3,825	\$3,825	\$3,825	\$1,595
7 Accident Insurance	\$14	\$14	\$14	
4,7 Health Insurance	\$187	\$187	\$187	

Fall 2001 Semester	Degree Program	Diploma Program
Mandatory Fees:		
1 Application Fee (nonrefundable)	\$75	\$75
1 Tuition Deposit (nonrefundable)	\$250	\$250
Tuition	\$8,695	\$8,445
Registration Fee	\$35	\$35
2 Housing Prepayment	(\$200)	(\$200)
3 Residence Hall Fees	\$4,645	\$4,645
5 Accident Insurance	\$44	\$44
4,5 Health Insurance	\$672	\$672

Spring 2002 Semester	Degree Program	Diploma Program
Mandatory Fees:		
1 Application Fee (nonrefundable)	\$75	\$75
1 Tuition Deposit (nonrefundable)	\$250	\$250
Tuition	\$8,695	\$8,445
Registration Fee	\$35	\$35
2 Housing Prepayment	(\$200)	(\$200)
3 Residence Hall Fees	\$4,645	\$4,645
6 Accident Insurance	\$24	\$24
4,6 Health Insurance	\$434	\$434

Miscellaneous Fees (not generally required of first-semester students)

Class Instruction (per credit hour)	\$525
Extra Ensemble (per credit hour)	\$525
Extra Private Instruction (per semester)	\$1,050
Late Registration Fee	\$35
Facilities Fee (part-time study only)	\$325
Make-up Examinations (each)	\$10/20

¹ The application fee and tuition deposit are one-time fees. See pages 9 and 28 for more information on tuition deposit policies.

² Prepayments are deducted from remaining fees.

³ Residence hall fees include 19 meals weekly.

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

⁵ For students beginning in September; coverage until August 31, 2002.

⁶ For students beginning in January; coverage until August 31, 2002.

⁷ 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) 747-2165 or (617) 747-2610.

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 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 creditworthy 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
MEFA Loan	www.mefa.org citizens of Canada;
ISLP Loan	www.educaid.com citizens of any country with a U.S. cosigner

An additional resource for financial aid information and more is located at www.edupass.org. Students can find out about agencies and financial aid search services that may be of assistance in finding the resources that may be needed.

Additional information is available from the brochure *Financing Your Berklee Education: A guide to financial aid and scholarship services*, which outlines aid options. This is located on the Berklee web site at www.berklee.edu/html/fe_main.html. Students may request a copy by calling (800) 538-3844. For more information, e-mail the Office of Financial Aid at financialaid@berklee.edu or the Office of Scholarships and Student Employment at s&se@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 scholarships 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.

World Scholarship Tour

Each year, Berklee travels throughout the United States, Europe, Asia, and Latin America in search of talented instrumentalists and vocalists who are pursuing a college education in music. The college offers more than \$6 million in scholarship funds annually. Past audition sites include Athens, Greece; New Orleans, Louisiana; Dublin, Ireland;

Tokyo, Japan; Kuala Lumpur, Malaysia; Tel Aviv, Israel; New York City, New York; Los Angeles, California; Sao Paulo, Brazil; Buenos Aires, Argentina; London, England; and Glasgow, Scotland. For a complete listing of where Berklee plans to visit in the upcoming year and to complete an online application, visit the World Scholarship Tour web site at www.berklee.edu/wst, e-mail s&se@berklee.edu, or call (617) 747-8681.

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.

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 the college web site at 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

Lee Eliot Berk Scholarship

for outstanding students with extenuating financial circumstances, preferably those who have made contributions to their community and whose personal recommendations are outstanding

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

Boston Stock Exchange Scholarship

for 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

Terri Lyne Carrington Scholarship

for outstanding achievement by female instrumentalists at the college

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

Mary Jane Ellison Scholarship

for outstanding achievement by a jazz pianist at the college

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

Robert Barnett Kaplan Scholarship
for a U.S. citizen and resident of Marshfield, Massachusetts, who demonstrates outstanding musical ability (preference given to composers)

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

Al Kooper/It Can Happen Scholarship
to support adaptive technology for physically challenged students attending the college

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

Greg Larkin Scholarship
for talented and deserving clarinet or woodwind principals at the college

William G. Leavitt Memorial Scholarship Fund
for talented guitarists

Richard Levy Scholarship Fund
for composers

Jack Maher Scholarship
for outstanding achievement in songwriting

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

MBNA Scholarship
for outstanding achievement demonstrated by a Professional Music major at the college

Robert McHugh Scholarship
for outstanding achievement by a student demonstrating extenuating financial circumstances

Millican Endowed Scholarship
for outstanding achievement in the area of orchestral composition incorporating American musical influences in the Gershwin tradition

Mix Magazine Music TEC Award
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 Academy of Recording Arts and Sciences Award (NARAS)
for outstanding achievement in music technology

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

Mary Jane and William Schultz Scholarship
for outstanding students who demonstrate financial need

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

TDK Endowed Scholarship Fund

for continuing students majoring in Music Technology or Performance

Technics Endowed Scholarship Fund

for outstanding achievement by a piano principal who demonstrates academic promise

Yale Thompson Memorial Scholarship Fund

for an outstanding Music Production and Engineering major with first preference for a returning senior student

Sarah Vaughan Scholarship

for outstanding students in recognition of the contributions of African Americans to contemporary music and the importance of providing scholarships enabling outstanding musicians to attain an education at Berklee College of Music

Joseph E. Viola Scholarship Fund

for outstanding woodwind performance

Oliver A. D. Wagmann Memorial Scholarship

for an outstanding vocalist demonstrating academic excellence at the college

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 Yeoman 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 noncitizen. 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, Suite 622.

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.

This office is responsible for student registration and scheduling—which include check-in and the add/drop period—and for publishing the spring and summer/fall registration manuals. Associated with check-in, 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 and students seeking cross-registration within the Pro Arts Consortium 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 and Advising Center (921)

The Counseling and Advising Center provides a variety of services facilitating professional, educational, and personal growth and is staffed by professional counselors and advisors. 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 and Advising Center serves as a primary student information source at the college. Information advisors assist students with specific questions about the services of the Counseling and Advising 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 and Advising Center offers a variety of academic advising services to assist students in realizing a successful educational experience at Berklee. Counselors and advisors are available to work with students in all phases of academic and educational planning, decision making, and problem solving.

Personal Counseling

The Counseling and Advising Center offers opportunities for confidential discussion of personal issues. The choices, conflicts, and pressures of life at college are viewed as developmental processes that 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 and Advising 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 and Advising 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 registered 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 Experiential Learning

The Office of Experiential Learning provides opportunities for qualified upper-semester students to gain professional experience in the music industry while building career contacts in their field of study. Over 100 companies participate in the program, including BMG, Sony Music, Universal Music and Video Distribution, Virgin Records, WEA, and Zomba Music. Internships are evaluated by the sponsoring company, the Office of Experiential Learning, and the student's academic department.

The objective of the Office of Experiential Learning internship program is to assist students in gaining professional work experience. Internships allow students to explore career options, learn while doing, and receive on-the-job training with mentorship. They are designed to broaden students' knowledge of musically related work environments, providing a more comprehensive understanding of their career objectives. Successful internships are the result of an interrelated partnership between the student, employer, and internship coordinator, all sharing a commitment to the intern's learning, growth, and development.

Internships approved by the Office of Experiential Learning generate academic credit and involve a substantial workload commitment, comparable to full-time study. For each credit earned, 70 hours of work are required. Internships may or may not include compensation. It is the responsibility of international students to contact an international student advisor to apply for work authorization. Practica offered through the Music Therapy and Music Education Departments are not within the purview of the Office of Experiential Learning.

The Office of Experiential Learning maintains a central database of internship opportunities. The internship coordinator works with department chairs to develop and maintain relationships with potential internship sites while monitoring current internships. Some internships take students to New York, Nashville, or Los Angeles, but many are local, allowing them to fit into a Berklee course schedule.

Students in majors that offer internships for credit may apply. All applicants must have a Concentrate Cum Grade Point Average of at least a 2.7 and completion of at least 50 credits, and must attend an internship seminar given by the Office of Experiential Learning. Students are responsible for their own check-in and must be currently enrolled in the college during the time the internship is taking place.

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

Acoustical Society at Berklee
Alcoholics Anonymous
The Artist's Way
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 Lesbian Artists and Musicians)
Black Student Union
BOSS (Berklee Older Student Society)
Chess Club
Christian Fellowship at Berklee
Club Espana
Colombian Students at Berklee
Connectors
Council of Students (student government)
Council of Woodwind Students
Dance Club at Berklee
The Federation of Berklee Turntablists
Free Improv/New Music Club
The Groove (student newspaper)
Guitar Club
Hillel Club
Ice Hockey
In-Line Skating Club
International Club at Berklee
In Tune (radio club)
Japan Club
Korean Christian Club
Korean Club
Kung Fu Martial Arts Club
Latino Society
Latter Day Saints Student Association
League of Software Developers at Berklee
Middle Eastern Music Club
MIST (Malaysian, Indonesian, Singaporean, and Thai student club)
MPRESS (Music Production and Engineering Student Society)
Musical Theater Club
Music Business Association
Music Educators National Conference
Music Therapy Association
Open Mic
Phi Beta
Piano Club

Public Service through Music Club
SGI-Value Creation Society
Soccer Club
Society for World Music
Society of Composers
Society of Film Composers
Songwriters' Forum
Student Orientation Leaders
Taiwanese Student Club
The Tower
UBB Samba School (Union Berklee Brazil)
Venezuelan Students Association in Boston
Webheads
Women Musicians Network
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 and Wellness 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. Wellness events such as the Health Fair Workshops on stress management, alcohol awareness, nutrition, and spirituality are offered. 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 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 parents for transmittal to students' hometown newspapers and sent directly to 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, 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 a commuter meal plan 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 sandwiches, salads, snacks, and beverages. Licks will be open from 8:00 a.m. to 3:00 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.

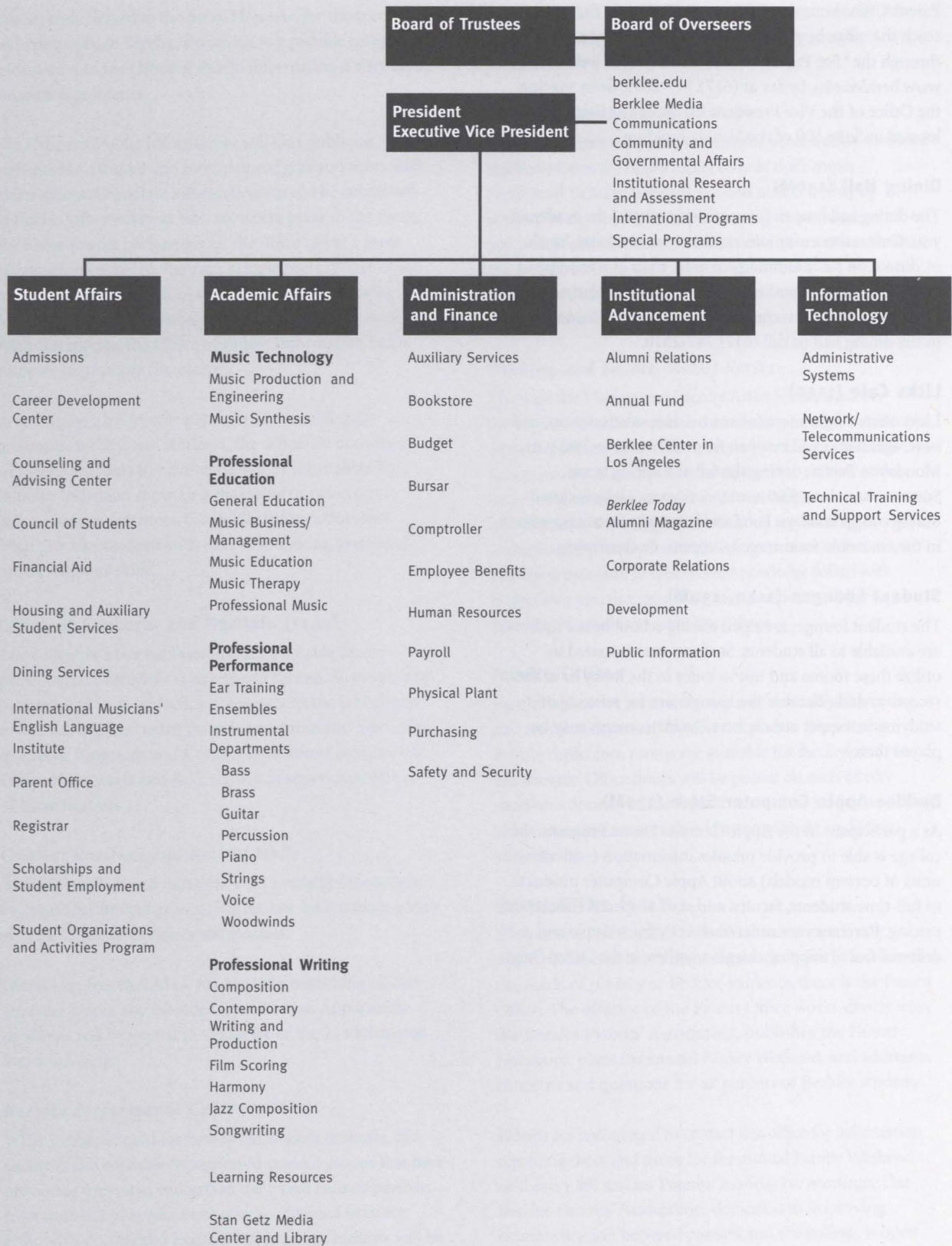
Student Lounges (1140, 130M)

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 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 29.

Registration

Registration is scheduled toward the end of the fall and spring semesters. During registration, students select courses for the following semester if they are planning to continue their enrollment. A registration manual is published in the fall and the spring semesters with registration and course schedule information. Students not planning to enroll must submit a Not Continuing Notification to the Office of the Registrar during the registration period. If a student does not register and does not submit this form by the last day of registration, the college assumes that the student will be registering 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 registration 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 register.

To register, each student must attend the registration period scheduled during announced dates each semester, and complete the appropriate form. Forms are available from the Office of the Registrar and other announced locations. A manual is printed for each registration period. Students should use this manual when registering.

Registration is done in-person with a college staff member using an online computer process. A copy of each student's schedule and tuition statement is printed for the student when he/she has registered. Any questions regarding this process should be directed to the Office of the Registrar or Counseling and Advising Center.

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

The college may make changes to a student's registration 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 requisite 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, and this deposit is rolled over from semester to semester, continually securing their 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 registration deadline for the next semester. Students not continuing in the next semester for any reason (including graduation) must file a Not Continuing Notification form at the Office of the Registrar by the deadline. If a student is unsure of his/her intent to continue for any reason, it is preferable to file a Not Continuing Notification 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 registration form for a fee of \$35.00.

After the registration deadline, the college must assume that the student who has not notified the college of his/her plans will be continuing and that the registration 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 registration 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.

Check-In

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

Late Check-In

Students who check in late 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 that are 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 and Advising 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. Internships approved by the Office of Experiential Learning generate academic credit and involve a substantial workload commitment, comparable to full-time study. For each credit earned, 70 hours of work are required. Internships may or may not include compensation. It is the responsibility of international students to contact an international student advisor to apply for work authorization. Practica offered through the Music Therapy and Music Education Departments are not within the purview of the Office of Experiential Learning.
- 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 and Advising 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 and Advising 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 and Advising Center.

Summer Use of Resources

The college allows students who are registered 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 check-in after registering 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 registered 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 checked in, 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 check-in 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 32.)

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 registration, check-in, 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/Labs	Appropriate instrumental department office
All other courses	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 check-in 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 and Advising Center. (See Voluntary Withdrawal from Classes, page 32, 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 (includes General Education)	(617) 747-2664
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 and Advising 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 32). 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 and Advising 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 and Advising 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 the 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 and Advising 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 32) 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 32 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.

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+

Medical Withdrawal

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

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 33.

Maximum Credit Load

Students should register for a sufficient number of courses, ensembles, instrumental labs, and private instrumental instruction (see Private Instrumental Instruction, page 31) 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 39).

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 and Advising 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 and Advising 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 and Advising 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 registering for their third semester. However, if a student is unable to decide upon a major before registration 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 registration. 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 and Advising 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 registration. Questions pertaining to this change should be directed to the Counseling and Advising 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 37):

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 38, 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 35). 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. CBX will not be available for courses in which both proficiency and participation are the criteria for credit.
2. A minimum grade of "B" must be earned in exam and/or project assignments for CBX to be awarded.
3. 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.
4. All current schedule changes (including those involving CBX) must be completed by the published deadline (end of the registration period).
5. In order to graduate, enrollment and participation is required in a minimum of 60 credits (degree), 48 credits (diploma), or 24 credits (two-year certificate).

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 or advisor 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 38 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 38. 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.

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 Concentrate Cum 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
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 and Advising 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. Coverage by insurance carriers outside the United States and coverage by foreign national health service programs are deemed not to be comparable to coverage under the qualifying student health insurance program. Students with foreign health coverage, other than students who are enrolled in a program requiring health insurance and students whose coverage is embassy-sponsored and provides comparable coverage, must participate in the qualifying health insurance program.

Information brochures are available in the Office of the Registrar. Health insurance fees are listed under Financial Information in 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 non-professional 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 and Student Activities Center maintain listings of available off-campus accommodations. These are sent to the college by local owners of rental property and are not endorsed by the college. The orientation and entering-student off-campus housing coordinator in the Student Activities Center works closely with entering students and provides additional information, guidance, and support to students seeking off-campus housing and adjusting to living away from home in an off-campus environment. Additional services and online information, including an apartment/roommate bulletin board, are available on www.berklee.edu. Also, extensive apartment rental listings may be found in the *Boston Globe* and the *Boston Phoenix*.

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 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 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 registered for a following semester. If a student registers 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. Students 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 48.

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, Fleet 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 52). 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, with the receptionist at 921 Boylston Street, 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 41).

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 and Advising 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 November 4, 2000.

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 could be 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 and Advising 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 43, 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 may 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 Board of Higher Education and in the case of secondary schools, the board of education, certifying that such institution has complied with the provisions of this section and also certifying that said school has adopted a disciplinary policy with regards to the organizers and participants of hazing. The Board of Higher Education shall promulgate regulations governing the content and frequency of such reports, and shall forthwith report to the attorney general any such institution which fails to make such report.

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

Drug and Alcohol Abuse Prevention Program for Students

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

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

List of Harmful Effects

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

Education

The Office of the Vice President for Student Affairs/ Dean of Students, Counseling and Advising 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 and Advising

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 and Advising 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 and advising (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.

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 and Advising 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 and Advising 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 and Advising 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 and Advising 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 act-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 Concert 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. Donors Lounge
 - c. dressing rooms

B. Offices, Private Offices, and Private Teaching Studios

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

C. Residence Hall Rooms

Smoking will be permitted in residence halls rooms when agreed upon by roommates. Students who prefer smoke-free rooms may make such requests 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 Centers
- 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.

Stan Getz Media Center and Library (150M)

Dedicated in 1998, the Stan Getz Media Center and Library is committed to providing access to electronic and print music materials and to providing bibliographic, reference, and instructional support for Berklee's research, scholarly, and creative pursuits. Eleven full-time staff members administer the Stan Getz Media Center and Library, including five professional librarians, two professional staff positions, and four support staff positions. In addition, there are over 35 student assistants in various support capacities.

The media center is designed to provide access to the learning resources available in nonprint media, that is, as multimedia. The foundation of the media center is the audio/video collection, which is representative of the Berklee curriculum. This collection includes audio materials in digital format, videocassettes, DVDs, and laserdiscs. There are 40 CD players and 18 video players, including five laserdisc and four DVD players, available for general use. Along with an outstanding jazz and popular music collection, the media center maintains several important special collections including Berklee Performance Center concerts, Berklee visiting artist clinics, and Berklee faculty artist releases on compact disc and video. Also available via the library/media center web page is an assortment of music and nonmusic-related magazine indexes (some full-text), the *Encyclopedia Britannica Online*, and *The New Grove Dictionary of Music and Musicians Online* as well as the library's electronic book collection.

The library is designed to provide access to printed materials in support of the curriculum at Berklee. The foundations of this print collection are the music scores, music literature, music education materials, and music reference materials. The strengths of the library collections are the popular music collection (including fake books, film music, artist folios, and jazz), the music education collection (including instrumental methods), and the music therapy, music technology, and music business collections. Additionally, there are nonmusic book collections (in both print and electronic formats) that support the nonmusic academics taught at Berklee and a collection of periodicals, fully indexed in our online magazine indexes, specifically selected to support Berklee's curricular needs. The Stan Getz Media Center and Library is a member of the Pro Arts Consortium and the Boston Regional Library System and fully supports and participates in interlibrary loan and document delivery throughout these consortia and the nation.

Ensemble Library (150M)

The Berklee Ensemble Library contains works in all musical styles by noted professional composer/arrangers, faculty members, and outstanding students. The libraries of 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 (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, 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 (921)

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, 171M, FORD)

The practice rooms at 150M and 171M 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. Fordham Road hours are 12:00 p.m.–11:30 p.m. 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 check-in 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 different types of the latest MIDI-equipped synthesizers, controllers, computers, effect processors, recorders, mixers, and software, including, among many others, Adobe, Alesis, Bias, Clavia, DigiDesign, Emagic, Fostex, Kawai, Korg, Lexicon, Mackie, Macromedia, Mark of the Unicorn, Oberheim, Roland, Tascam, and Yamaha, all supported by Macintosh and Intel computers. Students receive hands-on instruction and supervised development time in areas of synthesizer programming, production, and performance. Two performance ensemble rooms and a lecture/recital hall complement the classroom/lab facilities. They contain synthesizers, digital audio workstations, computers, and related sound-reinforcement equipment that allow students to achieve practical, real-time performance outcomes.

Synthesis Recital Hall (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.

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: a dedicated digital audio editing lab featuring DigiDesign's ProTools hardware and software; an advanced digital audio suite equipped to record and edit audio from both analog and digital sources; 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; 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; three PCs running Auricle film scoring software; two video screening rooms with keyboards and video playback, where students develop their film music compositions and where individual student-faculty project screening and evaluations are held.

The department has also added a larger, central classroom/lab facility, which supports the music editing and computer applications courses. This facility 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. There is a 40-seat film scoring theater with multiple format data projection, and widescreen video projection featuring Dolby Surround Sound. There is an extensive video library of feature films and work prints.

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.

Under departmental supervision, more than 200 Boston-area college films have been composed by Berklee Film Scoring students. Majors use the extensive postproduction facilities of

the department and combine the resources of other college departments, including Performance, Music Production and Engineering, and Music Synthesis. The opportunities provide a realistic and creative collaboration between students pursuing careers in film production and film scoring. Many of these films have won major festival awards, 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 three 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 50 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 300 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 firsthand emerging music technologies and trends and valuable career insights from successful musicians. Berklee offers over 100 of these clinics each year, including recent visits by guitarists John Abercrombie, Pat Metheny, and John

Scofield; saxophonist Michael Brecker; drummers Gregg Bissonette and Peter Erskine; singers Cheryl Bentyne, 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.

Fall 2001 will see the arrival of Berklee alumnus and world-renowned saxophonist Joe Lovano '72, as the first recipient of the Gary Burton Endowed Chair in Jazz Performance. Lovano will be on campus to deliver a series of seminars, lectures, and performances, and to engage in collaborative projects with students and faculty coaching.

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:

- BassDayze
- Black History Month Concert Series
- Celebration of Women in Music Week
- Commencement Concert
- Entering Student Convocation
- Gospel Ensemble Concert Night
- International Folk Music Festival
- Latin Cultural Week
- "Over the Edge" Synthesizer Concert
- Percussion Week
- Professional Writing Division Student Awards Concert Series
- Singers Showcase
- Songwriters Circle Competition
- Student-produced cafe shows
- Windsday

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, composers, 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:

(Please note that some programs are not offered every summer.)

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 "Blowout 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.

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.

Music Business and E-commerce

The Music Business/Management Department presents a summer workshop that focuses on music business and e-commerce for bands and artists. This workshop covers site design and construction, name registration, links, chat lines, service providers, revenue generation, sound files, and marketing techniques, as well as general business/legal issues, management, and taxation. This program offers participants at a variety of levels a chance to learn about the music industry.

The following program is offered for music educators:

Music Education and Technology Seminars

The weeklong conference for music educators presents emerging teaching methodologies and technologies. Some of the country's most distinguished music educators present classes and workshops 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 seminar 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, Freiburg, Helsinki, Kobe, Los Angeles, Mexico City, Paris, Quito, Santa Fe, Sao Paulo, Seoul, Tel Aviv, Thessaloniki, and Tokyo.

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 semesters. Copies of the catalogs and cross-registration forms are available for consultation at the Counseling and Advising 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; Fundació L'Aula de Música 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 Música 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 full 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 by working with performers, rehearsing them, and conducting and/or producing 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, CM-492, COND-351, COND-361, COND-498, LHAN-315, LHAN-316, LHAN-371, LHAN-372, LHAN-373, LHAN-374, LHAN-375, LHAN-376, LHAN-381, LHAN-385, 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 Registration 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 Registration Manual.

General Education: 30 Credits Required for Degree

GCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)	3	3							
GCOR-231 & 232	History of Art 1 & 2							3	3	
GCOR-211 or 221	Western Civ. 1 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 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					
CW-171	Groove Writing					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-361	Sound Processing Apps for Writers								2	
CW-410	Adv. Techniques & Concepts 2 - Sm. Ens/Studio Prod.									2
CW-422	Advanced Production for Writers									2
CW-499	Portfolio Completion									0
CW-498	Directed Study in Contemporary Writing & Prod.									2
	Approved Specified Elective*									4

*Approved Specified Electives - select from the following: AR-201, CM-231, COND-351, COND-361, CP-361, CW-205, CW-218, CW-221, CW-225, CW-237, CW-255, CW-275, CW-305, CW-345, CW-450, CW-495, ET-351, ET-441, FS-221, GMSC-208, HR-241, HR-321, HR-335, MB-211, MP-210, PST-451, , PSW-341, 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 Registration 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

		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 Registration Manual.

General Education: 30 Credits Required for Degree

GCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)	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 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-231	Analysis of Film Scores						2			
FS-361	Computer/Synthesis Appl. for Film Scoring							2		
FS-341	Scoring Techniques for Film & Video							2		
FS-375	Film Music Editing 1								2	
FS-441	Scoring Applications for Film & Video								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), FS-492, 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, FS-477

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 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 Registration 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 Registration Manual.

General Education: 30 Credits Required for Degree

GCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)		3	3						
GCOR-231 & 232	History of Art 1 & 2								3	3
GCOR-211 or 221	Western Civ. 1 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 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-489	Jazz Composition Portfolio Completion									0	
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, CM-494, CW-205, 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 Registration 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 Registration Manual.

General Education: 30 Credits Required for Degree

GCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)	3	3								
GCOR-231 & 232	History of Art 1 & 2								3	3	
GCOR-211 or 221	Western Civ. 1 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 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 2
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***										
Music Products Industry:										
MB-337	Music Products in Commerce								2	
MB-339	Music Technology in the Marketplace									2
Approved Specified Electives***										
Entrepreneurial:										
PM-340	Entrepreneurship									
MB-341	Creative Promotion through Media								2	
Approved Specified Electives**										

*Math proficiency required. See note under General Education.

**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			
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 Registration 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
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Ensemble/Lab: 5 Credits Required for Degree/Diploma

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

General Education: 30 Credits Required for Degree

GCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)			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*										

*MB-101 and GMSC-230 are recommended as introductory courses for Music Business/Management majors. All students entering this major must demonstrate math proficiency prior to enrollment in MB-225, either by achieving a passing score on the Math Proficiency Assessment exam or by achieving a passing grade in GMSC-230.

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 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; teaching with technology; 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 licensing 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 Concert Band							1		
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								6	
ME-490 & ME-491	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-325, ME-326, ME-341, ME-385, MTH-351, PST-385.

Core Music: 22 Credits Required

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-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 Registration 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

* See First-semester Ensemble/Lab Enrollment section of the current Registration Manual

General Education: 30 Credits Required

GCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)		3	3						
GCOR-231 & 232	History of Art 1 & 2							3	3	
GCOR-211 or 221	Western Civ. 1 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 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			
MS-381	Hard-disk Recording and Nonlinear Editing							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-421, 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

Course Number	Course Title	Semesters	1	2	3	4	5	6	7	8
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 ET-231 & 232	Ear Training 3 & 4 or Solfège 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 Registration Manual, or the college bulletin.

Traditional Studies: 14 Credits Required

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	

Instrumental 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 Registration Manual.

General Education: 30 Credits Required

Course Number	Course Title	Semesters	1	2	3	4	5	6	7	8
GCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)		3	3						
GCOR-231 - 232	History of Art 1 & 2							3	3	
GCOR-211 or 221	Western Civ. 1 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 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, while absorbing their theory and principles. This learning occurs in state-of-the-art labs with top industry professionals guiding the student. The Music Synthesis Department offers the student the opportunity to study performance, sound design, MIDI sequencing, desktop music production, acoustics, digital audio and digital signal processing, multimedia production (including creating music and sound effects for delivery on CD, DVD, and the web), computer programming for music production, and MIDI for systems control. Through classroom emphasis on artistic and professional excellence in synthesis-based composition and sound design, and through interaction with instructors and visiting artists, students develop a well informed, 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 projects. Instruction and project work stress concepts rather than specific applications. They also provide a solid foundation for continued learning and effective performance in a discipline that is constantly changing and evolving. A faculty that is professionally active along with numerous industry, artistic, and academic-oriented guest lecturers offer many opportunities for further study. They also provide contacts and information on careers as a composer, sound designer, producer, educator, or 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			
MP-247	The Business of Music Production							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-414, MS-426, MS-431, MS-451, MS-461										
MS-491	Advanced Projects in Synthesis									2
										Approved Specified Electives*
										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-311, MTEC-495.

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 Registration 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

Private 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 Registration Manual.

General Education: 30 Credits Required

GCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)	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

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 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, exceptionality and the therapeutic relationship. After course work is completed, the student will engage in 1,040 hours of clinical internship at an approved site and will be evaluated on the skills and competencies listed above. This prepares the student to sit for the Board Certification Examination to earn the MT-BC (Music Therapist – Board Certified) credential. 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, discharge planning, and interdisciplinary team work. The student will become familiar with the professional work environment through a series of 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, medical centers, 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		
MTH-351	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, 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 Registration 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 Registration Manual.

General Education: 30 Credits Required for Degree

GCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)		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 for internship postcourse work for degree

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

Performance

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

Performance Concentrate

30 Credits Required for Degree/Diploma

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
PFET-361 & 377	Performance Ear Training 1 & 2 (specific course pair depends on principal instrument)				1	1				
*PSHR-321	Harmonic Considerations in Improvisation						2			
PFSS	Approved Styles Survey**								2	
PIXX	Instrumental Instruction 5 - 8						2	2	2	2
RPXX	Recital Preparation 1 - 4						2	2	2	2
ILRE-375	Rec. Workshop for Performance Majors						0.5			
	Ensembles/Labs						1.5	2	2	2

* Not required of Voice and Drum Set Performance majors. Voice Performance majors must take PSVC-425. Drum Set Performance majors must take PSPC-341.

**Approved Styles Survey Course (one of the following according to the specific principal instrument): woodwind: PFSS-381, piano: PFSS-351, guitar: PFSS-331, brass: PFSS-321, voice: PFSS-371, bass: PFSS-311, drums: PFSS-341, percussion: PFSS-345, vibes: PFSS-351, hand percussion: PFSS-347, strings: PFSS-361.

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 Registration Manual, or the college bulletin.

Traditional Studies: 14 Credits Required for Degree

CM-211 & 212	Traditional Harmony/Composition 1 & 2				2	2				
CP211 & 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 Registration Manual.

General Education: 30 Credits Required for Degree

GCOR-211 & 212	College Writing 1 (Structure) & 2 (Lit)		3	3						
GCOR-231 & 232	History of Art 1 & 2								3	3
GCOR-211 or 221	Western Civ. 1 or World Civ. Before 1500						3			
GCOR-212 or 222	Western Civ. II or World Civ. Since 1500							3		
	Physical Science Selection								3	
	Social Science Selection									3
	General Education Electives						3			3

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

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

For the most current information on degree 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*										

*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 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 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 Registration 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

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

General Education: 30 Credits Required for Degree

GCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)		3	3						
GCOR-231 & 232	History of Art 1 & 2								3	3
GCOR-211 or 221	Western Civ. 1 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 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 of their 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									
SW-371	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-171, CW-204, CW-205, CW-210, CW-216, CW-218, CW-221, CW-222, CW-450, 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-110, 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, SW-492.

**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 Registration 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 Registration Manual.

General Education: 30 Credits Required for Degree

GCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)		3	3						
GCOR-231 & 232	History of Art 1 & 2								3	3
GCOR-211 or 212	Western Civ. I 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 requirements, consult the Office of the Registrar.

Course Descriptions

Arranging

AR-111 Course Chair: J. Kennedy
Arranging 1 Required of: All
Electable by: All
2 credits 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.

Prerequisite: PW-110 or satisfactory placement score, and prior or concurrent enrollment in HR-112

AR-112 Course Chair: J. Kennedy
Arranging 2 Required of: CWPR and JCMP majors
Electable by: All
2 credits Offered: Spring, Summer, Fall

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. It is recommended that CW-171 Groove Writing be taken by CWPR majors prior to enrolling in AR-112.

Prerequisite: AR-111

AR-201 Course Chair: K. Pullig
Chord Scale Required of: JCMP majors
Voicings for Electable by: All
Arranging Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: AR-112 and HR-211

AR-228 Course Chair: K. Pullig
A Survey of Jazz Required of: JCMP majors
Composition and Electable by: All
Arranging Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: None

AR-313 Course Chair: J. Hagon
Scoring for Required of: None
Instrumental Electable by: All
Ensembles in Offered: Fall semester in
the Secondary odd-numbered years
School

2 credits

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.

Prerequisite: CM-212 and CP-212

AR-314 Course Chair: J. Hagon
Arranging for Required of: None
Secondary Vocal Electable by: All
Ensemble Offered: Spring semester in
odd-numbered years

2 credits

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

Prerequisite: CM-212

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

2 credits

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.

Prerequisite: AR-112

AR-321 Course Chair: K. Pullig
Contemporary Required of: None
Arranging and Electable by: All
Composition Offered: Spring

2 credits

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.

Prerequisite: CM-371

AR-328 Course Chair: K. Pullig
Arranging for Required of: None
Contemporary Electable by: All
Jazz Ensemble Offered: Fall

2 credits

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

Prerequisite: AR-201 and HR-212

AR-331 Course Chair: K. Pullig
Big Band Required of: JCMP majors
Arranging and Electable by: All
Score Analysis Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: AR-201, AR-228, CW-204, and HR-212

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

2 credits

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).

Prerequisite: AR-201

AR-407 Course Chair: K. Pullig
Advanced Jazz Required of: None
Arranging for Electable by: All
Large Ensemble Offered: Spring, Fall

2 credits

Extended applications of standard big band scoring techniques. Analysis of devices found in the compositions of major jazz writers.

Prerequisite: Prior written approval

Composition

CM-211 Course Chair: G. Fritze
Traditional Required of: Degree – all majors;
Harmony and Diploma – COMP and FILM majors
Composition 1 Electable by: All
 Offered: Spring, Summer, Fall

2 credits

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

Prerequisite: HR-111 and either PW-110 or AR-111

CM-212 Course Chair: G. Fritze
Traditional Required of: Degree – all majors;
Harmony and Diploma – COMP and FILM majors
Composition 2 Electable by: All
 Offered: Spring, Summer, Fall

2 credits

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

Prerequisite: CM-211 and CP-211

CM-221 Course Chair: G. Fritze
Techniques of Required of: COMP and FILM
Tonal Writing majors
 Electable by: All
 Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: CM-212, CP-212

CM-231 Course Chair: G. Fritze
Instrumentation Required of: COMP and FILM
and Score majors
Preparation Electable by: All
 Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: CM-212

CM-251 Course Chair: G. Fritze
Traditional Required of: MUED majors
Materials and Electable by: All
Structure of Offered: Spring, Summer, Fall
Music 1

2 credits

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

Prerequisite: HR-111 and either PW-110 or AR-111

CM-252 Course Chair: G. Fritze
Traditional Required of: MUED majors
Materials and Electable by: MUED majors
Structure of Offered: Spring, Summer, Fall
Music 2

2 credits

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

Prerequisite: CM-251 and CP-211

CM-311 Course Chair: G. Fritze
Contemporary Required of: COMP and FILM
Techniques in majors
Composition 1 Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: CM-221 and current or prior enrollment in COND-211 or COND-221

CM-312 Course Chair: G. Fritze
Contemporary Required of: COMP majors
Techniques in Electable by: All
Composition 2 Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: CM-311 and COND-211

CM-345 Course Chair: K. Pullig
Jazz Fusion Required of: None
Composition and Electable by: All
Arranging for Offered: Spring, Fall
Small Ensemble

2 credits

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.

Prerequisite: HR-212 and AR-201

CM-351 Course Chair: G. Fritze
Choral Required of: None
Composition Electable by: All
Offered: Spring, Fall

2 credits

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

Prerequisite: CM-212

CM-355
Principles and
Techniques of
Writing for the
Voice

Course Chair: G. Fritze
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: CM-212 and CP-212

CM-361
World Music
Resources in
Composition

Course Chair: G. Fritze
Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: AR-111, HR-211, ILPH-267, or ILPH-351 or ILPH-357 or LHAN-345 or LHAN-346 or PSW-351 or CM-311

CM-371
Jazz
Composition 1

Course Chair: K. Pullig
Required of: JCMP majors
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: AR-201

CM-372
Jazz
Composition 2

Course Chair: K. Pullig
Required of: JCMP majors
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: AR-331 and CM-371

CM-385
Postbebop
Harmonic
Innovations

Course Chair: K. Pullig
Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: HR-325

CM-398 Course Chair: G. Fritze
Directed Study in Required of: COMP majors
Composition of Electable by: COMP majors
Small Forms Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: CM-311

CM-434 Course Chair: K. Pullig
Serial Required of: None
Techniques as Electable by: All
Applied to Jazz Offered: Spring
Composition

2 credits

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

Prerequisite: AR-201 and permission of course chair

CM-489 Course Chair: K. Pullig
Jazz Composition Required of: JCMP majors
Portfolio Electable by: JCMP majors
Completion Offered: Spring, Summer, Fall

0 credits

A noncredit, tuition-free "marker course" in which Jazz Composition majors must enroll in the semester during which they plan to submit their required portfolio to the department chair. A mark of "P" (Pass) is awarded when the portfolio receives a positive evaluation.

Prerequisite: Prior or concurrent enrollment in CM-499

CM-492 Course Chair: G. Fritze
Composition Required of: None
Internship Electable by: COMP majors
Offered: Spring, Summer, Fall

2 credits

Monitored and evaluated professional work experience in an environment related to composition as approved by the department chair or his/her designate. Note: equivalent credit for prior experience is not available due to the requirement for concurrent contact between the employer/supervisor and the college.

Prerequisite: Sixth-semester standing and written approval of course chair

CM-494 Course Chair: K. Pullig
Jazz Composition Required of: None
Internship Electable by: JCMP majors
Offered: Spring, Summer, Fall

2 credits

Monitored and evaluated professional work experience in an environment related to jazz composition as approved by the department chair or his/her designate. Note: equivalent credit for prior experience is not available due to the requirement for concurrent contact between the employer/supervisor and the college.

Prerequisite: Sixth-semester standing and written approval of course chair

CM-497 Course Chair: G. Fritze
Directed Study Required of: COMP majors
in Sonata Electable by: All
Composition Offered: Spring, Summer, Fall

2 credits

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

Prerequisite: CM-312

CM-498
Directed Study
in Orchestral
Composition

Course Chair: G. Fritze
Required of: COMP majors
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: CM-497

CM-499
Directed Study in
Jazz Composition

Course Chair: K. Pullig
Required of: JCMP majors
Electable by: JCMP majors
Offered: Spring, Fall

2 credits

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

Prerequisite: CM-372

Conducting

COND-211
Conducting 1

1 credit

Course Chair: G. Fritze
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.

Prerequisite: ET-211 or ET-231

COND-212
Conducting 2

1 credit

Course Chair: G. Fritze
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*.

Prerequisite: COND-211

COND-221
Vocal Conducting
for Music
Education Majors

2 credits

Course Chair: J. Hagon
Required of: MUED majors; MTHE majors not taking COND-222
Electable by: MUED and MTHE majors
Offered: Spring, Summer, Fall

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

Prerequisite: None

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

2 credits

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.

Prerequisite: COND-221 or permission of course chair

COND-311 Course Chair: G. Fritze
Conducting 3 Course Advisor: G. Monseur
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: COND-212 or COND-222

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

2 credits

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.

Prerequisite: COND-222

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

2 credits

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.

Prerequisite: COND-222

COND-351 Course Chair: G. Fritze
Advanced Course Advisor: G. Monseur
Conductors' Required of: None
Workshop with Electable by: All
Live Ensemble Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: COND-211 and COND-212

COND-361 Course Chair: G. Fritze
Conducting for Course Advisor: G. Monseur
Film and TV Required of: None
Production Electable by: All
Offered: Spring, Summer, Fall

2 credits

Rehearsing and recording to picture with live performers under studio conditions. Focus on preparation, efficiency, and accurate synchronization.

Prerequisite: COND-351 and prior written approval

COND-421 Course Chair: G. Fritze
Advanced Required of: None
Rehearsal Electable by: All
Techniques Offered: Spring, Fall

2 credits

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).

Prerequisite: COND-311 or COND-351

COND-498 Course Chair: G. Fritze
Directed Study Course Advisor: G. Monseur
in Conducting Required of: None
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: Permission of instructor and either COND-311 or COND-351

Counterpoint

CP-211 Course Chair: G. Fritze
Traditional Required of: Degree – all;
Counterpoint 1 Diploma – COMP and FILM majors
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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

Prerequisite: HR-111 and either PW-110 or AR-111

CP-212 Course Chair: G. Fritze
Traditional Required of: Degree – all;
Two-part Canon Diploma – COMP and FILM majors
and Invention Electable by: All
Offered: Spring, Summer, Fall

2 credits

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

Prerequisite: CM-211 and CP-211

CP-213 Course Chair: G. Fritze
Advanced Required of: COMP and FILM majors
Counterpoint Electable by: All

Offered: Spring, Summer, Fall

2 credits

Analysis and writing of three- and four-voice imitative counterpoint based on traditional models. Models include fugue, chorale prelude, and passacaglia or chaconne.

Prerequisite: CM-212 and CP 212

CP-361 Course Chair: K. Pullig
Jazz Required of: JCMP majors
Counterpoint 1 Electable by: All

Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: AR-112 and HR-211

CP-362 Course Chair: K. Pullig
Jazz Required of: JCMP majors
Counterpoint 2 Electable by: All

Offered: Spring, Summer, Fall

2 credits

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

Prerequisite: CP-361

Contemporary Writing and Production

CW-151 Course Chair: J. Kennedy
Survey of Required of: None
Pop/Rock Styles Electable by: All

Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: AR-111 and HR-112

CW-171 Course Chair: J. Kennedy
Groove Writing Required of: CWPR majors
Electable by: All

Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: AR-111, HR-112, ET-112, and PW-161

CW-204 Course Chair: J. Kennedy
Music Required of: CWPR and JCMP majors
Preparation 1 Electable by: All
Offered: Spring, Summer, Fall
2 credits

Skills, tools, and techniques used in handwritten notation, including score layout and part design and layout as used in the professional music environment. Special problems including divisi parts, vocal parts, multistave parts, master rhythm parts, and copying from a sketch. Use of a calligraphy pen and other specialized equipment and supplies used by professional music copyists.

Prerequisite: AR-111

CW-205 Course Chair: J. Kennedy
Music Required of: None
Preparation 2 Electable by: All
Offered: Spring
2 credits

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.

Prerequisite: CW-204 and PW-161

CW-210 Course Chair: J. Kennedy
Writing Required of: CWPR majors
Techniques Electable by: All
and Concepts – Offered: Spring, Summer, Fall
Large Ensemble
2 credits

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.

Prerequisite: AR-112, CW-171, CW-204, and HR 212

CW-216 Course Chair: J. Kennedy
Vocal Writing Required of: CWPR majors
Electable by: All
Offered: Spring, Summer, Fall
2 credits

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.

Prerequisite: AR-112, HR-211, and ET-211 or ET-231

CW-218 Course Chair: J. Kennedy
Jingle Writing Required of: None
Electable by: All
2 credits 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.

Prerequisite: AR-111, HR-211

CW-221 Course Chair: J. Kennedy
Writing and Required of: None
Production Electable by: All
Techniques in Offered: Spring, Summer, Fall
the Pop/Rock
Idiom

2 credits

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.

Prerequisite: AR-112 and HR-211

CW-222 Course Chair: J. Kennedy
Introduction to Required of: CWPR majors
Writing and Electable by: All
Production for Offered: Spring, Summer, Fall
the Recording
Studio

2 credits

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.

Prerequisite: CW-210, CW-261

CW-225 Course Chair: J. Kennedy
Writing in Required of: None
Salsa Styles Electable by: All
Offered: Spring, Summer, Fall

2 credits

A study of rhythmic styles of contemporary salsa music, including characteristics of instrumentation and the unique clave rhythmic pattern. Specific rhythmic styles analyzed will include mambo, son montuno, guajiro, bomba, merengue, and songo, among others. Musical scores of Eddie Palmieri, Juan Luis Guerra, Oscar D'Leon, Arturo Sandoval, Paquito D'Rivera, and many others will be analyzed. Students will create melodies as well as piano, guitar, bass, and percussion rhythmic patterns; they will write brass instrumental sections using the clave rhythmic pattern.

Prerequisite: Prior or concurrent enrollment in AR-112

CW-237
Scoring for
Percussion

Course Chair: J. Kennedy
Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: AR-112

CW-255
Applications of
12-tone Concepts
in Contemporary
Composition and
Arranging

Course Chair: J. Kennedy
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: HR-212, ET-212, and either AR-201 or CP-211

CW-261
MIDI Applications
for the Writer

Course Chair: J. Kennedy
Required of: CWPR majors
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: AR-112, ISKB-212 (except piano principals), and PW-161

CW-275
Music Production
Techniques
for Writers

Course Chair: J. Kennedy
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

2 credits

Viewing music production from the writer's perspective, this course explores how knowledge of compositional elements including melody, harmony, arranging, and orchestration help provide the foundation and focus of contemporary production styles and techniques. Study and analysis of great producer/musicians will include George Martin, Quincy Jones, Phil Spector, Daniel Lanois, Peter Gabriel, Prince, Don Was, Jeff "Mutt" Lange, and others. Focus will be on how producers utilize their background as accomplished musicians to create the "aural landscape" of the artists they produce. Course projects will include analysis papers on different producers in a variety of styles, and one recording project.

Prerequisite: AR-111, HR-211, and either CW-261 or MTEC-221

CW-305 Course Chair: J. Kennedy
Linear Concepts Required of: None
in Contemporary Electable by: All
Writing Offered: Spring, Summer, Fall

2 credits

A study of the dynamic effect of linear writing. Compatible combination of two, three, and four contrapuntally oriented lines using traditional, ethnic, and synthetic scales as foundations for linear writing; development of lines from intervallic structures, ambichords, and controlled dissonance.

Prerequisite: HR-212, CW-210 or AR-328, CP-211 or CP-361

CW-310 Course Chair: J. Kennedy
Advanced Writing Required of: CWPR majors
Techniques and Electable by: All
Concepts 1 – Offered: Spring, Summer, Fall
Studio Orchestra

2 credits

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.

Prerequisite: CW-210

CW-341 Course Chair: G. Fritze
Scoring for Required of: None
Strings Electable by: All
Offered: Spring, Summer, Fall

2 credits

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

Prerequisite: CM-212

CW-343 Course Chair: J. Kennedy
Contemporary Required of: None
Arranging for Electable by: All
Strings Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: HR-212, CW-204, and either AR-201 or CW-210

CW-345 Course Chair: J. Kennedy
Contemporary Required of: None
Orchestration Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: HR-212 and either CW-310 or CM-212, or CP-212

CW-361 Course Chair: J. Kennedy
Sound Required of: CWPR majors
Processing Electable by: CWPR majors
Applications for Offered: Spring, Summer, Fall
Writers

2 credits

Study of the use of sound processing equipment as it pertains to writers who engineer and produce their own music. Through the use of "plug-ins" and cards installed in a computer, the understanding and artistic application of ambient devices such as reverbs, delays, flangers, harmonizers, and choruses, and dynamic processing units such as compressors, noise gates, outboard equalizers, and limiters, the course explores how writing can be enhanced in recording and mixing through the effective use of sound processing equipment. Designed to meet the need created by the proliferation of home studios used by composers and arrangers who must function as both engineer and producer of their own music, this course will help the writer understand and use basic concepts and tools necessary to achieving a professional-sounding product.

Prerequisite: CW-222 and CW-261

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

2 credits

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.

Prerequisite: CW-310

CW-422 Course Chair: J. Kennedy
Advanced Required of: CWPR majors
Production for Electable by: CWPR majors
Writers Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: CW-361, CW-222, CW-310

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

2 credits

Orchestration techniques for full symphony orchestra.

Prerequisite: CM-231

CW-450 Course Chair: J. Kennedy
Scoring to Required of: None
Visuals Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: CW-261 or SW-361, or MS-322

CW-492 Course Chair: J. Kennedy
Contemporary Required of: None
Writing and Electable by: CWPR majors
Production Offered: Spring, Summer, Fall
Internship

2 credits

Monitored and evaluated professional work experience in an environment related to Contemporary Writing and Production as approved by the department chair or his/her designate. Note: equivalent credit for prior experience is not available due to the requirement for concurrent contact between the employer/supervisor and the college.

Prerequisite: By written approval of CWPR department chair

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

2 credits

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.

Prerequisite: CW-310

**CW-499
Contemporary
Writing and
Production
Portfolio
Completion**

Course Chair: J. Kennedy
Required of: CWPR majors
Electable by: CWPR majors
Offered: Spring, Summer, Fall

0 credits

A noncredit, tuition-free “marker course” in which Contemporary Writing and Production majors must enroll in the semester during which they plan to submit their required portfolio to the department chair. A mark of of “P” (Pass) is awarded when the portfolio receives a positive evaluation.

Prerequisite: Prior or concurrent enrollment in CW-498

Ensemble

**ENBR-321
Brass Quintet**

Course Chair: T. Plsek
Required of: None
Electable by: All
Offered: Spring, Fall

1 credit

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

Prerequisite: Permission of course chair

**ENGT-111
Guitar
Performance
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

1 credit

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.

Prerequisite: Ensemble rating 1 through 4

**ENLB-241
Jazz Flute
Ensemble**

Course Chair: R. Savage
Required of: None
Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: Groups will be scheduled for levels 5 through 9.

ENLB-246 Course Chair: R. Savage
World Music Required of: None
Ensemble Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: Ensemble rating 3

ENLB-251 Course Chair: R. Savage
African-Pop Required of: None
Ensemble Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: Ensemble rating 4

ENLB-271 Course Chair: R. Savage
Concert Band Required of: None
Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: Ensemble rating 4

ENLB-321 Course Chair: R. Savage
Big Band Required of: None
Ensemble Electable by: All
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: Groups will be scheduled for levels 3 through 7.

ENLB-325 Course Chair: R. Savage
Back Bay Brass Required of: None
Electable by: All
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: Ensemble rating 6

ENLB-328 Course Chair: R. Savage
Berklee Salsa Required of: None
Ensemble Electable by: All
Offered: Spring, Fall

1 credit

Study and performance of traditional and contemporary salsa compositions and arrangements.

Prerequisite: Permission of instructor

**ENLB-331
Jazz/Rock
Ensemble**

Course Chair: R. Savage
Required of: None
Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: By audition

**ENLB-341
Trombone
Ensemble**

Course Chair: R. Savage
Required of: None
Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: Ensemble rating 6

**ENLB-351
Chord Scale
Madness
Ensemble**

Course Chair: R. Savage
Required of: None
Electable by: All
Offered: Spring

1 credit

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.

Prerequisite: Ensemble rating 6

**ENLB-371
Recording Studio
Ensemble**

Course Chair: R. Savage
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

1 credit

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).

Prerequisite: Groups will be scheduled for levels 4 through 7.

**ENLB-421
Rainbow Big
Band Ensemble**

Course Chair: R. Savage
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

1 credit

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: five reeds, four trumpets, four trombones, piano, guitar, bass, and drums.

Prerequisite: By audition

ENLB-431 Course Chair: R. Savage
Advanced Required of: None
Repertoire Electable by: All
Big Band Offered: Spring, Fall
Ensemble

1 credit

A large ensemble dedicated to the study and performance of the more difficult repertoire of the great big band masters including Duke Ellington, Count Basie, Stan Kenton, Thad Jones-Mel Lewis, Woody Herman, Buddy Rich, and others. Utilization of Berklee ensemble library materials and the diverse expertise of faculty who have performed professionally with these artists.

Prerequisite: By audition

ENLB-451 Course Chair: R. Savage
Jazz Composition Required of: None
Ensemble Electable by: All
Offered: Spring, Fall

1 credit

An ensemble that performs student compositions in the jazz idiom. The repertory 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.

Prerequisite: Ensemble rating 7

ENLB-461 Course Chair: R. Savage
Avant-garde Required of: None
Ensemble Electable by: All
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: Ensemble rating 7

ENLB-471 Course Chair: R. Savage
Berklee Concert Required of: None
Jazz Orchestra Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: By audition

ENLB-472 Course Chair: R. Savage
Berklee Required of: None
Recording Electable by: All
Orchestra Offered: Spring, Fall

1 credit

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.

Prerequisite: Ensemble rating 7

ENPC-215 Course Chair: D. Anderson
Contemporary Required of: None
Mallet Electable by: All
Percussion Offered: Spring, Fall

1 credit

This nontraditional percussion ensemble consists of mallet instruments with a rhythm section performing original compositions. Emphasis is placed upon rhythmic accuracy and creating spontaneous compositions. No previous improvisational skills are necessary.

Prerequisite: Ratings of 3, ILPM-121, and ILPM-241

ENPC-221 Course Chair: D. Anderson
World Percussion Required of: None
Ensemble Electable by: Drum set, hand percussion, vibraphone, and percussion principals
Offered: Spring, Fall

1 credit

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.

Prerequisite: Ensemble rating 4, ILPD-112, ILPD-363, or by audition

ENPC-321 Course Chair: D. Anderson
Mixed World Required of: None
Ensemble Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: Permission of instructor

ENPC-363 Course Chair: D. Anderson
Marimba in the Required of: None
Mixed Chamber Electable by: All
Music Ensemble Offered: Spring, Fall

1 credit

An ensemble for advanced marimbists, instrumentalists, and vocalists dedicated to the performance of compositions and arrangements that include the marimba. Music performed will be drawn from classical and contemporary styles. An end-of-semester recital is scheduled.

Prerequisite: ILPM-321 or ensemble rating 4 or permission of instructor

ENSB-216 Course Chair: R. Savage
Classic Rock Ensemble Required of: None
Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: None

ENSB-231 Course Chair: R. Savage
Keyboard Improvisation Ensembles Required of: None
Electable by: All
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: Groups will be scheduled for levels 3 through 9.

ENSB-311 Course Chair: R. Savage
Contemporary Small Ensemble Required of: None
Electable by: All
Offered: Spring, Summer, Fall

1 credit

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

Prerequisite: Ensemble rating 4

ENSB-325 Course Chair: R. Savage
Small Bebop Jazz Ensemble Required of: None
Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: Ensemble rating 6

ENSB-326 Course Chair: R. Savage
Mixed Instrument/Synthesizer Ensemble Required of: None
Electable by: All
Offered: Spring, Summer, Fall

1 credit

A mixed instrumental ensemble dealing with issues concerning the blend of synthetic and acoustic timbres.

Prerequisite: Ensemble rating 5

ENSB-327 Course Chair: R. Savage
Techno/Rave Ensemble Required of: None
Electable by: All
Offered: Spring, Summer, Fall

1 credit

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

Prerequisite: MTEC-221, and MTEC-223 (or MTEC-222), and permission of the Music Synthesis chair

ENSB-328 Course Chair: R. Savage
Latin Ensembles Required of: None
Electable by: All
1 credit 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.

Prerequisite: Groups will be scheduled for levels 5 through 7.

ENSB-329 Course Chair: R. Savage
Country Music Ensemble Required of: None
Electable by: All
1 credit 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.

Prerequisite: Ensemble rating 5 and prior written approval

ENSB-335 Course Chair: R. Savage
Improvisational Styles Ensembles Required of: None
Electable by: All
1 credit 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.

Prerequisite: Groups will be scheduled for levels 5 through 7.

ENSB-341 Course Chair: R. Savage
Multikeyboard Ensemble Required of: None
Electable by: All
1 credit 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.

Prerequisite: Groups will be scheduled for levels 5 through 9.

ENSB-345 Course Chair: R. Savage
Funk Bands Required of: None
Electable by: All
1 credit 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.

Prerequisite: Groups will be scheduled for levels 5 through 9.

ENSB-346 Course Chair: R. Savage
Contemporary Fusion Ensemble Required of: None
Electable by: All
1 credit 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.

Prerequisite: Groups will be scheduled for levels 6 through 9.

ENSB-351 Course Chair: R. Savage
Eight-piece Jazz Required of: None
Ensemble Electable by: All
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: Ensemble rating 5

ENSB-355 Course Chair: M. Glaser
Improvisational Required of: None
String Ensemble Electable by: Violin, viola, cello,
guitar, bass, and hand percussion
principals
Offered: Spring, Fall

1 credit

An ensemble consisting of a string quartet plus rhythm section. Emphasis will be on ensemble playing skills and improvisational vocabulary in diverse contemporary idioms. Incorporation of standard jazz vocabulary with that of other common improvisational string idioms, such as world/fusion, western swing, and various traditional styles such as Appalachian and Texas-style fiddling, Celtic music, and bluegrass. Instrumentation: violins, viola, cello, acoustic guitar, acoustic bass, plus optional rhythm section instruments such as hand percussion, mandolin, banjo, etc.

Prerequisite: By audition

ENSB-361 Course Chair: W. Pierce
Advanced Required of: None
Woodwind Electable by: Woodwind and
Chamber Music French horn principals
Offered: Spring, Fall

1 credit

Ensembles for advanced woodwind players (including flute, clarinet, oboe, bassoon, and French horn) emphasizing the development of classical chamber music performance skills.

Prerequisite: Permission of chair

ENSB-365 Course Chair: R. Savage
Contemporary Required of: None
Chamber Music Electable by: All
Ensemble Offered: Spring, Fall

1 credit

Mixed instrumental and vocal ensembles are formed to study and perform chamber music by 20th-century composers including Luciano Berio, John Corigliano, Aaron Copland, Maurice Ravel, Arnold Schoenberg, Igor Stravinsky, and others. Using their own parts from the preselected repertoire, students will individually practice and master performance skills and musicianship, then rehearse in the larger group in preparation for an end-of-semester recital. Instrumentation: traditional classical instruments (winds, strings, guitar, percussion, and piano) and voice.

Prerequisite: By audition

ENSB-371 Course Chair: R. Savage
Recording Required of: None
Rhythm Section Electable by: All
Offered: Spring, Summer, Fall

1 credit

An ensemble that emphasizes the development of recording studio skills for rhythm section. Instrumentation: piano, guitar, bass, drums, and synthesizer.

Prerequisite: Groups will be scheduled for levels 5 through 7.

ENSB-372 Course Chair: R. Savage
Rhythm Track Required of: None
for Songwriters Electable by: All
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: Ensemble rating 5 or by audition

ENSB-381 Course Chair: R. Savage
Berklee Required of: None
Wes Montgomery Electable by: All
Ensemble Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: Ensemble rating 6

ENSB-382 Course Chair: R. Savage
Berklee Required of: None
Wayne Shorter Electable by: All
Ensemble Offered: Spring, Fall

1 credit

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.

Prerequisite: Ensemble rating 6

ENSB-383 Course Chair: R. Savage
Berklee Required of: None
Yellowjackets Electable by: All
Ensemble Offered: Spring, Fall

1 credit

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.

Prerequisite: See schedule listing for rating and prerequisite.

ENSB-384 Course Chair: R. Savage
Berklee Required of: None
Horace Silver Electable by: All
Ensemble Offered: Spring, Summer, Fall

1 credit

A small-group ensemble performing two-horn arrangements of originals and standards by Horace Silver. Instrumentation: trumpet, tenor saxophone, piano, bass, and drums.

Prerequisite: Ensemble rating 6

ENSB-385 Course Chair: R. Savage
Berklee Required of: None
Cannonball Electable by: All
Adderley Offered: Spring, Summer, Fall
Ensemble

1 credit

A small-group ensemble performing music recorded by the Cannonball Adderley Quintet. Instrumentation: trumpet, alto saxophone, piano, bass, and drums.

Prerequisite: Ensemble rating 6

ENSB-411 Course Chair: R. Savage
Small Required of: None
Improvisation Electable by: All
Ensemble Offered: Spring, Summer, Fall

1 credit

Workshops that deal with improvisation in the jazz and rock idioms. Instrumentation: mixed horns, piano, guitar, bass, drums, and vibes.

Prerequisite: Groups will be scheduled for levels 5 through 8.

ENSB-421 Course Chair: R. Savage
Small Concert Required of: None
Jazz Ensemble Electable by: All
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: By audition

ENSB-425 Course Chair: R. Savage
Advanced Required of: None
Repertory Electable by: All
Workshops Offered: Spring, Fall

1 credit

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

Prerequisite: Ensemble rating 7

ENSB-451 Course Chair: R. Savage
Nine-piece Required of: None
Jazz Ensemble Electable by: All
Offered: Spring, Summer, Fall

1 credit

Medium-sized ensembles that perform arrangements in a variety of contemporary styles. Instrumentation: mixed winds, piano, guitar, bass, drums, and vibes.

Prerequisite: Ensemble rating 5

ENSB-481 Course Chair: R. Savage
Berklee Required of: None
John Scofield Electable by: All
Ensemble Offered: Spring

1 credit

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.

Prerequisite: Ensemble rating 8

ENSB-482 Course Chair: R. Savage
Berklee Required of: None
Art Blakey Electable by: All
Ensemble Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: Ensemble rating 7

ENSB-483 Course Chair: R. Savage
Berklee Required of: None
Thelonious Monk Electable by: All
Ensemble Offered: Fall

1 credit

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.

Prerequisite: Ensemble rating 8

ENVC-111 Course Chair: J. Shapiro
Rhythm Section Required of: None
Grooves for Electable by: Voice principals
Vocalists Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: None

ENVC-121 Course Chair: R. Savage
Contemporary Required of: None
Styles Ensemble Electable by: All
with Vocals Offered: Spring, Summer, Fall

1 credit

An ensemble for vocalists and rhythm section instrumentalists using curriculum and repertoire appropriate for level 2 ensembles. Instrumentation: piano, guitar, bass, drums, vibes, and voices.

Prerequisite: Ensemble rating 2

ENVC-211 Course Chair: R. Savage
Rhythm Section Required of: None
and Vocal Electable by: All
Ensemble Offered: Spring, Summer, Fall

1 credit

Rhythm section accompaniment for vocalists. Some arrangements, some head charts. Instrumentation: piano, guitar, bass, drums, vibes, and voices.

Prerequisite: Ensemble rating 3

ENVC-231 Course Chair: J. Shapiro
Music Theater Required of: None
Workshop Electable by: Voice principals
Offered: Spring, Fall

1 credit

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.

Prerequisite: By audition and concurrent enrollment in ILVC-371

ENVC-311 Course Chair: R. Savage
Small Band Required of: None
with Vocals Electable by: All
Ensemble 4 Offered: Spring, Summer, Fall

1 credit

An ensemble for vocalists and rhythm section instrumentalists using curriculum and repertoire appropriate for level 4 ensembles. Instrumentation: piano, guitar, bass, drums, vibes, and voices.

Prerequisite: Ensemble rating 4

ENVC-321 Course Chair: R. Savage
Piano Trio Required of: None
with Vocalists Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: Groups will be scheduled for levels 5 through 7.

ENVC-361 Course Chair: R. Savage
Music Education Required of: MUED majors
Concert Choir Electable by: MUED majors
Offered: Spring, Fall

1 credit

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.

Prerequisite: None

ENVC-371 Course Chair: R. Savage
Vocal Recording Required of: None
Ensembles Electable by: All
Offered: Spring, Summer, Fall

1 credit

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

Prerequisite: By audition

ENVC-411 Course Chair: R. Savage
Advanced Small Required of: None
Band with Vocals Electable by: All
Ensemble Offered: Spring, Summer, Fall

1 credit

An ensemble for vocalists and rhythm section instrumentalists using curriculum and repertoire appropriate for level 5 (and higher) ensembles. Instrumentation: piano, guitar, bass, drums, vibes, and voices.

Prerequisite: Ensemble rating 5 through 7

ENVC-475
Vocal Jazz
Ensemble

Course Chair: R. Savage
Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: By audition

ENVC-482
Concert Choir

Course Chair: R. Savage
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: By audition

ENVC-485
Gospel Choir

Course Chair: R. Savage
Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: By audition

Ear Training

ET-111
Ear Training 1

Course Chair: S. Prosser
Required of: All
Electable by: All
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: None

ET-112
Ear Training 2

Course Chair: S. Prosser
Required of: All
Electable by: All
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: ET-111

ET-211 Course Chair: S. Prosser
Ear Training 3 Required of: All students not
taking ET-231
2 credits 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.

Prerequisite: ET-112

ET-212 Course Chair: S. Prosser
Ear Training 4 Required of: All students not
taking ET-232
2 credits 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.

Prerequisite: ET-211

ET-231 Course Chair: S. Prosser
Solfège 1 Required of: All students not
taking ET-211
2 credits 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.

Prerequisite: ET-112

ET-232 Course Chair: S. Prosser
Solfège 2 Required of: All students not
taking ET-212
2 credits Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisite: ET-231

ET-331 Course Chair: S. Prosser
Harmonic Ear Required of: None
Training 1 Electable by: All
Offered: Spring, Summer, Fall
2 credits

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

Prerequisite: HR-212 and ET-211 or ET-231

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

Continuation of Harmonic Ear Training 1.

Prerequisite: ET-331

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

2 credits

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).

Prerequisite: ET-112

ET-351 Course Chair: S. Prosser
Fundamentals of Required of: None
Transcription Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: ET-211 or ET-231

ET-411 Course Chair: S. Prosser
Advanced Ear Required of: None
Training 1 Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: ET-212 or ET-232

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

2 credits

Continuation of Advanced Ear Training 1.

Prerequisite: ET-411

ET-421 Course Chair: S. Prosser
Atonal Solfege 1 Required of: None
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: ET-212 or ET-232

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

2 credits

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

Prerequisite: ET-421

FS-231 Course Chair: D. Wilkins
Analysis of Required of: FILM majors
Film Scores Electable by: FILM majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: FS-221, CM-212, CP-212, and ISKB-212 (or piano proficiency 2)

FS-311 Course Chair: D. Wilkins
Film Music Required of: None
Composition Electable by: FILM majors
Seminar Offered: Spring, Fall

1 credit

Intended as a complement to FS-341 and/or FS-441, 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.

Prerequisite: FS-231, CP-213, and CM-221

FS-315 Course Chair: D. Wilkins
Film Theory Required of: None
and Structure Electable by: FILM majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: GCOR-112 and FS-221

FS-341 Course Chair: D. Wilkins
Scoring Required of: FILM majors
Techniques for Electable by: FILM majors
Film and Video Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: FS-231, CM-221, CM-231, CP-213, ISKB-212 (or piano proficiency 2), and either COND-211 or COND-221

FS-361 Course Chair: D. Wilkins
**Computer/
Synthesis** Required of: FILM majors
Applications for Electable by: FILM majors
Film Scoring Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: ISKB-212 (or piano proficiency 2) and FS-231

FS-375 Course Chair: D. Wilkins
Film Music Required of: FILM majors
Editing 1 Electable by: FILM majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: FS-341, FS-361, and CM-311

FS-391 Course Chair: D. Wilkins
Survey of Required of: None
Film Scoring Electable by: All, except FILM
Techniques and majors
Procedures Offered: Spring, Fall

2 credits

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.

Prerequisite: FS-221, COND-211, and either AR-201 or CM-221

FS-418 Course Chair: D. Wilkins
Dramatic Scoring Required of: FILM majors
Concepts for Film Electable by: FILM majors
Offered: Spring, Fall

2 credits

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.

Prerequisite: FS-441, CM-311, and CP-213

FS-433 Course Chair: D. Wilkins
Stylistic Required of: FILM majors
Adaptation in Electable by: FILM majors
Film Scoring Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: CM-231, FS-341, FS-342, FS-441, COND-212, and CP-213

FS-441 Course Chair: D. Wilkins
Scoring Required of: FILM majors
Applications for Electable by: FILM majors
Film and Video Offered: Spring, Summer, Fall

2 credits

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-487 Directed Study in Film Scoring as partial requirements for graduation.

Prerequisite: FS-341, FS-361, CM-311, CP-213, and either COND-212 or COND-222

FS-461 Course Chair: D. Wilkins
Advanced Required of: FILM majors
Computer Electable by: FILM majors
Applications for Offered: Spring, Summer, Fall
Film/Video
Scoring

2 credits

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.

Prerequisite: FS-441 and FS-361

FS-475 Course Chair: D. Wilkins
Advanced Film Required of: FILM majors
Music Editing Electable by: FILM majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: FS-375 and FS-361

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

1 credit

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.

Prerequisite: FS-475

FS-487 Course Chair: D. Wilkins
Directed Study Required of: FILM majors
in Film Scoring Electable by: FILM majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: FS-441 and FS-375

FS-488 Course Chair: D. Wilkins
Directed Study Required of: None, but may fulfill
in Video Scoring/ FILM Directed Study concentrate
Sequencing requirement in place of FS-487
Electable by: FILM majors
Offered: Spring, Summer, Fall

2 credits

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-487 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.

Prerequisite: FS-375 and FS-461

FS-492 Course Chair: D. Wilkins
Film Scoring Required of: None
Internship Electable by: FILM majors
Offered: Spring, Summer, Fall

2 credits

Monitored and evaluated professional work experience in an environment related to Film Scoring as approved by the department chair or his/her designate. Note: equivalent credit for prior experience is not available due to the requirement for concurrent contact between the employer/supervisor and the college.

Prerequisite: Sixth-semester standing and written approval of course chair

General Education

GCOR-104
English as
a Second
Language 1

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.

Prerequisite: English Proficiency Exam

GCOR-105
English as
a Second
Language 2

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.

Prerequisite: GCOR-104 or sufficient test score

GCOR-110
English Skills

Course Chair: C. Combs
Required of: Degree students failing to test into GCOR-111
Electable by: All*
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: English Proficiency Exam

GCOR-111
College Writing 1:
Structure
and Style

Course Chair: C. Combs
Required of: Degree students
Electable by: All
Offered: Spring, Summer, Fall

3 credits

In College Writing 1, 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.

Prerequisite: GCOR-105 or GCOR-110, or pass English Proficiency Exam

GCOR-112 Course Chair: C. Combs
College Writing 2: Literary Themes Required of: Degree students
Electable by: All
Offered: Spring, Summer, Fall

3 credits

This course reinforces the principles and practices of GCOR-111 College Writing 1: Structure and Styles, emphasizing critical and creative thinking through literary analysis and creative writing projects. Students will apply the skills of synthesis, interpretation, and evaluation in writing and speaking about fiction, drama, poetry, and creative nonfiction. Basic concepts of literary analysis will be introduced (e.g., plot, point of view, character tone, style). Students will demonstrate an understanding of these concepts in frequent and substantial writing assignments.

Prerequisite: GCOR-111

GCOR-211 Course Chair: C. Combs
History of Western Civilization 1 Required of: Degree students not taking GCOR-221
Electable by: All
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: GCOR-111 or permission of instructor

GCOR-212 Course Chair: C. Combs
History of Western Civilization 2 Required of: Degree students not taking GCOR-222
Electable by: All
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: GCOR-211 or GCOR-221

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

3 credits

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.

Prerequisite: GCOR-111

GCOR-222 Course Chair: C. Combs
World Required of: Degree students not
Civilizations taking GCOR-212
since 1500 Electable by: All
Offered: Spring, Fall

3 credits

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.

Prerequisite: GCOR-211 or GCOR-221

GCOR-231 Course Chair: C. Combs
History of Art 1 Required of: Degree students
Electable by: All
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: GCOR-111 or permission of instructor

GCOR-232 Course Chair: C. Combs
History of Art 2 Required of: Degree students
Electable by: All
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: GCOR-231; GCOR-111 or permission of instructor

GHUM-151 Course Chair: C. Combs
French 1 Required of: None
Electable by: All
Offered: Fall

3 credits

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.

Prerequisite: None

GHUM-152 Course Chair: C. Combs
French 2 Required of: None
Electable by: All
Offered: Spring

3 credits

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.

Prerequisite: GHUM-151

GHUM-161 Course Chair: C. Combs
Spanish 1 Required of: None
Electable by: All
3 credits 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.

Prerequisite: None

GHUM-162 Course Chair: C. Combs
Spanish 2 Required of: None
Electable by: All
3 credits Offered: Spring, Fall

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.

Prerequisite: GHUM-161

GHUM-171 Course Chair: C. Combs
Japanese 1 Required of: None
Electable by: All
3 credits 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.

Prerequisite: None

GHUM-172 Course Chair: C. Combs
Japanese 2 Required of: None
Electable by: All
3 credits Offered: Spring, Fall

Japanese 2 is a study of the Japanese language focusing on spoken Japanese and everyday conversational techniques. The course covers reading and pronunciation of the written language, and a continued study of Japanese traditions, customs, and literature. The emphasis will continue to be on speaking and conversation. Note: not available for credit to students for whom this is a first language.

Prerequisite: GHUM-171

GHUM-211 Course Chair: C. Combs
Effective Required of: None
Communication Electable by: All
Offered: Spring, Fall
3 credits

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.

Prerequisite: GCOR-111

GHUM-221 Course Chair: C. Combs
Communications Required of: Third- and fourth-
Skills for Music semester MUED majors
Education Electable by: MUED majors third
semester and above
3 credits 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.

Prerequisite: GCOR-112

GHUM-318 Course Chair: C. Combs
Studies in Poetry Required of: None
Electable by: All
3 credits Offered: Fall

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.

Prerequisite: GCOR-112

GHUM-319 Course Chair: C. Combs
Fiction and Film Required of: None
Electable by: All
3 credits Offered: Fall

This course focuses on film adaptations of novels and short stories, paying special attention to similarities and differences in narrative technique. Students view various types of film adaptations and consider reasons for changes from the works of fiction. The course emphasizes the challenges in adapting a work of literature to the screen, the limits and possibilities of both art forms, and the techniques writers and filmmakers use to express their ideas. In addition to discussing works of fiction, film adaptations, and the roles of the film director, screenwriter, and film scorer, students will have the opportunity to work on their own cinematic adaptation of a novel or short story, including writing original music for the screen. Such authors as George Orwell, Mary Shelley, Ernest Hemingway, Ayn Rand, Toni Morrison, and Kurt Vonnegut will be considered, as well as such film directors as Stanley Kubrick, Alfred Hitchcock, Francois Truffaut, John Huston, Francis Ford Coppola, and Akira Kurosawa.

Prerequisite: GCOR-111 or permission of instructor

GHUM-321 Course Chair: C. Combs
Modern Drama Required of: None
and Film Electable by: All
Offered: Spring

3 credits

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.

Prerequisite: GCOR-112

**GHUM-325
Theater
Workshop**

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring

3 credits

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.

Prerequisite: GCOR-112

**GHUM-331
Creative Writing:
Poetry**

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: GCOR-112

**GHUM-333
Approaches to
the Visual Arts**

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring

3 credits

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.

Prerequisite: GCOR-111 or permission of instructor (GCOR-231 or GCOR-232 also recommended but not required.)

**GHUM-335
Creative Writing:
Fiction and
Creative
Nonfiction**

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Fall

3 credits

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.

Prerequisite: GCOR-112

GHUM-336**Creative Writing:
Drama**

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Fall

3 credits

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 dialog. One-man/woman shows (dramatic monologs) 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.

Prerequisite: GCOR-111

GHUM-341**Studies in Irish
Culture**

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring

3 credits

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 Sinead O’Connor.

Prerequisite: GCOR-111 or permission of instructor

GHUM-351**Music Criticism
and Reviewing**

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring, Fall

3 credits

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.

Prerequisite: GCOR-111

GHUM-361**Philosophy of
Religion**

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring

3 credits

This course is an examination of the philosophical arguments for the existence of God—cosmological, ontological, teleological, moral, and experiential or mystical—as found in the work of such philosophers as Plato, Anselm, Aquinas, Descartes, Leibniz, Kant, Paley, Kierkegaard, and Buber. The historical development of these various “proofs” will be studied, including 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.”

Prerequisite: GCOR-111 or permission of instructor

GHUM-365
Ethics

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Fall

3 credits

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.

Prerequisite: GCOR-111 or permission of instructor

GHUM-371
Introduction to Logic

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring

3 credits

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.

Prerequisite: GCOR-111 or permission of instructor

GHUM-381
Introduction to Western Philosophy

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Fall

3 credits

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 (such as Descartes or 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.

Prerequisite: GCOR-111 or permission of instructor

GHUM-382
Introduction to Eastern Philosophy

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring

3 credits

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.

Prerequisite: GCOR-111 or permission of instructor

GHUM-475
Philosophy of Education

Course Chair: C. Combs
Required of: MUED majors
Electable by: All
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: GCOR-111 or permission of instructor

GMSC-208
Principles of Music Acoustics

Course Chair: C. Combs
Required of: MPED and MSYN majors not taking GMSC-209
Electable by: All
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: Passing score on the Math Proficiency Exam or passing grade in GMSC-230 (Concepts of Mathematics) or equivalent

GMSC-209
Applications of Music Acoustics

Course Chair: R. Jaczko
Required of: MPED and MSYN majors not taking GMSC-208
Electable by: All
Offered: Spring, Fall

3 credits

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.

Prerequisite: Passing score on the Math Proficiency Exam or passing grade in GMSC-230 (Concepts of Mathematics) or equivalent

GMSC-221
Health and Wellness

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: GCOR-111 or permission of instructor

GMSC-230
Concepts of
Mathematics

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: None

GMSC-306
Principles
of Physics

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring, Fall

3 credits

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.

Prerequisite: None

GMSC-318
Environmental
Science

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: None

GMSC-424
Human Anatomy
and Physiology

Course Chair: C. Combs
Required of: MTHE majors
Electable by: MTHE majors or
permission of course chair
Offered: Spring, Fall

3 credits

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.

Prerequisite: None

GSOC-211
General
Psychology

Course Chair: C. Combs
Required of: MUED majors
Electable by: All
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: GCOR-111 or permission of instructor

GSOC-321
Introduction to
American History

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Fall

3 credits

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.

Prerequisite: GCOR-111 or permission of instructor

GSOC-331
History of
Political Thought

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Fall

3 credits

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.

Prerequisite: GCOR-111 or permission of instructor

GSOC-334
Contemporary
History

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Fall

3 credits

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.

Prerequisite: GCOR-111 or permission of instructor

GSOC-335
Modern Political
Thought

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring

3 credits

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.

Prerequisite: GCOR-111 or permission of instructor

GSOC-351
Conflict and
Identity in
Middle East
History

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring

3 credits

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.

Prerequisite: GCOR-212 or GCOR-222

GSOC-355
Urban Sociology

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring

3 credits

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.

Prerequisite: GCOR-111 or permission of instructor

GSOC-363
Gender and
Power in History

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Fall

3 credits

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.

Prerequisite: GCOR-212 or GCOR-222

GSOC-365
Cross-cultural
Communication

Course Chair: C. Combs
Required of: None
Electable by: All
Offered: Spring

3 credits

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.

Prerequisite: GCOR-111 or permission of instructor

GSOC-371 Course Chair: C. Combs
Foundations of Required of: None
Creativity Electable by: All
Offered: Fall

3 credits

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 dialog and self-analysis by the student. Note: this course can be used to fulfill the social science requirement.

Prerequisite: GCOR-111 or permission of instructor

GSOC-411 Course Chair: C. Combs
Child and Required of: MUED majors
Adolescent Electable by: All
Psychology Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: GSOC-211

GSOC-421 Course Chair: C. Combs
Abnormal Required of: MTHE majors
Psychology Electable by: MTHE or permission
of course chair

3 credits

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.

Prerequisite: GSOC-211

Harmony

HR-111 Course Chair: B. London
Harmony 1 Required of: All
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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

Prerequisite: None

HR-112 Course Chair: B. London
Harmony 2 Required of: All
Electable by: All
2 credits 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.

Prerequisite: HR-111

HR-211 Course Chair: B. London
Harmony 3 Required of: All
Electable by: All
2 credits 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.

Prerequisite: HR-112

HR-212 Course Chair: B. London
Harmony 4 Required of: All
Electable by: All
2 credits 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.

Prerequisite: HR-211

HR-231 Course Chair: B. London
Harmonic Required of: None
Analysis of Electable by: All
Rock Music Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: HR-211

HR-241 Course Chair: B. London
Harmony in Required of: None
Brazilian Song Electable by: All
Offered: Spring, Summer, Fall

2 credits

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).

Prerequisite: HR-211

HR-325 Course Chair: B. London
Reharmonization Required of: JCMP majors
Techniques Electable by: All
Offered: Spring, Summer, Fall

2 credits

Functional, extended, and bass line reharmonization. Incomplete chord structures and reharmonization of diminished chords. Application of the above techniques for writing turnarounds, introductions, interludes, modulations, and extended endings. Corrections of faulty lead sheets.

Prerequisite: HR-212

HR-335 Course Chair: B. London
Advanced Required of: None
Harmonic Electable by: All
Concepts Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: HR-212

HR-345 Course Chair: B. London
Advanced Modal Required of: None
Harmony Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: HR-212

Instrumental Labs

ILBR-111 Course Chair: T. Plsek
Brass Lab – Required of: Brass principals
Reading 1 Electable by: Brass principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: None

ILBR-112 Course Chair: T. Plsek
Brass Lab – Required of: Brass principals
Reading 2 Electable by: Brass principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILBR-111

ILBR-121 Course Chair: T. Plsek
Brass Required of: None
Improvisation Electable by: All brass principals
Lab 1 Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: None

ILBR-122 Course Chair: T. Plsek
Brass Required of: None
Improvisation Electable by: All brass principals
Lab 2 Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILBR-121 or approval of the instructor or course chair

ILBR-211 Course Chair: T. Plsek
Brass Lab – Required of: Brass principals
Reading 3 Electable by: Brass principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILBR-112

ILBR-221 Course Chair: T. Plsek
Brass Required of: None
Improvisation Electable by: All brass principals
Lab 3 Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILBR-122 or approval of the instructor or course chair

ILBR-335 Course Chair: T. Plsek
Exploring Required of: None
Technology for Electable by: Brass principals
Brass Players Offered: Spring, Fall

0.5 credit

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.

Prerequisite: By permission of instructor

ILBS-111 Course Chair: R. Appleman
Bass Lab – Required of: Bass principals
Reading 1 Electable by: All
Offered: Spring, Summer, Fall

0.5 credit

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

Prerequisite: None

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

0.5 credit

Continuation of ILBS-111 Bass Lab – Reading 1.

Prerequisite: ILBS-111

ILBS-115 Course Chair: R. Appleman
Bass Required of: None
Fundamentals Electable by: Bass principals
Offered: Fall

0.5 credit

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.

Prerequisite: None

ILBS-121 Course Chair: R. Appleman
Bass Lab – Required of: Bass principals
Lines 1 Electable by: All
Offered: Spring, Summer, Fall

0.5 credit

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

Prerequisite: None

ILBS-141 Course Chair: R. Appleman
Rock Bass Lab Required of: None
Electable by: Bass principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: Proficiency Level 1 completed

ILBS-181 Course Chair: R. Appleman
Elementary Required of: None
Double Bass Lab Electable by: Bass/electric bass
principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: None

ILBS-211 Course Chair: R. Appleman
Bass Lab – Required of: None
Reading 3 Electable by: All
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILBS-112 or permission of instructor

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

0.5 credit

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.

Prerequisite: ILBS-121

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

0.5 credit

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.

Prerequisite: ILBS-221

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

0.5 credit

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.

Prerequisite: None

ILBS-241 Course Chair: R. Appleman
Electric Bass Required of: None
Pop Repertoire Electable by: Bass principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: LHAN-237 or PFSS-311

ILBS-244 Course Chair: R. Appleman
Five- and Six- Required of: None
string Electric Electable by: Bass principals
Bass Lab Offered: Spring, Fall

0.5 credit

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.

Prerequisite: None

ILBS-247 Course Chair: R. Appleman
Funk/Fusion Required of: None
Styles for Bass Electable by: Bass principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: Proficiency level 3 or ensemble rating 3433

ILBS-251 Course Chair: R. Appleman
Basic Slap Required of: None
Techniques for Electable by: All
Electric Bass Offered: Spring, Summer, Fall

0.5 credit

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).

Prerequisite: ILBS-111, ILBS-112, or ensemble rating 3 in reading (first digit of rating)

ILBS-254 Course Chair: R. Appleman
Finger Style R&B Required of: None
and Fusion Lab Electable by: Bass principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: Ensemble rating 4444

ILBS-257 Course Chair: R. Appleman
Bass Required of: None
Performance Electable by: Bass principals
Group Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILBS-112 or proficiency level 3

ILBS-261 Course Chair: R. Appleman
Introduction to Required of: None
Latin Jazz Bass Electable by: Bass/electric bass
Playing principals
Offered: Spring, Summer, Fall

0.5 credit

Students will learn the basics of Latin jazz bass playing. Emphasis on Cuban and Brazilian music and rhythms from the twenties through the sixties.

Prerequisite: Proficiency level 1

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

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.

Prerequisite: ILBS-121

ILBS-274 Course Chair: R. Appleman
Bass Lab – Required of: None
Singing and Electable by: Bass principals
Playing Offered: Spring, Summer, Fall

0.5 credit

A lab for bass principals wishing to begin coordinating their playing with singing, or to further develop their skills playing while singing. In addition to opening a new range of working possibilities, this study will significantly expand students' musicianship levels by developing musical independence and multitasking skills.

Prerequisite: ET-111 or by permission of instructor

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

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.

Prerequisite: ILBS-181 or audition

ILBS-284 Course Chair: R. Appleman
Orchestral Required of: None
Repertoire Electable by: Bass principals
Workshop for Offered: Spring, Fall
Double Bass

0.5 credit

This course will introduce the double bass student to orchestral playing. Suitable orchestral literature will be presented for practice.

Prerequisite: ILBS-281 or audition

ILBS-321 Course Chair: R. Appleman
Reading Required of: None
Contemporary Electable by: All
Bass Rhythms Offered: Spring, Fall

0.5 credit

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.

Prerequisite: ILBS-211 or permission of instructor

ILBS-324
Bass Lab –
Advanced
Rhythmic
Language

Course Chair: R. Appleman
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: Ensemble rating 4444 or proficiency level 4

ILBS-327
John Coltrane
Bass Lines

Course Chair: R. Appleman
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: Ensemble rating 5555

ILBS-331
Arco Bass in the
Jazz Idiom

Course Chair: R. Appleman
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: Proficiency level 3 and ensemble rating XX4X (4 in improvisation)

ILBS-334
Bass Doubling
Lab – MIDI Bass
Controller

Course Chair: R. Appleman
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: Ensemble rating 4444 or proficiency level 4

ILBS-344 Course Chair: R. Appleman
Five- and Six- Required of: None
string Electric Electable by: Bass principals
Bass Chord Lab Offered: Spring, Fall

0.5 credit

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.

Prerequisite: Proficiency level 4 and ensemble rating 4444

ILBS-351 Course Chair: R. Appleman
Slap Techniques Required of: None
for Electric Bass 2 Electable by: Bass principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: ILBS-251

ILBS-361 Course Chair: R. Appleman
Latin Bass Lines Required of: None
Electable by: Bass principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: ILBS-364 or PIBS-251, or ensemble rating 5 in reading (first digit of rating)

ILBS-364 Course Chair: R. Appleman
Bass Lab – Required of: None
Sight-reading Electable by: Bass principals
Latin Rhythms Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: Ensemble rating 5 in reading (first digit in rating)

ILBS-421 Course Chair: R. Appleman
Bass Lab – Required of: None
Advanced Electable by: Bass principals
Reading Offered: Spring, Fall

0.5 credit

Methods of approach to, and practice in, reading examples of high difficulty in various music styles including classical, jazz, and rock.

Prerequisite: Ensemble rating 4444 or proficiency level 4

ILBS-481 Course Chair: R. Appleman
Bach Cello Suites Required of: None
for the Bowed Electable by: Bass principals
Double Bass Offered: Spring, Fall

0.5 credit

A lab for bass principals that uses the cello suites of J.S. Bach to develop arco performance skills. The goals of the course are to build technique using the bow and musicality through the study of masterpieces. Students will be assigned individual movements of a suite and perform in a master-class setting.

Prerequisite: ILBS-284 or ILBS-331 or permission of instructor

ILGT-115
Guitar
Performance
Skills for the
Nonguitar
Principal

Course Chair: L. Baione
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

0.5 credit

A lab for the nonguitar principal focusing on technique for the development of basic lead, comping, and soloing skills for effective performance. Students are required to provide their own acoustic or electric guitar.

Prerequisite: None

ILGT-117
Guitar
Performance
Skills

Course Chair: L. Baione
Required of: Guitar principals
Electable by: Entering guitar principals
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: None

ILGT-119
Guitar Styles
Skills Labs

Course Chair: L. Baione
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: ILGT-117

ILGT-211
Ensemble
Preparation Lab –
Guitar

Course Chair: L. Baione
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILGT-117

ILGT-221
Standard Tune
Workshop for
the Guitarist

Course Chair: L. Baione
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: ILGT-119

ILGT-223
Guitarmony 1

Course Chair: L. Baione
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: ILGT-119

ILGT-225
Guitar Chart
Reading and
Performance

Course Chair: L. Baione
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILGT-117

ILGT-227
Guitar Chord
Soloing

Course Chair: L. Baione
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

1 credit

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).

Prerequisite: ILGT-119

ILGT-228
Fingerpicking
Blues Guitar

Course Chair: L. Baione
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

0.5 credit

Study of technique, repertoire, and improvisational approaches in the fingerstyle of playing blues guitar.

Prerequisite: ILGT-119

ILGT-231
Jazz-Blues Guitar

Course Chair: L. Baione
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILGT-119

ILGT-241
Jazz-Rock
Improvisation
for Guitar

Course Chair: L. Baione
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: ILGT-119

ILGT-243 Course Chair: L. Baione
Jazz-Rock Required of: None
Rhythm Guitar Electable by: Guitar principals
Playing Offered: Spring, Summer, Fall

0.5 credit

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.).

Prerequisite: ILGT-119

ILGT-245 Course Chair: L. Baione
Rock Guitar Lab Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILGT-119

ILGT-247 Course Chair: L. Baione
Steel Guitar Lab Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

0.5 credit

Aspects of steel guitar performances in exemplary styles including Hawaiian, western swing, country, blues, and jazz. Extensive listening and study of transcribed examples. Students use their own guitars with an inexpensive accessory to learn bar control and picking methods. Exploration of alternative open tunings.

Prerequisite: None

ILGT-249 Course Chair: L. Baione
Slide Guitar Lab Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

0.5 credit

Study of technique, repertoire, and improvisational approaches in the slide guitar style.

Prerequisite: ILGT-117

ILGT-261 Course Chair: L. Baione
Guitar Lab – Required of: None
Developmental Electable by: Guitar principals
Arpeggios Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILGT-117

ILGT-263 Course Chair: L. Baione
Reading Required of: None
Contemporary Electable by: Guitar principals
Guitar Rhythms Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILGT-119

ILGT-265 Course Chair: L. Baione
Guitar Lab – Required of: None
Performance Electable by: Guitar principals
Techniques and Offered: Spring, Fall
Comping

0.5 credit

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.

Prerequisite: ILGT-119

ILGT-269 Course Chair: L. Baione
Polyrhythms for Required of: None
Guitar 1 Electable by: Guitar principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILGT-119

ILGT-271 Course Chair: L. Baione
Linear Approach Required of: None
Concepts Electable by: Guitar principals
Offered: Spring, Summer, Fall

0.5 credit

A lab for guitar principals that develops approach patterns and trains the ear for improvisation in all idioms.

Prerequisite: ILGT-119

ILGT-280 Course Chair: L. Baione
Classical Guitar Required of: None
Repertoire and Electable by: Guitar principals
Performance Offered: Spring, Fall
Class

1 credit

A workshop class for aspiring classical guitarists of all levels, based on the traditional repertoire class, where standard and lesser known works of guitar literature are performed, coached, and discussed. Students will regularly perform level-appropriate pieces agreed upon with the instructor, and through these performances, the class will provide a survey of guitar literature. Coaching will cover issues of classical guitar performance such as tone, technique, musicality, interpretation, and style. The course will also include study of major classical guitarists and their recordings.

Prerequisite: ILGT-117

ILGT-281 Course Chair: L. Baione
Classical Guitar Required of: None
Chamber Music 1 Electable by: Guitar principals
Offered: Spring, Fall

0.5 credit

An intermediate-level lab focusing on the rehearsal and recording of literature written or transcribed for classical guitar.

Prerequisite: ILGT-117

ILGT-285 Course Chair: L. Baione
Country Guitar Required of: None
Lab Electable by: Guitar principals
Offered: Spring, Summer, Fall

0.5 credit

Performance of material from *Country Guitar Styles*, including single-note solos, pedal steel style, folk finger picking, and western swing.

Prerequisite: ILGT-119

ILGT-319 Course Chair: L. Baione
Guitar Styles of Required of: None
the Beatles Electable by: All
Offered: Spring, Fall

0.5 credit

Study and performance of guitar riffs, leads, and grooves as recorded by Harrison, Lennon, and McCartney. Role of the guitar in pop/rock recording and production, including triads, four-note voicings, characteristic rhythms, phrasing, effects, layering, and the mini-orchestra concept. Developing typical accompaniment patterns for contemporary songs.

Prerequisite: Ensemble rating 3333

ILGT-321 Course Chair: L. Baione
Advanced Required of: None
Standard Electable by: Guitar principals
Workshop for Offered: Spring, Fall
the Guitarist

0.5 credit

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.

Prerequisite: ILGT-221 and ensemble rating 4444

ILGT-323 Course Chair: L. Baione
Guitarmony 2 Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: ILGT-223

ILGT-325 Course Chair: L. Baione
Walking Bass Required of: None
Line and Chords Electable by: Guitar principals
for Guitar Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILGT-119

ILGT-327 Course Chair: L. Baione
Advanced Chord Required of: None
Soloing Electable by: Guitar principals
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: ILGT-227

ILGT-329 Course Chair: L. Baione
The Complete Required of: None
Rhythm Guitarist Electable by: Guitar principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: ILGT-119

ILGT-331 Course Chair: L. Baione
Guitar Required of: None
Synthesizer Lab Electable by: Guitar principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILGT-117

ILGT-333 Course Chair: L. Baione
Electronic Effects Required of: None
for Guitar Electable by: Guitar principals
Offered: Spring, Summer, Fall

0.5 credit

Hands-on training with current digital equipment and electronic devices. Approaches to effective performance using various signal-processing equipment.

Prerequisite: None

ILGT-340 Course Chair: L. Baione
George Benson Required of: None
Lab Electable by: Guitar principals
Offered: Spring, Summer, Fall

1 credit

Study and performance of the guitar playing style of George Benson through recordings and transcriptions. Students will focus on the artist's harmonic, melodic, and rhythmic styles.

Prerequisite: ILGT-119

ILGT-341 Course Chair: L. Baione
Jazz-Rock Required of: None
Improvisation Electable by: Guitar principals
for Guitar 2 Offered: Spring, Fall

0.5 credit

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.

Prerequisite: ILGT-241

ILGT-342 Course Chair: L. Baione
George Van Eps Required of: None
Lab Electable by: Guitar principals
Offered: Spring, Fall

0.5 credit

Study and performance of the chord solos of George Van Eps through recordings and transcriptions. Students will focus on fingerings, phrasing, and harmonic voicings of the George Van Eps style.

Prerequisite: ILGT-119

ILGT-343 Course Chair: L. Baione
Jeff Beck Lab Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILGT-119

ILGT-344 Course Chair: L. Baione
Jim Hall Lab Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

1 credit

Study and performance of the guitar playing style of Jim Hall through recordings and transcriptions. Students will explore Jim Hall's conceptual approaches to rhythm, melody, and harmony.

Prerequisite: ILGT-119

ILGT-345 Course Chair: L. Baione
Advanced Required of: None
Rock Guitar Electable by: Guitar principals
Performance Offered: Spring, Fall
Techniques

1 credit

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.

Prerequisite: ILGT-119

ILGT-347 Course Chair: L. Baione
Jimi Hendrix Lab Required of: None
Electable by: Guitar principals
0.5 credit 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.

Prerequisite: ILGT-119

ILGT-349 Course Chair: L. Baione
Solo Jazz Guitar Required of: None
Electable by: Guitar principals
0.5 credit 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.

Prerequisite: ILGT-119

ILGT-351 Course Chair: L. Baione
Motivic Basis Required of: None
for Jazz Guitar Electable by: All
Improvisation Offered: Spring, Summer, Fall

1 credit

Improvisation lab focusing more on melodic and motivic resources and less on chord scales as basis for soloing in jazz styles. Study of essential bop motives from Charlie Parker solos and their application to basic jazz forms including blues and rhythm changes.

Prerequisite: Ensemble rating 5

ILGT-360 Course Chair: L. Baione
Advanced Required of: None
Brazilian Guitar Electable by: Guitar principals
Styles Offered: Spring, Fall

1 credit

A study and performance of the Brazilian guitar tradition. This course will look into the solo style of Baden Powell, teach some of the chorinhos, and continue to expand upon the repertoire of Antonio Carlos Jobim and more contemporary Brazilian composers.

Prerequisite: ILGT-119

ILGT-363 Course Chair: L. Baione
Advanced Required of: None
Reading Electable by: Guitar principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILGT-119

ILGT-365 Course Chair: L. Baione
Advanced Guitar Required of: None
Performance Lab Electable by: Guitar principals
Offered: Spring, Fall

1 credit

For advanced guitar principals, continued development of skills and techniques with emphasis on reading and group performance.

Prerequisite: By audition

ILGT-367 Course Chair: L. Baione
Building Guitar Required of: None
Technique Electable by: Guitar principals
through Triads Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILGT-119

ILGT-369 Course Chair: L. Baione
Polyrhythms Required of: None
for Guitar 2 Electable by: Guitar principals
Offered: Spring, Fall

0.5 credit

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

Prerequisite: ILGT-269

ILGT-371 Course Chair: L. Baione
Professional Required of: None
Guitar Styles Electable by: Guitar principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILGT-119

ILGT-373 Course Chair: L. Baione
Linear Style of Required of: None
Pat Martino: Electable by: Guitar principals
Approaches Offered: Spring, Fall
to Jazz
Improvisation

0.5 credit

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.

Prerequisite: ILGT-119

ILGT-375 Course Chair: L. Baione
Wes Montgomery Required of: None
Lab Electable by: Guitar principals
Offered: Spring, Fall

1 credit

Study and performance of the guitar playing style of Wes Montgomery through recordings and transcribed solos featuring Montgomery's own fingerings, phrasing, etc. Focus on the artist's blues and swing feel, spontaneous improvisation, and individuality.

Prerequisite: None

ILGT-381 Course Chair: L. Baione
Classical Guitar Required of: None
Chamber Music 2 Electable by: Guitar principals
Offered: Spring, Fall

0.5 credit

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

Prerequisite: ILGT-281

ILGT-385
Show/Theater
Guitar Lab

Course Chair: L. Baione
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

0.5 credit

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

Prerequisite: ILGT-119

ILPC-271
Beginning
Percussion
Ensemble

Course Chair: D. Anderson
Required of: MUED drum set and percussion principals
Electable by: Vibraphone, drum set, hand percussion, and total percussion principals
Offered: Spring, Summer, Fall

0.5 credit

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

Prerequisite: None

ILPC-281
Introduction to
Timpani

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 total percussion principals
Offered: Spring, Summer, Fall

0.5 credit

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

Prerequisite: None

ILPC-315
Concert Snare
Drum Techniques

Course Chair: D. Anderson
Required of: PERF percussion principals
Electable by: Drum set, vibraphone, hand percussion, and total percussion principals
Offered: Spring

0.5 credit

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

Prerequisite: ILPD-211 and ILPD-235

ILPC-319
Advanced Drum
Rudiments 1

Course Chair: D. Anderson
Required of: None
Electable by: Drum set and percussion principals
Offered: Spring, Fall

0.5 credit

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*.

Prerequisite: ILPD-112

ILPC-383
Orchestral
Percussion
Techniques

Course Chair: D. Anderson
Required of: PERF total percussion principals
Electable by: Vibraphone, drum set, hand percussion, and total percussion principals
Offered: Spring

0.5 credit

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.

Prerequisite: ILPD-111

**ILPC-385
Berklee Drum
Line**

0.5 credit

Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, drum set, hand percussion, and total 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.

Prerequisite: ILPC-319

**ILPC-419
Advanced Drum
Rudiments 2**

0.5 credit

Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, drum set, hand percussion, and total 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.

Prerequisite: ILPC-319

**ILPC-425
Berklee
Percussion
Ensemble**

1 credit

Course Chair: D. Anderson
Required of: PERF percussion principals
Electable by: Vibraphone, drum set, hand percussion, and total 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.

Prerequisite: ILPD-212 or ensemble rating 4444 or by audition

**ILPD-110
Drum Set for the
Nonpercussionist**

0.5 credit

Course Chair: D. Anderson
Required of: None
Electable by: All except total percussion principals
Offered: Fall, Spring

This course will provide an opportunity for nonpercussionists to develop entry-level performance abilities on the drum set. Emphasis will be placed upon teaching nonpercussionists to become better rhythmists.

Prerequisite: None

ILPD-111
Drum Lab 1

0.5 credit

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 total 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.

Prerequisite: None

ILPD-112
Drum Lab 2

0.5 credit

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 total percussion principals
Offered: Spring, Summer, Fall

Development of drum set time-playing and improvisational skills in various styles.

Prerequisite: ILPD-111

ILPD-125
Snare Drum
Techniques for
the Drum Set
Principal

0.5 credit

Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, drum set, hand percussion, and total 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.

Prerequisite: Percussion proficiency level 2

ILPD-211
Drum Lab 3

0.5 credit

Course Chair: D. Anderson
Required of: Drum set principals
Electable by: Vibraphone, drum set, hand percussion, and total 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.

Prerequisite: ILPD-112

ILPD-212
Drum Lab 4

0.5 credit

Course Chair: D. Anderson
Required of: Drum set principals
Electable by: Vibraphone, drum set, hand percussion, and total 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.

Prerequisite: ILPD-211

ILPD-217
Brush
Techniques

0.5 credit

Course Chair: D. Anderson
Required of: None
Electable by: Drum set and total 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.

Prerequisite: ILPD-112

ILPD-231
Basic Time and Pulse

Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, drum set, hand percussion, and total percussion principals
Offered: Spring, Summer, Fall

0.5 credit

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

Prerequisite: None

ILPD-233
Funk Drumming Lab

Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, drum set, hand percussion, and total percussion principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILPD-112

ILPD-235
Polyrhythms 1

Course Chair: D. Anderson
Required of: PERF percussion principals
Electable by: Vibraphone, drum set, hand percussion, and total percussion principals
Offered: Spring, Summer, Fall

0.5 credit

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

Prerequisite: ILPD-112

ILPD-237
Acoustic Characteristics of the Drum Set

Course Chair: D. Anderson
Required of: None
Electable by: All percussion principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: None

ILPD-239
Country and Western Drumming Styles

Course Chair: D. Anderson
Required of: None
Electable by: All
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: None

ILPD-271 Course Chair: D. Anderson
Lead Sheet Required of: None
Interpretation Electable by: Vibraphone, drum
set, hand percussion, and total
percussion principals
0.5 credit Offered: Spring, Summer, Fall

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

Prerequisite: ILPD-211

ILPD-317 Course Chair: D. Anderson
Advanced Required of: None
Brush Lab Electable by: Percussion principals
Offered: Spring, Fall
0.5 credit

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.

Prerequisite: ILPD-217

ILPD-331 Course Chair: D. Anderson
Contemporary Required of: None
Electronic Electable by: Drum set,
Percussion vibraphone, hand percussion,
and total percussion principals
0.5 credit 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.

Prerequisite: ILPD-211

ILPD-333 Course Chair: D. Anderson
Advanced Drum Required of: None
Chart Reading Electable by: Vibraphone, drum
set, hand percussion, and total
percussion principals
0.5 credit 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.

Prerequisite: ILPD-212

ILPD-335 Course Chair: D. Anderson
Polyrhythms 2 Required of: None
Electable by: Percussion principals
Offered: Spring, Summer, Fall
0.5 credit

Further development of polyrhythmic concepts. Drum set articulation, sticking, phrasing, motion, and styles are related to concepts presented in ILPD-235 Polyrhythms 1.

Prerequisite: ILPD-235

ILPD-337 Course Chair: D. Anderson
Linear Time-feels Required of: None
and Phrasing Electable by: Vibraphone, drum
set, hand percussion, and total
percussion principals
0.5 credit Offered: Spring, Summer, Fall

A contemporary approach to today's music utilizing linear time feels and phrasing to strengthen technique, time, and ideas.

Prerequisite: ILPD-211

**ILPD-339
Fusion Lab 1**

0.5 credit

Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, drum set, hand percussion, and total percussion principals
Offered: Spring, Summer, Fall

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

Prerequisite: ILPD-211

**ILPD-351
Alternative
Setups for
Drum Set and
Percussion**

1 credit

Course Chair: D. Anderson
Required of: None
Electable by: Percussion principals
Offered: Spring, Fall

Solutions to practical and logistical problems confronting the contemporary percussionist/drummer. Experimentation with alternative setups designed to meet the demands of today's contemporary music and the student's own creative requirements. Topics include new hardware solutions, coordination exercises, and practical musical and orchestrational choices. Various world music drumming traditions will be applied as catalysts in approaching alternative setups.

Prerequisite: PSW-335

**ILPD-355
African Rhythms
for the Drum Set**

0.5 credit

Course Chair: D. Anderson
Required of: None
Electable by: Drum set principals
Offered: Spring, Fall

This course is a practical application of traditional African rhythms and their application to drum set performance and their use in contemporary Afro-pop music. This course will examine many of the commonly used rhythmic concepts, metric meters, and an analysis of important Afro-pop artists such as Salif Keita (Mali), Baaba Maal (Senegal), Angelique Kidjo (Benin), King Sunny Ade (Nigeria), and Tabu Ley Rochereau (Zaire).

Prerequisite: ILPH-351 and ensemble rating 4444

**ILPD-361
Understanding
Grooves**

0.5 credit

Course Chair: D. Anderson
Required of: None
Electable by: Drum set and total 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.

Prerequisite: ILPD-112

**ILPD-363
World Beat
Pop Lab**

0.5 credit

Course Chair: D. Anderson
Required of: None
Electable by: Vibraphone, drum set, hand percussion, and total 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.

Prerequisite: ILPD-212

ILPD-381 Course Chair: D. Anderson
Singing and Required of: None
Drumming Electable by: All
Coordination Lab Offered: Spring, Fall

0.5 credit

This course will help students improve the rhythmic aspect of singing as well as the singing aspect of drumming. It is especially suited to drummers and percussionists who wish to develop their craft by singing and drumming simultaneously. It is also good for vocalists who wish to better understand rhythm and rhythm styles.

Prerequisite: ET-212, HR-212

ILPD-419 Course Chair: D. Anderson
Rudimental Required of: None
Applications Electable by: All percussion
for Drum Set principals
Offered: Spring, Fall

1 credit

A study of the traditional drum rudiments, including the 26 American rudiments and the Swiss rudiments, and their application to drum set performance. The study will include application of polyrhythmic principles and nontraditional integration of the foot pedals.

Prerequisite: ILPC-419

ILPD-431 Course Chair: D. Anderson
Solo Required of: Drum set principals
Construction – Electable by: Vibraphone, drum
Drum Set set, hand percussion, and total
percussion principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: ILPD-212 and ensemble rating 5555

ILPD-433 Course Chair: D. Anderson
Advanced Jazz Required of: None
Drumming Electable by: Drum set principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: ILPD-335 or by permission of instructor

ILPD-439 Course Chair: D. Anderson
Fusion Lab 2 Required of: None
Electable by: Vibraphone, drum
set, hand percussion, and total
percussion principals
Offered: Spring

0.5 credit

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.

Prerequisite: ILPD-339

ILPD-440 Course Chair: D. Anderson
Solo Required of: None
Transcription/ Electable by: Drum set principals
Performance for Offered: Fall, Spring
the Drum Set

0.5 credit

This is a course for drum set principals to learn to transcribe solos. Solos will be analyzed in order to have more insight into the composer's thought process and musical background. The solos studied will be applied to drum set performance, thus enabling the student to understand how a particular touch was used to produce a sound indicative of the soloist being analyzed. Solos of noted musicians such as Lee Morgan, Roy Haynes, Elvin Jones, Paul Motian, Philly Joe Jones, and others will be analyzed. Standard solo forms in 4s, 8s, 12- and 32-bar blues choruses will be studied during the semester.

Prerequisite: ILPD-431

ILPH-251 Course Chair: D. Anderson
World Music Required of: None
Performance Lab Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: ILPH-267 or ILPH-269

ILPH-291 Course Chair: D. Anderson
Steelpan Required of: None
Techniques 1A: for Electable by: Nonpercussion
Nonpercussionists principals
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: None

ILPH-293 Course Chair: D. Anderson
Afro-Cuban Required of: None
Rhythms and Electable by: All nonpercussion
Percussion for principals
Nonpercussionists Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: None

ILPH-295 Course Chair: D. Anderson
Brazilian Rhythms Required of: None
and Percussion for Electable by: Nonpercussion
Nonpercussionists principals
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: None

**ILPH-351
West African
Drumming
Techniques 1**

1 credit

Course Chair: D. Anderson
Required of: Hand percussion principals
Electable by: Drum set, mallet, hand percussion, and total 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.

Prerequisite: None

**ILPH-353
Native American
Drumming Lab**

0.5 credit

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.

Prerequisite: ILPD-112

**ILPH-355
Bata Rhythms:
Afro-Cuban
Ceremonial
Drumming**

1 credit

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.

Prerequisite: ILPH-293 or ILPH-357

**ILPH-356
Advanced Bata
Rhythms**

1 credit

Course Chair: D. Anderson
Required of: None
Electable by: All
Offered: Spring, Fall

A continuation of ILPH-355. Continued development of performance skills through study of recordings and transcriptions, singing and chanting, and group playing. Application of drumming and singing to other musical forms.

Prerequisite: ILPH-355

**ILPH-357
Afro-Cuban
Rhythms and
Percussion**

1 credit

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 total 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.

Prerequisite: None

*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
Brazilian
Rhythms and
Percussion**

1 credit

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 total 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.

Prerequisite: None

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
World
Percussion 2**

1 credit

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.

Prerequisite: PSW-335

**ILPH-371
Latin
Percussion 2**

1 credit

Course Chair: D. Anderson
Required of: PERF hand percussion principals
Electable by: Vibraphone, drum set, hand percussion, and total 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.

Prerequisite: ILPH-357, ILPH-359, or audition

ILPH-375 Course Chair: D. Anderson
Practical Required of: Hand percussion
Application of principals
Afro/Latin Electable by: All
Rhythms Offered: Fall

1 credit

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.

Prerequisite: ILPH-357 or ILPH-359

ILPH-391 Course Chair: D. Anderson
Steelpan Required of: None
Techniques 1B: Electable by: Percussion principals
for Offered: Spring, Summer, Fall
Percussionists

1 credit

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.

Prerequisite: None

ILPH-451 Course Chair: D. Anderson
West African Required of: Hand percussion
Drumming principals
Techniques 2 Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: ILPH-351

ILPH-459 Course Chair: D. Anderson
Brazilian Required of: None
Rhythms and Electable by: All
Percussion 2 Offered: Spring, Fall

1 credit

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.

Prerequisite: ILPH-295 or ILPH-359

ILPM-121 Course Chair: D. Anderson
Mallet Lab 1 Required of: PERF hand percussion principals
0.5 credit Electable by: Vibraphone, drum set, hand percussion, and total 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.

Prerequisite: None

ILPM-221 Course Chair: D. Anderson
Mallet Lab 2 Required of: All non-PERF vibraphone principals
0.5 credit Electable by: Vibraphone, drum set, hand percussion, and total 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.

Prerequisite: ILPM-121 or by audition

ILPM-231 Course Chair: D. Anderson
Mallet Keyboard Musicianship Electable by: Percussion, vibraphone, and total percussion principals
1 credit Offered: Fall, Spring

This class is designed for the nonimprovising player to develop musicianship skills by concentrating on the integration of harmony, melody, rhythm, and dynamics through the analysis and performance of music ranging from Bach to the present.

Prerequisite: HR-112, ILPM-121

ILPM-241 Course Chair: D. Anderson
Marimba Performance Lab Required of: MUED percussion and vibraphone principals, PERF percussion and vibraphone principals
1 credit Electable by: Vibraphone, drum set, hand percussion, and total percussion principals
Offered: Spring, Fall

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

Prerequisite: ILPM-321

ILPM-321 Course Chair: D. Anderson
Mallet Lab 3 Required of: PERF and MUED vibraphone principals
0.5 credit Electable by: Vibraphone, drum set, hand percussion, and total 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.

Prerequisite: ILPM-221

ILPM-341 Course Chair: D. Anderson
Marimba Required of: None
Transcriptions Electable by: Vibraphone and
and Repertoire total percussion principals
Offered: Spring, Fall

1 credit

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.

Prerequisite: ILPM-221 or by audition

ILPM-343 Course Chair: D. Anderson
Marimba and Required of: None
Mixed Chamber Electable by: All drum set,
Music Lab vibraphone, hand percussion,
or total percussion principals
Offered: Spring, Fall

1 credit

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.

Prerequisite: ILPM-221 or permission of instructor

ILPN-111 Course Chair: S. Tiernan
Keyboard Lab – Required of: Piano principals
Reading 1 Electable by: Piano principals
Offered: Spring, Summer, Fall

0.5 credit

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

Prerequisite: None

ILPN-112 Course Chair: S. Tiernan
Keyboard Lab – Required of: Piano principals
Reading 2 Electable by: Piano principals
Offered: Spring, Summer, Fall

0.5 credit

Continuation of Keyboard Lab – Reading 1. Reading studies in a variety of idioms.

Prerequisite: ILPN-111

ILPN-113 Course Chair: S. Tiernan
Keyboard Lab – Required of: Piano principals
Reading 3 Electable by: Piano principals
Offered: Spring, Summer, Fall

0.5 credit

Continuation of Keyboard Lab – Reading 2. Reading studies in a variety of idioms.

Prerequisite: ILPN-112

ILPN-121 Course Chair: S. Tiernan
Keyboard Lab – Required of: Piano principals
Comping 1 Electable by: Piano principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: None

ILPN-122 Course Chair: S. Tiernan
Keyboard Lab – Required of: Piano principals
Comping 2 Electable by: Piano principals
Offered: Spring, Summer, Fall
0.5 credit

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.

Prerequisite: ILPN-121

ILPN-123 Course Chair: S. Tiernan
Keyboard Lab – Required of: Piano principals
Comping 3 Electable by: Piano principals
Offered: Spring, Summer, Fall
0.5 credit

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.

Prerequisite: ILPN-122 or ILPN-131

ILPN-131 Course Chair: S. Tiernan
Elements of Required of: First-semester piano
Jazz Piano principals placed by audition
Electable by: Piano principals
Offered: Spring, Summer, Fall
1 credit

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.

Prerequisite: None

ILPN-213 Course Chair: S. Tiernan
Keyboard Lab – Required of: None
Chart Reading Electable by: Piano principals
Offered: Spring, Summer, Fall
0.5 credit

Practical training in the kind of reading and comping skills necessary for successful ensemble participation. Recorded material for play-along purposes.

Prerequisite: ILPN-123 and ILPN-113

ILPN-214 Course Chair: S. Tiernan
Keyboard Lab – Required of: None
Advanced Electable by: Piano principals
Reading Offered: Spring, Summer, Fall
0.5 credit

Continuation of Keyboard Lab – Reading 3, emphasizing more difficult reading situations common in today's music.

Prerequisite: ILPN-122 and ILPN-113

ILPN-224 Course Chair: S. Tiernan
Keyboard Lab – Required of: None
Advanced Electable by: Piano principals
Comping Offered: Spring, Summer, Fall
0.5 credit

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.

Prerequisite: ILPN-123

ILPN-227 Course Chair: S. Tiernan
Accompaniment Required of: None
Techniques Electable by: Voice principals and
for the SONG majors
Singer/Pianist Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ISKB-212 or piano proficiency level 2

ILPN-241 Course Chair: S. Tiernan
Advanced Required of: None
Stylistic Electable by: Piano principals
Comping – Pop Offered: Spring, Fall

0.5 credit

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.

Prerequisite: ILPN-123

ILPN-242 Course Chair: S. Tiernan
Advanced Required of: None
Stylistic Electable by: Piano principals
Comping – Offered: Spring, Fall
Funk/Fusion

0.5 credit

Instrumental laboratory for piano principals emphasizing comping studies and their application to the funk/fusion idiom. Recorded material for play-along purpose.

Prerequisite: ILPN-113 and ILPN-123

ILPN-243 Course Chair: S. Tiernan
Advanced Required of: None
Stylistic Electable by: Piano principals
Comping – Latin Offered: Spring, Fall

0.5 credit

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.

Prerequisite: ILPN-123

ILPN-244 Course Chair: S. Tiernan
Advanced Required of: None
Stylistic Electable by: Piano principals
Comping – Offered: Spring, Fall
Roots/Rock

0.5 credit

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.

Prerequisite: ILPN-112 and ILPN-123

ILPN-245
Advanced
Stylistic
Comping –
World Music

Course Chair: S. Tiernan
Required of: None
Electable by: Piano principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: ILPN-123

ILPN-251
Keyboard Lab –
Repertoire

Course Chair: S. Tiernan
Required of: None
Electable by: Piano principals
Offered: Spring, Summer, Fall

0.5 credit

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

Prerequisite: ILPN-113 and ILPN-123

ILPN-253
Keyboard Lab –
Improvisation

Course Chair: S. Tiernan
Required of: None
Electable by: Piano principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: ILPN-121

ILPN-271
Jazz Harmonic
Techniques for
Piano 1

Course Chair: S. Tiernan
Required of: Entering piano principals auditioning below
Comping 1
Electable by: All
Offered: Spring, Summer, Fall

0.5 credit

Material to be covered includes scales, scale patterns, diatonic chords, available tensions, triads, seventh chords, guide tones, simple voicing techniques and sight-reading lead sheets (melody/chord symbols) of chord symbol.

Prerequisite: None

ILPN-272 Course Chair: S. Tiernan
Jazz Harmonic Required of: None
Techniques for Electable by: All
Piano 2 Offered: Spring

0.5 credit

An organized approach to establishing a thorough foundation of knowledge and proficiency in keyboard for the study of jazz harmony, improvisation, and composition. A continuation of ILPN-271 Jazz Harmonic Techniques for Piano 1. Material to be covered: additional exercises in scale patterns, diatonic sevenths in inversions, seventh chord inversions, harmonic tensions, voice leading, and sight-reading of lead sheets (melody/chord symbols). Designed for pianists and other instrumentalists who want to develop keyboard skills.

Prerequisite: ILPN-271

ILPN-335 Course Chair: S. Tiernan
Hammond Organ Required of: None
Techniques Electable by: Piano principals
Offered: Spring, Fall

0.5 credit

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.

Prerequisite: Ensemble rating 4444

ILPN-337 Course Chair: S. Tiernan
Blues Styles for Required of: None
Hammond Organ Electable by: Piano principals
Offered: Spring, Fall

0.5 credit

Instrumental lab for piano principals emphasizing techniques of playing the Hammond B3 organ in blues styles. Analysis and performance of blues and blues-related music including gospel, jazz blues, and soul.

Prerequisite: ILPN-123

ILPN-339 Course Chair: S. Tiernan
Rock Styles for Required of: None
Hammond Organ Electable by: Piano principals
Offered: Spring, Fall

0.5 credit

Instrumental lab for piano principals emphasizing techniques of playing the Hammond organ in rock styles. Study of recorded material and transcriptions of influential players; in-class recording.

Prerequisite: ILPN-123

ILPN-353 Course Chair: S. Tiernan
Piano Style of Required of: None
Thelonious Monk Electable by: Piano principals
Offered: Spring, Fall

2 credits

A lab for piano principals emphasizing the melodic, harmonic, rhythmic, and compositional innovations of Thelonious Monk. Studies will include listening and analysis of recordings; performance of transcriptions; and detailed analysis of Monk's compositional and improvisational techniques, including his harmonic/rhythmic innovations and treatment of standard tunes.

Prerequisite: Ensemble rating 5555

ILPN-361 Course Chair: S. Tiernan
Keyboard Lab – Required of: None
MIDI Electable by: Piano principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILPN-113, ILPN-123, and MTEC-111

ILPN-371 Course Chair: S. Tiernan
New Music Required of: None
Improvisation Electable by: Piano principals
Offered: Spring, Fall

1 credit

A lab for pianists to study improvisational systems and structures using both traditional notation and other methods such as graphic, visual, or written instructions. Topics include motivic development; varied scales and harmonic materials; dynamic registral and spatial contrasts; and repetition and variation of patterns with an emphasis on listening and group interaction. Students are encouraged to develop their own compositions for performance in class.

Prerequisite: ILPN-113 and ILPN-121

ILPN-381 Course Chair: S. Tiernan
Classical Required of: None
Repertory for Electable by: Piano principals
Two Pianos Offered: Spring, Summer, Fall

0.5 credit

An advanced instrumental lab for pianists that focuses on traditional and twentieth-century literature for two pianos, four hands.

Prerequisite: ILPN-113 and completion of proficiency level 3

ILPN-385 Course Chair: S. Tiernan
Classical Required of: None
Accompanying Electable by: Piano principals
Offered: Spring, Summer, Fall

0.5 credits

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.

Prerequisite: PIPN-211 or permission of instructor

ILPN-461 Course Chair: S. Tiernan
Jazz Piano Required of: None
Master Class Electable by: Piano principals
Offered: Spring, Fall

1 credit

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.

Prerequisite: Ensemble rating 4444

ILRE-375 Course Chair: M. Marvuglio
Recital Workshop Required of: All fifth-semester
for Performance PERF majors enrolled in
Majors Recital Preparation 1
Electable by: Fifth-semester
PERF majors
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: Proficiency level 4, performance track, and current enrollment in RPXX-311 Recital Preparation 1

ILST-111 Course Chair: M. Glaser
String Reading Required of: None
Lab Electable by: String principals
Offered: Fall, Spring

1 credit

This is a reading lab for string players. Students will learn how to read accurately and expressively in a variety of styles.

Prerequisite: None

ILST-121 Course Chair: M. Glaser
Jazz Violin Lab Required of: None
Electable by: String principals
Offered: Spring, Summer, Fall

0.5 credit

Advanced improvisational concepts and their application in strings. Reading charts with jazz phrasing, higher-level bowing, and left-hand development. Instrumentation: violin, viola.

Prerequisite: None

ILST-131 Course Chair: M. Glaser
Improvisational Required of: None
String Electable by: All
Performance Lab Offered: Spring, Summer, Fall

1 credit

An improvisation lab that utilizes conventional and experimental concepts of basic jazz language, ear-to-hand coordination, and melodic development. Instrumentation: violin, viola, cello.

Prerequisite: None

ILST-151 Course Chair: M. Glaser
String Chamber Required of: String principals
Orchestra Electable by: See department chair
Offered: Spring, Fall

1 credit

Classic and contemporary approaches to string ensemble performance, including groove-based playing and improvisation in addition to more traditional repertoire.

Prerequisite: None

ILST-221 Course Chair: M. Glaser
String Required of: None
Performance Lab Electable by: All
Offered: Spring, Summer, Fall

0.5 credit

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

Prerequisite: None

ILST-251 Course Chair: M. Glaser
String Chamber Music Required of: None
Electable by: All
Offered: Spring, Fall

1 credit

Small groups, performing traditional music for strings.
Instrumentation: violin, viola, cello.

Prerequisite: None

ILST-271 Course Chair: M. Glaser
World Fiddle Group Required of: None
Electable by: All
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: None

ILVC-110 Course Chair: J. Shapiro
Vocal Lab: Elements of Vocal Technique Required of: Voice principals
Electable by: Voice principals
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: None

ILVC-111 Course Chair: J. Shapiro
Vocal Sight-reading Techniques 1 Required of: Voice principals
Electable by: Voice principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ET-111

ILVC-115 Course Chair: J. Shapiro
Musical Independence Skills for Singers Required of: None
Electable by: Voice principals
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: None

ILVC-121 Course Chair: J. Shapiro
**Vocal Pop/
Rock/Country
Styles Lab** Required of: Voice principals
Electable by: Voice principals
Offered: Spring, Summer, Fall

0.5 credit

Introductory pop/rock/country performance lab for voice principals designed to prepare students for solo performance in ensembles and other performing venues within a specific song style. Vocalists will learn how to count off tempos of songs, microphone technique, song style and groove, communication with the accompanist, and lead sheet preparation.

Prerequisite: None

ILVC-122 Course Chair: J. Shapiro
**Vocal Jazz/Blues
Styles Lab** Required of: Voice principals
Electable by: Voice principals
Offered: Spring, Summer, Fall

0.5 credit

Introductory jazz/blues performance lab for voice principals designed to prepare students for solo performance in ensembles and other performing venues within a specific song style. Vocalists will learn how to count off tempos of songs, microphone technique, song style and groove, communication with the accompanist, and lead sheet preparation.

Prerequisite: None

ILVC-123 Course Chair: J. Shapiro
**Vocal R&B
Styles Lab** Required of: Voice principals
Electable by: Voice principals
Offered: Spring, Summer, Fall

0.5 credit

Introductory r&b performance lab for voice principals designed to prepare students for solo performance in ensembles and other performing venues within a specific song style. Vocalists will learn how to count off tempos of songs, microphone technique, song style and groove, communication with the accompanist, and lead sheet preparation.

Prerequisite: None

ILVC-131 Course Chair: J. Shapiro
**English Diction
Lab** Required of: None
Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: None

ILVC-141 Course Chair: J. Shapiro
Introduction to Required of: None
Improvisation Electable by: Voice principals
for Singers Offered: Spring, Summer, Fall

0.5 credits

A lab for vocalists focusing on basic skills in improvisation in a variety of styles. Melodic and rhythmic phrasing, embellishments, using tone colors, and hearing basic blues patterns in vocal styles including pop, rock, r&b, and jazz.

Prerequisite: None

ILVC-210 Course Chair: J. Shapiro
Elements of Required of: MTHE majors
Vocal Technique Electable by: Nonvoice principals
for Nonvoice Offered: Spring, Summer, Fall
Principals

1 credit

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.

Prerequisite: None

ILVC-211 Course Chair: J. Shapiro
Vocal Required of: Voice principals
Sight-reading Electable by: Voice principals
Techniques 2 Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILVC-111

ILVC-241 Course Chair: J. Shapiro
Vocal Lab – Jazz Required of: None
Fundamentals Electable by: Voice principals
Offered: Spring, Fall

0.5 credit

An introductory lab for aspiring jazz vocalists. Study of American composers and repertoire including Porter, Gershwin, Rodgers and Hart. Emphasis on sight-reading, analysis, elements of swing, bebop and vocalese, rhythmic figures, scales, and melodic embellishments.

Prerequisite: None

ILVC-251 Course Chair: J. Shapiro
Rehearsal Required of: None
Techniques Electable by: Voice principals
for Vocalists Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: ENVC-111

ILVC-261 Course Chair: J. Shapiro
Vocal Skills Required of: None
for the Self- Electable by: Voice principals
accompanying Offered: Spring, Summer, Fall
Singer

0.5 credit

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.

Prerequisite: ISKB-212, piano proficiency level 2, or guitar proficiency level 2

ILVC-271 Course Chair: J. Shapiro
Microphones, Required of: Voice PERF majors
PA Systems, Electable by: Voice principals
and the Singer Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: None

ILVC-281 Course Chair: J. Shapiro
Performance Required of: None
Skills for Live Electable by: Voice principals
Background Offered: Spring, Summer, Fall
Vocalists

0.5 credits

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.

Prerequisite: None

ILVC-311 Course Chair: J. Shapiro
Vocal Required of: None
Sight-reading Electable by: Voice principals
Techniques 3 Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILVC-211 or ensemble rating 4 in reading (first digit of rating)

ILVC-331 Course Chair: J. Shapiro
Advanced Vocal Required of: None
Performance Electable by: Voice principals
Lab 1 Offered: Spring, Summer, Fall

1 credit

A continuation of vocal styles study with emphasis on song interpretation, elements of style, microphone technique, stage presence, and rehearsing with a rhythm section.

Prerequisite: ILVC-121, ILVC-122, ILVC-123, or ensemble rating 4444

ILVC-371 Course Chair: J. Shapiro
Musical Theater Required of: None
Vocal Lab Electable by: Voice principals
Offered: Spring, Fall

1 credit

Performance workshop designed to provide singers with an understanding of repertoire, styles, and basic stagecraft. In conjunction with ENVC-231 Music Theater Workshop, an end-of-semester musical/dramatic presentation will be scheduled. Note: Students must enroll in both ILVC-371 and ENVC-231.

Prerequisite: By audition and concurrent enrollment in ENVC-231

ILVC-375 Course Chair: J. Shapiro
Advanced Required of: None
Performance Electable by: Voice principals
Skills for the Offered: Spring, Summer, Fall
Background
Singer

0.5 credits

A continuation of ILVC-281 Performance Skills for Live Background Vocalists concentrating on more difficult vocal arrangements in live performance venues.

Prerequisite: ILVC-281

ILVC-381 Course Chair: J. Shapiro
Studio Techniques Required of: None
for the Lead and Electable by: Voice principals
Background Singer Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: Proficiency level 3 and ensemble rating 3333

ILVC-411 Course Chair: J. Shapiro
Advanced Vocal Required of: None
Sight-reading Electable by: All
Skills Offered: Spring, Summer, Fall

0.5 credits

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.

Prerequisite: ILVC-311

ILVC-431 Course Chair: J. Shapiro
Advanced Vocal Required of: None
Performance Electable by: Voice principals
Lab 2 Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: ILVC-331, ensemble rating 6666, or by audition

ILVC-481 Course Chair: J. Shapiro
Practice Skills Required of: None
for the Electable by: Voice principals
Studio Singer Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: ILVC-381

ILWD-111 Course Chair: W. Pierce
Woodwind Lab – Required of: Woodwind principals
Techniques 1 Electable by: Woodwind principals
Offered: Spring, Summer, Fall

0.5 credit

Reading studies, improvisational techniques, and practice routines in a variety of styles. Lab content is musically related to ensemble and private instrumental instruction materials.

Prerequisite: None

ILWD-112 Course Chair: W. Pierce
Woodwind Lab – Required of: Woodwind principals
Techniques 2 Electable by: Woodwind principals
Offered: Spring, Summer, Fall

0.5 credit

Reading studies, improvisational techniques, and practice routines in a variety of styles. Lab content is musically related to ensemble and private instrumental instruction materials.

Prerequisite: ILWD-111

ILWD-113 Course Chair: W. Pierce
Woodwind Lab – Required of: Woodwind principals
Techniques 3 Electable by: Woodwind principals
Offered: Spring, Summer, Fall

0.5 credit

Reading studies, improvisational techniques, and practice routines in a variety of styles. Lab content is musically related to ensemble and private instrumental instruction materials.

Prerequisite: ILWD-112

ILWD-211 Course Chair: W. Pierce
Woodwind Required of: None
Improvisational Electable by: Woodwind principals
Lab 1 Offered: Spring, Fall

0.5 credit

A lab designed to give beginning and intermediate woodwind students hands-on experience with jazz nomenclature, chord scale relationships, basic woodwind jazz articulation, jazz vocabulary, and standard jazz repertoire. In-class playing assignments will give students practice in the application of theoretical, technical, and stylistic improvisational skills. The study and performance of selected transcribed solos will support learning of specific stylistic woodwind concepts.

Prerequisite: ILWD-113

ILWD-221 Course Chair: W. Pierce
Practice Routines Required of: None
for Flute Electable by: All
Offered: Spring

0.5 credits

A lab focusing on efficient and effective practice to develop sound, technique, articulation, and other fundamentals. Approaches to difficult passages; customization and personalization of practice routines; how to avoid common mistakes in practicing. Scales, arpeggios, and chromatic exercises are approached combining classical and jazz performance orientations. Consideration of flute players in both fields and the application of color, dynamic range, vibrato, articulation, breathing, and tone development. In addition to the material provided by the teacher, students will bring their own choice of jazz and/or classical pieces to perform in class. Basic and advanced material will be covered.

Prerequisite: None

ILWD-241 Course Chair: W. Pierce
Jazz Flute Lab Required of: None
Electable by: All
Offered: Spring

0.5 credit

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 repertoire. Students will perform on a weekly basis with sequenced practice routines and rhythm tracks of standard jazz tunes.

Prerequisite: ILWD-113

ILWD-311 Course Chair: W. Pierce
Woodwind Required of: None
Improvitational Electable by: Woodwind principals
Lab 2 Offered: Spring, Fall

0.5 credit

A continuation of ILWD-211 Woodwind Improvisational Lab 1, designed for the intermediate woodwind principal. Continued work with chord scales, jazz articulation, and standard jazz repertoire; study and performance of jazz solo transcriptions.

Prerequisite: ILWD-113 or ILWD-211

ILWD-321 Course Chair: W. Pierce
Woodwind Required of: None
Doubling Lab – Electable by: All
Flute Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: None

ILWD-322 Course Chair: W. Pierce
Woodwind Required of: None
Doubling Lab – Electable by: All
Clarinet Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: None

ILWD-323 Course Chair: W. Pierce
Woodwind Required of: None
Doubling Lab – Electable by: All
Saxophone Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: None

ILWD-331 Course Chair: W. Pierce
Woodwind Required of: None
Doubling Lab – Electable by: All
MIDI Wind Offered: Spring, Summer, Fall
Controller 1

0.5 credit

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.

Prerequisite: ILWD-113

ILWD-341 Course Chair: W. Pierce
Survey of Required of: None
Classical Flute Electable by: Woodwind principals
Repertoire Offered: Spring

1 credit

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.

Prerequisite: ILWD-113

ILWD-343 Course Chair: W. Pierce
Flute Choir Required of: None
Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: Ensemble rating 4434

ILWD-345 Course Chair: W. Pierce
Brazilian and Required of: None
Latin Flute Lab Electable by: Woodwind principals
Offered: Spring, Fall

1 credit

Study of characteristic rhythms, articulation, phrasing, and improvisation techniques necessary to perform and interpret music in various Latin styles. Creative and effective use of these skills in the student's own improvisational style.

Prerequisite: None

ILWD-351 Course Chair: W. Pierce
Clarinet Choir Required of: None
Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: Ensemble rating 4434

ILWD-361 Course Chair: W. Pierce
Saxophone Required of: None
Quartet Electable by: All
Offered: Spring, Summer, Fall

1 credit

A saxophone ensemble performing a mixture of traditional and twentieth-century music for soprano, alto, tenor, and baritone saxophone.

Prerequisite: Ensemble rating 4434

ILWD-365 Course Chair: W. Pierce
Saxophone Required of: None
Section Playing Electable by: All
Offered: Spring, Summer, Fall

0.5 credit

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.

Prerequisite: ILWD-113

Instrumental Studies

ISBR-221 Course Chair: T. Plsek
Trumpet Class Required of: MUED majors
for Music Electable by: MUED majors
Education Majors Offered: Spring, Summer, Fall

1 credit

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

Prerequisite: None

ISBR-231 Course Chair: T. Plsek
Trombone Class Required of: None
for Music Electable by: MUED majors
Education Majors Offered: Spring, Summer, Fall

1 credit

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

Prerequisite: None

ISGT-221 Course Chair: L. Baione
Guitar Class for Required of: None
Music Education Electable by: MUED majors
Majors Offered: Spring, Summer, Fall

1 credit

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

Prerequisite: None

ISGT-231 Course Chair: L. Baione
Guitar Class Required of: MTHE majors
for Music Electable by: MTHE majors
Therapists 1 Offered: Spring, Fall

1 credit

Introduction to guitar performance skills with emphasis on applications in music therapy environments.

Prerequisite: None

ISGT-232 Course Chair: L. Baione
Guitar Class Required of: MTHE majors
for Music Electable by: MTHE majors
Therapists 2 Offered: Spring, Fall

1 credit

Continued development of guitar performance skills with emphasis on applications in music therapy environments.

Prerequisite: ISGT-231 or by audition

ISKB-211 Course Chair: S. Tiernan
Basic Keyboard Required of: CWPR, COMP, FILM,
Techniques 1 JCMP, and SONG majors
Electable by: All
Offered: Spring, Summer, Fall

1 credit

For nonpiano principals. Comping, harmonic continuity. Triads, seventh chords, melody, and accompaniment. Standard song forms, blues.

Prerequisite: None

ISKB-212 Course Chair: S. Tiernan
Basic Keyboard Required of: CWPR, COMP, FILM,
Techniques 2 JCMP, and SONG majors
Electable by: All
1 credit Offered: Spring, Summer, Fall

Continuation of Basic Keyboard Techniques 1 (for nonpiano principals). Advanced comping, voicings, additional melody with accompaniment.

Prerequisite: ISKB-211

ISKB-215 Course Chair: S. Tiernan
Keyboard Skills Required of: None
for the Writer Electable by: COMP, CWP, FILM,
JCMP, SONG majors
1 credit Offered: Fall, Spring, Summer

A course designed to provide the Professional Writing division students with the specialized keyboard skills necessary to develop their composition abilities. This course will focus on developing sight-reading skills applicable to score-reading, lead-sheet reading, transposition, etc. Open to piano principals or those who have completed basic keyboard classes.

Prerequisite: PIPN-111 or ISKB-212

ISKB-221 Course Chair: S. Tiernan
Keyboard Class 1 Required of: MUED and
for Music MTHE majors
Education Electable by: MUED and
Majors MTHE majors
Offered: Spring, Summer, Fall
1 credit

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.

Prerequisite: None

ISKB-222 Course Chair: S. Tiernan
Keyboard Class 2 Required of: MUED and
for Music MTHE majors
Education Electable by: MUED and
Majors MTHE majors
Offered: Spring, Summer, Fall
1 credit

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.

Prerequisite: ISKB-221

ISKB-321 Course Chair: S. Tiernan
Keyboard Class 3 Required of: MUED majors
for Music Electable by: MUED majors
Education Offered: Spring, Summer, Fall
Majors

1 credit

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.

Prerequisite: ISKB-222

ISKB-322 Course Chair: S. Tiernan
Keyboard Class 4 Required of: MUED majors
for Music Electable by: MUED majors
Education Offered: Spring, Summer, Fall
Majors

1 credit

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.

Prerequisite: ISKB-321

ISPC-221 Course Chair: D. Anderson
Percussion Class Required of: MTHE majors
for Music Electable by: MUED and
Education Majors MTHE majors
Offered: Spring, Summer, Fall

1 credit

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

Prerequisite: None

ISPC-231 Course Chair: D. Anderson
Percussion for Required of: MTHE majors
Music Therapy Electable by: All
Offered: Spring, Fall

1 credit

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.

Prerequisite: None

ISST-221 Course Chair: M. Glaser
String Class for Required of: None
Music Education Electable by: MUED majors
Majors Offered: Spring, Summer, Fall

1 credit

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

Prerequisite: None

ISVC-111 Course Chair: J. Shapiro
Guitar Required of: None
Accompanying Electable by: Voice principals
Skills for the Offered: Spring, Summer, Fall
Vocalist

0.5 credits

A lab for singers wishing to develop self-accompanying skills on the guitar: chord forms, rhythmic patterns, etc.

Prerequisite: None

ISWD-221 Course Chair: W. Pierce
Flute Class for Required of: None
Music Education Electable by: MUED majors
Majors Offered: Spring, Summer, Fall

1 credit

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

Prerequisite: None

ISWD-222 Course Chair: W. Pierce
Clarinet Class for Required of: MUED majors
Music Education Electable by: MUED majors
Majors Offered: Spring, Summer, Fall

1 credit

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

Prerequisite: None

ISWD-223 Course Chair: W. Pierce
Double Reed/ Required of: None
Saxophone Class Electable by: MUED majors
for Music Offered: Spring, Summer, Fall
Education Majors

1 credit

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

Prerequisite: None

Literature, History, and Analysis

LHAN-211 Course Chair: G. Fritze
History of Required of: Degree – all;
Western Music 1 Diploma – COMP and FILM majors
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: Prior or concurrent enrollment in CM-211 and CP-211

LHAN-212 Course Chair: G. Fritze
History of Required of: Degree – all;
Western Music 2 Diploma – COMP and FILM majors
Electable by: All
2 credits 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.

Prerequisite: Prior or concurrent enrollment in CM-212 and CP-212

LHAN-221 Course Chair: M. Marvuglio
History of Jazz Course Advisor: J. Odgren
Required of: None
2 credits 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.

Prerequisite: None

LHAN-222 Course Chair: M. Marvuglio
History of Course Advisor: J. Odgren
Rock Music Required of: None
Electable by: All
2 credits 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.

Prerequisite: None

LHAN-231 Course Chair: B. London
Blues: Analysis Required of: None
and Application Electable by: All
2 credits 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.

Prerequisite: HR-211

LHAN-233 Course Chair: L. Baione
Classic Rock Required of: None
Guitar Players Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: None

LHAN-241 Course Chair: M. Marvuglio
A History of Course Advisor: J. Odgren
the Music of Required of: None
Black America Electable by: All
Offered: Fall

2 credits

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 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.

Prerequisite: None

LHAN-245 Course Chair: M. Marvuglio
Women in Music Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

An examination of women's 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.

Prerequisite: None

LHAN-251 Course Chair: G. Fritze
General Music Required of: MUED majors
History 1 Electable by: MUED majors
Offered: Spring, Summer, Fall

2 credits

A survey of the major styles in Western music from about A.D. 600 to the conclusion of the baroque period.

Prerequisite: Prior or concurrent enrollment in CM-251 and CP-211

LHAN-252 Course Chair: G. Fritze
General Music Required of: MUED majors
History 2 Electable by: MUED majors
Offered: Spring, Summer, Fall

2 credits

A survey of the major styles in Western and non-Western music from the early classical period to the present.

Prerequisite: Prior or concurrent enrollment in CM-252 and CP-212

LHAN-311 Course Chair: G. Fritze
Style Analysis Required of: COMP majors
of Classical and Electable by: All
Romantic Music Offered: Spring, Summer, Fall

2 credits

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

Prerequisite: CM-212

LHAN-312 Course Chair: G. Fritze
Style Analysis Required of: COMP majors
of Twentieth- Electable by: All
century Music Offered: Spring, Fall

2 credits

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

Prerequisite: LHAN-311

LHAN-315 Course Chair: G. Fritze
Traditional Required of: None
Forms in the Electable by: All
Twentieth Offered: Fall
Century 1

2 credits

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.

Prerequisite: None

LHAN-316 Course Chair: G. Fritze
Traditional Required of: None
Forms in the Electable by: All
Twentieth Offered: Spring
Century 2

2 credits

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.

Prerequisite: LHAN-315

LHAN-331 Course Chair: M. Marvuglio
Bop Masters Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: None

LHAN-335 Course Chair: M. Marvuglio
Analysis of Course Advisor: J. Odgren
Progressive Required of: None
Rock Music Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: HR-211

LHAN-341 Course Chair: M. Marvuglio
Black Music, Course Advisor: J. Odgren
Black Cultures Required of: None
Electable by: All
Offered: Spring
2 credits

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.

Prerequisite: None

LHAN-345 Course Chair: M. Marvuglio
Music of Africa Course Advisor: M. Glaser
and Latin and Required of: None
South America Electable by: All
Offered: Summer, Fall
2 credits

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.

Prerequisite: None

LHAN-346 Course Chair: M. Marvuglio
Music of India, Course Advisor: M. Glaser
the East, and Required of: None
Eastern Europe Electable by: All
Offered: Spring, Summer
2 credits

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.

Prerequisite: None

LHAN-351 Course Chair: T. Plsek
Music of Required of: None
Miles Davis Electable by: All
Offered: Spring, Fall
2 credits

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.

Prerequisite: None

LHAN-352 Course Chair: K. Pullig
Music of Required of: None
Duke Ellington Electable by: All
Offered: Spring, Fall
2 credits

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.

Prerequisite: HR-212

LHAN-353 Course Chair: K. Pullig
Music of Required of: None
Charles Mingus Electable by: All
Offered: Spring, Summer, Fall

2 credits

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

Prerequisite: HR-212

LHAN-355 Course Chair: B. London
Music of the Required of: None
Yellowjackets Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: HR-212

LHAN-371 Course Chair: G. Fritze
Beethoven Required of: None
String Quartets Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: CM-212

LHAN-372 Course Chair: G. Fritze
Bartok's Required of: None
Chamber Music Electable by: All
Offered: Spring, Fall

2 credits

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

Prerequisite: CM-212

LHAN-373 Course Chair: G. Fritze
Early Chamber Required of: None
Music of Arnold Electable by: All
Schoenberg Offered: Summer, Fall

2 credits

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.

Prerequisite: CM-212

LHAN-374 Course Chair: G. Fritze
Music of Required of: None
J.S. Bach Electable by: All
Offered: Summer, Fall

2 credits

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*.

Prerequisite: CM-212, CP-212, and LHAN-211

LHAN-375 Course Chair: G. Fritze
Music of Required of: None
Igor Stravinsky Electable by: All
Offered: Spring, Summer

2 credits

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

Prerequisite: CM-212, CP-212, and LHAN-211

LHAN-376 Course Chair: G. Fritze
Symphonies of Required of: None
Jean Sibelius Electable by: All
Offered: Spring

2 credits

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.

Prerequisite: CM-212 and CP-212

LHAN-381 Course Chair: G. Fritze
Seminal Required of: None
Composers of Electable by: All
the Twentieth Offered: Fall
Century

2 credits

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 registration and check-in periods. Composers covered include Claude Debussy, Maurice Ravel, Paul Hindemith, Aaron Copland, Charles Ives, and music theater crossovers including George Gershwin and Leonard Bernstein.

Prerequisite: CM-212, CP-212, and LHAN-211

LHAN-385 Course Chair: G. Fritze
Analysis of Required of: None
Sonata Forms Electable by: All
Offered: Summer, Fall

2 credits

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.

Prerequisite: LHAN-311

Music Business/Management

MB-101 Course Chair: D. Gorder
Introduction Required of: None
to the Music Electable by: All
Business Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: None

MB-131 Course Chair: D. Gorder
Taxation in the Required of: None
Music Business Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: None

MB-201 Course Chair: D. Gorder
Principles Required of: MBUS majors
of Business Electable by: MBUS and MPED
Management majors

Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: None

MB-211 Course Chair: D. Gorder
Legal Aspects Required of: MBUS majors
of the Music Electable by: All
Industry Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: None

MB-225 Course Chair: D. Gorder
International Required of: MBUS majors
Economics Electable by: MBUS majors
and Finance Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: Passing score on the Math Proficiency Exam or passing grade in GMSC-230 (Concepts of Mathematics) or equivalent

MB-255 Course Chair: D. Gorder
Computer Required of: MBUS majors
Applications Electable by: MBUS majors
in the Music Offered: Spring, Summer, Fall
Industry

2 credits

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. Modem networking in music information systems is also covered.

Prerequisite: MB-201

MB-275 Course Chair: D. Gorder
Principles of Required of: MBUS majors
Financial Electable by: MBUS majors
Accounting Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MB-201

MB-287 Course Chair: D. Gorder
Business Required of: None
Communications Electable by: MBUS majors
Offered: Spring, Fall

2 credits

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.

Prerequisite: MB-201 and MB-255

MB-301 Course Chair: D. Gorder
Business Required of: MBUS majors
Leadership Electable by: MBUS majors
and Ethics Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MB-201

MB-305 Course Chair: D. Gorder
Music in the Required of: None
International Electable by: MBUS majors
Marketplace Offered: Fall

2 credits

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.

Prerequisite: MB-201, MB-211, and MB-225

MB-331 Course Chair: D. Gorder
International Required of: MBUS majors in
Industry management track
Operations: Electable by: MBUS majors
Record Offered: Spring, Summer, Fall
Companies

2 credits

A critical analysis of the anatomy of domestic and international record companies, focusing on the role of each department within the structure. Students become intricately acquainted with such areas of activity as artists and repertoire (A&R), promotions, marketing, distribution, product management, and business affairs. Special attention is given to contractual relationships with artists and producers as well as domestic and international licensing of masters.

Prerequisite: MB-201, MB-211, and MB-225

MB-335 Course Chair: D. Gorder
International Required of: MBUS majors in
Industry management track
Operations: Electable by: MBUS majors
Music Publishing Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MB-201, MB-211, and MB-225

MB-337
Music Products
in Commerce

Course Chair: D. Gorder
Required of: MBUS majors in
music products industry track
Electable by: MBUS majors
Offered: Fall

2 credits

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.

Prerequisite: MB-201 and MB-225

MB-339
Music
Technology
in the
Marketplace

Course Chair: D. Gorder
Required of: MBUS majors in
music products industry track
Electable by: MBUS and MPED
majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MB-201

MB-341
Creative
Promotion
through Media

Course Chair: D. Gorder
Required of: MBUS majors in the
entrepreneurial track
Electable by: MBUS majors
Offered: Spring, Fall

2 credits

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.

Prerequisite: MB-201, MB-211, and MB-225

MB-345
Advanced
Management
Techniques

Course Chair: D. Gorder
Required of: None
Electable by: MBUS majors
Offered: Spring, Fall

2 credits

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.

Prerequisite: MB-201, MB-275, and MB-301

MB-351 Course Chair: D. Gorder
Data Management and Statistics Required of: MBUS majors
Electable by: MBUS majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MB-225, MB-255, and MB-275

MB-375 Course Chair: D. Gorder
Music Intermediaries: Agents, Managers, and Attorneys Required of: None
Electable by: MBUS majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MB-201 and MB-211

MB-387 Course Chair: D. Gorder
Information Technologies Online Required of: None
Electable by: MBUS majors
Offered: Spring, Fall

2 credits

Students receive hands-on experience with Soundscan and BDS, the two online retrieval systems used by U.S. record companies to monitor, respectively, point-of-sale figures and radio airplay. Additional topics include web page design using HTML and Javascript, and the latest developments in music-related online services and their commercialization.

Prerequisite: MB-201, MB-255, and MB-351

MB-391 Course Chair: D. Gorder
Concert and Tour Promotion Required of: None
Electable by: MBUS majors
Offered: Spring, Summer, Fall

2 credits

Business aspects of producing and promoting successful tours and shows. Emphases include: (1) the promoter's ability to purchase talent and produce successful shows, taking into consideration such matters as competition, population, guarantees and percentage splits, ticket pricing and distribution, advertising budgets, production costs, sponsorships, rental agreements, labor, security, concessions, tour packages, and promoter-owned venues; and (2) managing and producing a successful tour, focusing on a tour theme and marketing plan, routing, itineraries, riders, offers, contracts, subcontractors, show and tour personnel, merchandising, sponsorships, day-of-show and show settlements.

Prerequisite : MB-201, MB-211, MB-275

MB-401 Course Chair: D. Gorder
International Required of: MBUS majors
Marketing Electable by: MBUS majors
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: MB-201, MB-225, MB-255, MB-275, MB-351, and either MB-331, MB-335, MB-337, MB-339, MB-341, or PM-340

MB-405 Course Chair: D. Gorder
Advanced Legal Required of: None
Issues and Electable by: MBUS and MPED
Contract Offered: Spring, Fall
Negotiation

2 credits

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.

Prerequisite: MB-201 or MP-247

MB-433 Course Chair: D. Gorder
Current Issues Required of: None
in the Music Electable by: MBUS majors
Industry Offered: Fall

2 credits

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.

Prerequisite: MB-201, MB-225, MB-255, MB-275, and MB-301

MB-490 Course Chair: D. Gorder
MB/M Senior Required of: MBUS majors not
Practicum 1 taking MB-495*
Electable by: MBUS majors
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: MB-201, MB-225, MB-255, MB-275, MB-301, and MB-331, MB-375, or MB-391

MB-491 Course Chair: D. Gorder
MB/M Senior Required of: MBUS majors not
Practicum 2 taking MB-495*

1 credit

Electable by: MBUS majors
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.

Prerequisite: MB-201, MB-225, MB-255, MB-275, MB-301, MB-351, MB-490, and MB-331, MB-375, or MB-391

MB-495 Course Chair: D. Gorder
Internship in Required of: MBUS majors in
Music Business/ music products industry track*;
Management MBUS students not taking
MB-490/491

2 credits

Electable by: MBUS majors
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.

Prerequisite: MB-201, MB-225, MB-255, MB-275, MB-351, prior written approval of MB/M chair, and either MB-331, MB-335, MB-337, MB-339, MB-341, or PM-340

Music Education

ME-111
Introduction to
Music Education

1 credit

Course Chair: J. Hagon
Required of: None
Electable by: All
Offered: Spring, Fall

This course will introduce students to the field of teaching music in a school setting. It will explain the process of completing the Berklee Music Education curriculum and the process of becoming a licensed music teacher in the state of Massachusetts. Upon successful completion of this course, students will understand the music teaching profession, teacher licensing, national arts standards, the Massachusetts Curriculum Frameworks for the Arts, and how to successfully negotiate and complete the Music Education curriculum.

Prerequisite: None

ME-152 Course Chair: J. Hagon
Computer Required of: MUED majors
Applications in Electable by: MUED majors
Music Education Offered: Spring, Fall

2 credits

A hands-on introduction to the operation of the Macintosh computer, its software, and basic operating system. Students will be introduced to software used in music and music education, general-purpose programs such as word processing and database management, and programs which play music on a synthesizer.

Prerequisite: None

ME-211 Course Chair: J. Hagon
Elementary Required of: MUED majors
Classroom Electable by: MUED majors
Methods Offered: Spring, Fall

3 credits

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.

Prerequisite: None

ME-311 Course Chair: J. Hagon
Secondary Required of: MUED majors
Classroom Electable by: MUED majors
Methods Offered: Spring, Fall

3 credits

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.

Prerequisite: ME-211

ME-321 Course Chair: J. Hagon
Vocal Methods Required of: MUED majors
and Materials 1 Electable by: MUED majors
Offered: Spring, Fall

1 credit

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.

Prerequisite: None

ME-322 Course Chair: J. Hagon
Vocal Methods Required of: MUED majors
and Materials 2 Electable by: MUED majors
Offered: Spring, Fall

1 credit

Continuation of Vocal Methods and Materials 1.

Prerequisite: ME-321

ME-325 Course Chair: J. Hagon
Orff and Kodaly: Required of: None
Approaches to Electable by: MUED majors
Music Education Offered: Spring, Fall

2 credits

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.

Prerequisite: None

ME-326 Course Chair: J. Hagon
Multimedia for Required of: MUED majors
the Educator Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: ME-451 or equivalent

ME-341 Course Chair: J. Hagon
Teaching with Required of: None
a Multicultural Electable by: All
Perspective Offered: Spring, Fall

2 credits

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.

Prerequisite: None

ME-381 Course Chair: J. Hagon
Survey of Required of: MUED majors
Instrumental Electable by: MUED majors
Literature Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: None

ME-385 Course Chair: J. Hagon
Methods and Required of: MUED majors
Materials for Electable by: MUED majors
Marching Band Offered: Fall

2 credits

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.

Prerequisite: None

ME-431 Course Chair: J. Hagon
Instrumental Required of: MUED majors
Methods and Electable by: MUED majors
Materials Offered: Spring, Summer, Fall

1 credit

An overview of the instrumental instruction program in the K-12 schools. Detailed examination of teaching techniques for beginning instrumental students. Survey of appropriate methods books for instrumental instruction.

Prerequisite: None

ME-475 Course Chair: J. Hagon
Prepracticum Required of: MUED majors
Apprenticeship/ Electable by: MUED majors
Seminar Offered: Spring, Fall

1 credit

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.

Prerequisite: ME-211, ME-311, ISKB-322, and prior written approval

ME-480 Course Chair: J. Hagon
Practice Required of: MUED majors –
Teaching/ single certification
Seminar K to 9 – Electable by: MUED majors
Single Offered: Spring, Fall
Certification
Level

6 credits

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.

Prerequisite: ME-475 and prior written approval

ME-481 Course Chair: J. Hagon
Practice Required of: MUED majors –
Teaching/Seminar single certification
5 to 12 – Single Electable by: MUED majors
Certification Offered: Spring, Fall
Level

6 credits

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.

Prerequisite: ME-475 and prior written approval

ME-490 Course Chair: J. Hagon
Practice Required of: MUED majors
Teaching/ Electable by: MUED majors
Seminar – Offered: Spring, Fall
Major
Certification
Grade Level

4 credits

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.

Prerequisite: ME-475, concurrent enrollment in ME-491, and prior written approval

ME-491 Course Chair: J. Hagon
Practice Teaching/ Seminar – Minor Certification Grade Level Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Fall

2 credits

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.

Prerequisite: ME-475, concurrent enrollment in ME-490, and prior written approval

Music Production and Engineering

MP-110 Course Chair: R. Jaczko
Introduction to Music Production and Engineering Required of: None
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: None

MP-210 Course Chair: R. Jaczko
Principles of Production for Musicians Required of: None
Electable by: All except MPED majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: None

MP-247 Course Chair: R. Jaczko
The Business of Music Production Required of: MSYN and MPED majors
Electable by: MBUS, MSYN, and MPED majors
Offered: Spring, Summer, Fall

2 credits

Review of copyright, publishing, collection agencies, creative unions, and technical unions as they impact the music production business; budgeting, planning, and client relationships.

Prerequisite: None

MP-309 Course Chair: R. Jaczko
Technical Required of: None
Characteristics Electable by: MPED majors
of Audio Systems Offered: Spring, Fall

2 credits

Technical aspects of recording studio setup and operation. Interconnection of professional analog and digital equipment in properly functioning studio systems. DC and AC measurements, audio signal levels, transmission systems, professional and consumer equipment standards, reference levels, and optimization of dynamic range. Hands-on tape machine alignment will be assigned.

Prerequisite: MP-340

MP-310 Course Chair: R. Jaczko
Sound Required of: None
Reinforcement Electable by: All except
for Musicians MPED majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: None

MP-318 Course Chair: R. Jaczko
Creative Required of: MPED majors
Production Skills Electable by: MPED majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MTEC-215, MP-247, and MTEC-241

MP-320 Course Chair: R. Jaczko
Music Production Required of: MPED majors
for Records Electable by: MPED majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MP-318

MP-322 Course Chair: R. Jaczko
Sound Required of: None
Reinforcement Electable by: MPED majors
Systems Offered: Spring, Summer, Fall

2 credits

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

Prerequisite: MTEC-241

MP-325 Course Chair: R. Jaczko
Sound Required of: None
Reinforcement Electable by: MPED majors
Lab Offered: Spring, Summer, Fall

2 credits

Students will practice setup and mixing of live ensembles, and assist the audio staff at Berklee concerts and rehearsals in the Berklee Performance Center.

Prerequisite: MP-322

MP-340 Course Chair: R. Jaczko
Multitrack Required of: MPED majors
Recording Electable by: MPED majors
Techniques Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MTEC-212 and MTEC-241

MP-381 Course Chair: R. Jaczko
Advanced Required of: None
Mix Lab Electable by: MPED majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MP-340

MP-385 Course Chair: R. Jaczko
Advanced Required of: None
Recording Electable by: MPED majors
Techniques Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MP-340 and GMSC-208 or GMSC-209

MP-421 Course Chair: R. Jaczko
Music Production Required of: None
for Visual Media Electable by: MPED majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MP-318

MP-431 Course Chair: R. Jaczko
Vocal Production Required of: None
Electable by: MPED majors
Offered: Spring, Fall

2 credits

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.

Prerequisite: MP-320

MP-461 Course Chair: R. Jaczko
Advanced Required of: MPED majors
Production Electable by: MPED majors
Projects Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MP-320

MP-465 Course Chair: R. Jaczko
Audio for Video Required of: None
Postproduction Electable by: MPED majors
Offered: Spring, Fall

2 credits

The video production/postproduction process. Video recorders and formats. Audio and multimedia synchronization systems. Hands-on training in audio postproduction techniques. Mixing to pictures.

Prerequisite: MP-385 and MTEC-311

MP-471 Course Chair: R. Jaczko
Postproduction Required of: None
and Remixing Electable by: MPED majors
of Records Offered: Spring, Fall

2 credits

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.

Prerequisite: MP-320 and MP-381

MP-475 Course Chair: R. Jaczko
Masters Required of: None
Engineering Lab Electable by: MPED majors
Offered: Spring, Summer, Fall

2 credits

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

Prerequisite: MP-381 and MP-385

Music Synthesis

MS-210 Course Chair: J. Moorhead
Musical Required of: None
Applications Electable by: All
of Synthesis Offered: Spring, Summer, Fall

2 credits

A musical survey of the performers, composers, and producers whose influences have shaped and defined the present and past of electro-acoustic music.

Prerequisite: MTEC-111

MS-321 Course Chair: J. Moorhead
Advanced Required of: MSYN majors
MIDI Systems Electable by: MPED and MSYN
majors

2 credits

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.

Prerequisite: MTEC-221 and MTEC-222 or MTEC-223

MS-322 Course Chair: J. Moorhead
Advanced Required of: MSYN majors
Programmable Electable by: MSYN and MPED
Synthesis majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MTEC-222 or MTEC-223

MS-326 Course Chair: J. Moorhead
Introduction Required of: None
to Multimedia Electable by: MSYN and MPED
majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MTEC-381

MS-335 Course Chair: J. Moorhead
Advanced Required of: None
Modular Electable by: MSYN and MPED
Synthesis majors or by permission of
Techniques instructor
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MS-322

MS-337 Course Chair: J. Moorhead
Sound Design Required of: None
and Composition Electable by: MSYN majors
in Csound Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MS-322

MS-339 Course Chair: J. Moorhead
Synthesis in Required of: None
Composition and Electable by: MSYN and MPED
Orchestration majors
for Commercial Offered: Spring, Summer, Fall
Production

2 credits

This course will provide the opportunity for students to gain experience working in situations which typify the demands of a commercial production environment. This will include: composing in a wide variety of idioms, to specific stylistic direction, and under common constraints that affect commercial music composition. The emulation of these styles will require drawing upon the skills of a synthesist, engineer, and producer as well as those of composer and orchestrator. This course will confront the student with the issues and problems common to the working composer, music producer, and small studio owner.

Prerequisite: MTEC-222 or MTEC-223 or permission of instructor

MS-340 Course Chair: J. Moorhead
Advanced FM Required of: None
and Formant Electable by: MSYN majors
Synthesis Offered: Summer, Fall

2 credits

FM: an exploration of linear frequency modulation with emphasis on second order modulation structures with introduction to Bessel functions. Formant synthesis: singing and speech synthesis based on frequency domain techniques such as vocoding, parametric EQ, and use of formant filters; introduction to the mechanics of human voice sound production.

Prerequisite: MTEC-223

MS-341 Course Chair: J. Moorhead
MIDI, DSP and Required of: None
Performance Electable by: MPED and MSYN
Multimedia majors
Programming Offered: Spring, Summer, Fall
in MAX/MSP

2 credits

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.

Prerequisite: MS-321

MS-351 Course Chair: J. Moorhead
Advanced Required of: None
Studies in Electable by: MSYN majors
Digital Sampling Offered: Spring, Summer, Fall
Techniques

2 credits

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.

Prerequisite: MS-322

MS-371 Course Chair: J. Moorhead
Desktop Required of: None
Musicianship Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MTEC-223 or MP-222, and ISKB-212 or piano proficiency level 2

MS-413 Course Chair: J. Moorhead
Digital Signal Required of: None
Processing: Electable by: MPED and
Theory and MSYN majors
Composition Offered: Spring, Summer, Fall

2 credits

A compositional exploration of desktop digital signal processing (DSP) software and the transformative resources they offer composers. Practical training on the latest signal processing plug-ins and DSP applications will be supported by a solid theoretical understanding of the underlying algorithms. Study of time-based techniques such as filtering, echo, chorusing, flanging, reverberation, amplitude and frequency modulations, spacialization, convolution, and granular processing. In addition, fast Fourier transform (FFT)-based techniques including phase-vocoding, spectral extraction and mutation, audio morphing, and cross-synthesis will be covered.

Prerequisite: MTEC-221, and MTEC-222 or MTEC-223

MS-414 Course Chair: J. Moorhead
Digital Signal Required of: None
Processing Electable by: MPED and
for Music MSYN majors
Production and Offered: Spring, Summer, Fall
Postproduction

2 credits

A practical exploration of digital signal processing for student music projects, mixing, and mastering, with emphasis on key techniques of digital audio production. Exploration and application of both black-box technologies and software applications to assignments that reflect standard digital studio approaches and practice.

Prerequisite: MTEC-381

MS-426 Course Chair: J. Moorhead
Interactive Required of: None
Multimedia Electable by: MSYN and
MPED majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MS-326

MS-431 Course Chair: J. Moorhead
Physical Required of: None
Modeling and Electable by: MSYN majors or
Additive permission of instructor
Synthesis Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MS-322

MS-451 Course Chair: J. Moorhead
Alternate Required of: None
Controllers Electable by: MSYN and
for MIDI MPED majors
Performance Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MS-321

MS-461 Course Chair: J. Moorhead
Composition/ Required of: None
Orchestration Electable by: MSYN majors
for Synthesis Offered: Spring, Summer, Fall

2 credits

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, students will apply new orchestrational techniques and compositional methods to both enhance their current work and discover new musical possibilities.

Prerequisite: MS-322

MS-491 Course Chair: J. Moorhead
Advanced Required of: MSYN majors
Projects in Electable by: MSYN majors
Synthesis Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: Completion of 8 credits of MS electives and permission of instructor and MS chair

Music Technology

MTEC-111 Introduction to Music Technology

Course Chair: J. Moorhead
Required of: All first-semester students
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: None

MTEC-211 Principles of Audio Technology 1

Course Chair: R. Jaczko
Required of: MPED and MSYN majors
Electable by: MPED and MSYN majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MT-111

MTEC-212 Principles of Audio Technology 2

Course Chair: R. Jaczko
Required of: MPED and MSYN majors
Electable by: MPED and MSYN majors
Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: MTEC-211 and GMSC-208 or GMSC-209

MTEC-215 Production Analysis Lab

Course Chair: R. Jaczko
Required of: MPED and MSYN majors
Electable by: MPED and MSYN majors
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: None

MTEC-221
MIDI Systems
for Music
Technology

Course Chair: J. Moorhead
Required of: MPED and
MSYN majors
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MTEC-111

MTEC-222
Programmable
Synthesis

Course Chair: J. Moorhead
Required of: MPED majors
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MTEC-211, MTEC-221, GMSC-208 or GMSC-209 (for MPED and MSYN majors), and MTEC-221 or PW-161 (for non-MPED or non-MSYN majors)

MTEC-223
Modular Functions
and Signal Flow

Course Chair: J. Moorhead
Required of: MSYN majors
Electable by: MPED and
MSYN majors

2 credits

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, waveshape, 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.

Prerequisite: MTEC-221

MTEC-241
Mix Techniques
Lab

Course Chair: R. Jaczko
Required of: MPED and
MSYN majors
Electable by: MPED and
MSYN majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MTEC-211 and current or prior enrollment in MTEC-212

MTEC-311 Course Chair: R. Jaczko
Principles of Required of: None
Synchronization Electable by: MPED and
for Music MSYN majors
Technology Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MTEC-212 and MTEC-221

MTEC-381 Course Chair: J. Moorhead
Hard-disk Required of: MPED and MSYN
Recording and majors
Nonlinear Editing Electable by: MSYN and MPED
majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MTEC-212 and MTEC-241

MTEC-495 Course Chair: Music Technology
Music Dean
Technology Required of: None
Internship Electable by: MPED and
MSYN majors
Offered: Spring, Summer, Fall

2 credits

Students will observe and participate in operations of companies serving the recording industry in order to gain firsthand professional experience in the field.

Prerequisite: MTEC-212, MTEC-222, or MTEC-223, and approval from course chair

Music Therapy

MTH-201 Course Chair: S. Hanser
Introduction to Required of: MTHE majors
International Electable by: All
Music Therapy Offered: Spring, Summer, Fall

3 credits

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.

Prerequisite: None

MTH-231 Course Chair: S. Hanser
Music in Special Required of: MTHE majors
Education Electable by: MTHE majors or by
permission of course chair
2 credits Offered: Spring, Fall

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 modified guitar technique, omnichord, and rhythmic instruments in addition to songwriting and improvising skills.

Prerequisite: None

MTH-232 Course Chair: S. Hanser
Music Therapy Required of: MTHE majors
Practicum 1 Electable by: MTHE majors
Offered: Spring, Fall
2 credits

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.

Prerequisite: Declaration of Music Therapy major and concurrent enrollment in MTH-231

MTH-281 Course Chair: S. Hanser
Technology for Required of: MTHE majors
Music Therapists Electable by: MTHE majors;
all others by permission of
course chair
2 credits 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.

Prerequisite: MTEC-111

MTH-311 Course Chair: S. Hanser
Psychology Required of: MTHE majors
of Music Electable by: MTHE majors or by
permission of course chair
2 credits Offered: Spring, 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.

Prerequisite: None

MTH-312 Course Chair: S. Hanser
Music Therapy Required of: MTHE majors
Practicum 2 Electable by: MTHE majors
Offered: Spring, Fall
2 credits

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.

Prerequisite: Concurrent enrollment in MTH-311

MTH-321
Music Therapy
Assessment

Course Chair: S. Hanser
Required of: MTHE majors
Electable by: All, with permission
of instructor
Offered: Spring, Fall

3 credits

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.

Prerequisite: MTH-201

MTH-331
Research in
Music Therapy

Course Chair: S. Hanser
Required of: MTHE majors
Electable by: MTHE majors or by
permission of course chair
Offered: Spring, Fall

2 credits

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.

Prerequisite: None

MTH-332
Music Therapy
Practicum 3

Course Chair: S. Hanser
Required of: MTHE majors
Electable by: MTHE majors
Offered: Spring

2 credits

This course is the concurrent clinical music therapy practicum that accompanies MTH-331 Research in Music Therapy. Students apply the research skills they are learning in the classroom to a clinical setting.

Prerequisite: Concurrent enrollment in MTH-331

MTH-351
Exceptional
Children

Course Chair: S. Hanser
Required of: None
Electable by: All
Offered: Summer, Fall

3 credits

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.

Prerequisite: None

MTH-411
Music in
Psychotherapy

Course Chair: S. Hanser
Required of: MTHE majors
Electable by: MTHE majors or by
permission of course chair
Offered: Spring, Fall

2 credits

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.

Prerequisite: MTH-331 and MTH-332

MTH-412
Music Therapy
Practicum 4

Course Chair: S. Hanser
Required of: MTHE majors
Electable by: MTHE majors
Offered: Spring, Fall

2 credits

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.

Prerequisite: MTH-331 and MTH-332; concurrent enrollment in MTH-411

MTH-431 Course Chair: S. Hanser
Creative Arts Required of: MTHE majors
Therapy Electable by: MTHE majors or by
Applications permission of course chair
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MTH-331 and MTH-332

MTH-432 Course Chair: S. Hanser
Music Therapy Required of: MTHE majors
Practicum 5 Electable by: MTHE majors
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: MTH-331 and MTH-332; concurrent enrollment in MTH-431

MTH-495 Course Chair: S. Hanser
Music Therapy Required of: MTHE majors
Internship Electable by: MTHE majors
Offered: Spring, Fall

2 credits

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.

Prerequisite: MTH-432 and permission of course chair

Performance Ear Training

PFET-361 Course Chair: S. Prosser
Performance Required of: PERF brass, wind,
Ear Training for string, and mallet principals
Winds, Strings, Electable by: Brass, wind, string,
and Mallets 1 and mallet principals
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: Ensemble rating 3444 and ET-112

PFET-362 Course Chair: S. Prosser
Performance Required of: PERF brass, wind,
Ear Training for string, and mallet principals
Winds, Strings, Electable by: Brass, wind, string,
and Mallets 2 and mallet principals
Offered: Spring, Summer, Fall

1 credit

Continuation of Performance Ear Training for Winds, Strings, and Mallets 1.

Prerequisite: PFET-361

PFET-364 Course Chair: S. Prosser
Performance Required of: PERF piano
Ear Training for principals
Keyboards 1 Electable by: Piano principals
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: Ensemble rating 3444 and ET-112

PFET-365 Course Chair: S. Prosser
Performance Required of: PERF piano
Ear Training for principals
Keyboards 2 Electable by: Piano principals
Offered: Spring, Summer, Fall

1 credit

Continuation of Performance Ear Training for Keyboards 1.

Prerequisite: PFET-364

PFET-367 Course Chair: S. Prosser
Performance Required of: PERF guitar
Ear Training principals
for Guitar 1 Electable by: Guitar principals
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: Ensemble rating 3444 and ET-112

PFET-368 Course Chair: S. Prosser
Performance Required of: PERF guitar
Ear Training principals
for Guitar 2 Electable by: Guitar principals
Offered: Spring, Summer, Fall

1 credit

Continuation of Performance Ear Training for Guitar 1.

Prerequisite: PFET-367

PFET-370 Course Chair: S. Prosser
Performance Required of: PERF drum set,
Ear Training for hand percussion, and percussion
Percussion 1 principals
Electable by: Drum set,
hand percussion, and percussion
principals
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: Ensemble rating 3444 and ET-112

PFET-371 Course Chair: S. Prosser
Performance Required of: PERF drum set,
Ear Training for hand percussion, and percussion
Percussion 2 principals
Electable by: Drum set,
hand percussion, and percussion
principals
Offered: Spring, Summer, Fall

1 credit

Continuation of Performance Ear Training for Percussion 1.

Prerequisite: PFET-370

PFET-373 Course Chair: S. Prosser
Performance Required of: PERF voice principals
Ear Training Electable by: Voice principals
for Voice 1 Offered: Fall

1 credit

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.

Prerequisite: Ensemble rating 4434 and ET-112

PFET-374 Course Chair: S. Prosser
Performance Required of: PERF voice principals
Ear Training Electable by: Voice principals
for Voice 2 Offered: Spring

1 credit

Continuation of Performance Ear Training for Voice 1.

Prerequisite: PFET-373

PFET-376 Course Chair: S. Prosser
Performance Required of: PERF bass principals
Ear Training Electable by: Bass principals
for Bass 1 Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: Ensemble rating 3444 and ET-112

PFET-377 Course Chair: S. Prosser
Performance Required of: PERF bass principals
Ear Training Electable by: Bass principals
for Bass 2 Offered: Spring, Summer, Fall

1 credit

Continuation of Performance Ear Training for Bass 1.

Prerequisite: PFET-376

Performance Styles/Surveys

PFSS-311 Course Chair: R. Appleman
Survey of Required of: PERF bass principals
Bass Styles Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: None

PFSS-321 Course Chair: T. Plsek
Survey of Required of: PERF brass principals
Brass Styles Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: None

PFSS-331 Course Chair: L. Baione
Survey of Required of: PERF guitar
Guitar Styles principals
Electable by: All
Offered: Spring, Fall
2 credits

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.

Prerequisite: None

PFSS-341 Course Chair: D. Anderson
Survey of Required of: PERF drum set
Drum Styles principals
to the Sixties Electable by: All
Offered: Spring, Fall
2 credits

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.

Prerequisite: None

PFSS-342 Course Chair: D. Anderson
Survey of Required of: None
Drum Styles Electable by: All
since the Sixties Offered: Spring, Fall
2 credits

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.

Prerequisite: None

PFSS-345 Course Chair: D. Anderson
Survey of Required of: PERF percussion
Percussion principals
Styles Electable by: All
Offered: Fall
2 credits

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.

Prerequisite: None

PFSS-347 Course Chair: D. Anderson
Survey of Latin American Hand Percussion Styles Required of: PERF hand percussion principals
Electable by: All
Offered: Fall

2 credits

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.

Prerequisite: None

PFSS-351 Course Chair: S. Tiernan
Survey of Piano Styles Required of: PERF piano and vibraphone principals
Electable by: All
Offered: Spring, Fall

2 credits

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

Prerequisite: None

PFSS-361 Course Chair: M. Glaser
Survey of Jazz Violin Styles Required of: PERF string principals
Electable by: All
Offered: Spring

2 credits

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.

Prerequisite: None

PFSS-371 Course Chair: J. Shapiro
Survey of Vocal Styles Required of: PERF voice principals
Electable by: All
Offered: Spring, Fall

2 credits

A historical study of the development of the jazz vocalist and jazz vocal styles. Listening and style analysis through use of recordings and assigned student participation and performances. Singers covered include the Rhythm Boys, Bessie Smith, Sippie Wallace, Jimmy Rushing, the Boswell Sisters, the Mills Brothers, Ethel Waters, Ella Fitzgerald, Billie Holiday, Sarah Vaughan, Frank Sinatra, Diane Reeves, Al Jarreau, Bobby McFerrin, and representative contemporary artists.

Prerequisite: None

PFSS-381 Course Chair: W. Pierce
Survey of Required of: PERF woodwind
Woodwind principals
Styles Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: None

Private Instruction

PIXX-111 Course Chair: Bass, brass, guitar,
Private percussion, piano, string,
Instruction 1 woodwind, or voice chair
Required of: All
Electable by: All
Offered: Spring, Summer, Fall

2 credits

Principal instrument study level 1 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

Prerequisite: None

PIXX-112 Course Chair: Bass, brass, guitar,
Private percussion, piano, string,
Instruction 2 woodwind, or voice chair
Required of: All

2 credits

Electable by: All
Offered: Spring, Summer, Fall

Principal instrument study level 2 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

Prerequisite: PIXX-111

PIXX-211 Course Chair: Bass, brass, guitar,
Private percussion, piano, string,
Instruction 3 woodwind, or voice chair
Required of: All

2 credits

Electable by: All
Offered: Spring, Summer, Fall

Principal instrument study level 3 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

Prerequisite: PIXX-112

PIXX-212 Course Chair: Bass, brass, guitar,
Private percussion, piano, string,
Instruction 4 woodwind, or voice chair
Required of: All

2 credits

Electable by: All
Offered: Spring, Summer, Fall

Principal instrument study level 4 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

Prerequisite: PIXX-211

PIXX-311
Private
Instruction 5

2 credits

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).

Prerequisite: PIXX-212

PIXX-312
Private
Instruction 6

2 credits

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).

Prerequisite: PIXX-311

PIXX-411
Private
Instruction 7

2 credits

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).

Prerequisite: PIXX-312

PIXX-412
Private
Instruction 8

2 credits

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).

Prerequisite: PIXX-411

Professional Music

PM-230
Computer
Literacy for the
Professional
Musician

2 credits

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.

Prerequisite: Moderate typing skills strongly recommended

PM-310 Course Chair: K. Brass
Financial Required of: None
Management Electable by: All
for Musicians Offered: Spring, Fall

2 credits

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

Prerequisite: GCOR-111

PM-320 Course Chair: K. Brass
Investment Required of: None
Principles for Electable by: All
the Professional Offered: Spring, Fall
Musician

2 credits

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.

Prerequisite: PM-310

PM-330 Course Chair: K. Brass
The Private Required of: None
Studio Teacher Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: Proficiency level 4

PM-340 Course Chair: K. Brass
Entrepreneurship Required of: None
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: Fifth-semester standing minimum

PM-375 Course Chair: K. Brass
Music Career Required of: PROM majors
Planning Seminar Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: Sixth-semester standing minimum

PM-475 Course Chair: K. Brass
Final Project Seminar Required of: PROM majors
Electable by: All
Offered: Spring, Summer, Fall

2 credits

A seminar in which students receive individualized guidance in the preparation and completion of their graduation project.

Prerequisite: PM-375 or minimum of sixth-semester standing

PM-495 Course Chair: K. Brass
Professional Music Internship Required of: None
Electable by: PROM majors
Offered: Spring, Summer, Fall

2 credits

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.)

Prerequisite: PM-375 and prior written approval of department chair

PMES-111 Course Chair: K. Brass
Essentials of Success Required of: None
Electable by: All
Offered: Spring, Summer, Fall

1 credit

This course will address student adjustment to the experiences associated with an urban college: self-direction and learning, time management, decision making, problem solving, personal issues, and sensitivity toward diversity. Upon completion of the course students will be familiar with campus life, available support services, academic expectations, faculty roles, social responsibility, and study/practice technique.

Prerequisite: Permission of course chair

Performance Studies

PSBS-225 Course Chair: R. Appleman
Fundamentals of Improvisation for Bass Required of: PERF bass principals
Electable by: Bass principals
Offered: Spring, Fall

2 credits

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.

Prerequisite: Ensemble rating 3

PSBS-321 Course Chair: R. Appleman
Concepts for Required of: None
Jazz Bass Lines Electable by: Bass principals
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: Ensemble rating 4, proficiency level 3, or by audition

PSBS-331 Course Chair: R. Appleman
Electric Bass Required of: None
Performance Electable by: Bass principals
Styles Offered: Spring, Fall

2 credits

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.

Prerequisite: ET-211 or ET-231 and proficiency level 3 (Performance majors) or proficiency level 4 (other majors)

PSBS-341 Course Chair: R. Appleman
Jazz Masters Required of: PERF bass principals
of the Bass Electable by: Bass principals
Offered: Spring, Fall

2 credits

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.

Prerequisite: ET-211 or ET-231 and bass proficiency level 4

PSBS-375 Course Chair: R. Appleman
Bass in the Free Required of: None
Improvisation Electable by: Bass principals
Idiom Offered: Spring, Fall

2 credits

Development of a personal approach to improvisation through application of motivic development, harmonic phrasing, and descriptive imagery through musical expression: dynamics, emotions, colors, shapes, and textures. Study of techniques found in the music of Ornette Coleman, Eric Dolphy, Lester Bowie, Charlie Haden, Cecil McBee, Sun Ra, Cecil Taylor, John Scofield, Dave Holland, and other improvisers.

Prerequisite: Ensemble rating 4 or proficiency level 4

PSBS-425 Course Chair: R. Appleman
Advanced Required of: None
Improvisational Electable by: Bass principals only
Techniques Offered: Spring, Fall
for Bass

2 credits

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.

Prerequisite: Ensemble rating 5

PSGT-211 Course Chair: L. Baione
Improvisation Required of: None
for Guitar 1 Electable by: Guitar principals
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: ILGT-119 or by audition

PSGT-212 Course Chair: L. Baione
Improvisation Required of: None
for Guitar 2 Electable by: Guitar principals
Offered: Spring, Fall

2 credits

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.

Prerequisite: PSGT-211 or by audition

PSGT-221 Course Chair: L. Baione
Guitar Required of: None
Performance Electable by: Guitar principals
Styles Offered: Spring, Fall

2 credits

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.

Prerequisite: None

PSGT-225 Course Chair: L. Baione
Essentials of Required of: None
Solo and Electable by: Guitar principals
Rhythm Guitar 1 Offered: Spring, Fall

2 credits

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.

Prerequisite: Guitar proficiency level 2

PSGT-311 Course Chair: L. Baione
Improvisation Required of: None
for Guitar 3 Electable by: Guitar principals
Offered: Spring, Fall

2 credits

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.

Prerequisite: PSGT-212 or audition

PSH-238 Course Chair: M. Marvuglio
Awareness Course Advisor: J. Odgren
Training for Required of: None
Musicians Electable by: All
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: None

PSHR-321 Course Chair: M. Marvuglio
Harmonic Course Advisor: J. Odgren
Considerations in Required of: All PERF majors
Improvisation 1 except voice and drum set
principals

2 credits

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.

Prerequisite: HR-212

PSHR-322 Course Chair: M. Marvuglio
Harmonic Course Advisor: J. Odgren
Considerations in Required of: None
Improvisation 2 Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: PSHR-321

PSIJ-211 Course Chair: M. Marvuglio
Jazz Course Advisor: J. Odgren
Improvisational Required of: None
Techniques Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: None

PSIJ-215 Course Chair: M. Marvuglio
Standard Jazz Course Advisor: J. Odgren
Repertoire 1 Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: Ensemble rating 3

PSIJ-216 Course Chair: M. Marvuglio
Standard Jazz Course Advisor: J. Odgren
Repertoire 2 Required of: None
Electable by: All
Offered: Spring, Summer, Fall

2 credits

A sequel to PSIJ-215 Standard Jazz Repertoire 1, this course continues the process of building and retaining a functional repertoire of jazz standards in bebop, Latin, ballad, and contemporary styles. Continued development of memorization skills applied to learning to play and improvise on approximately 30 tunes. Recommended for students who plan to take jazz improvisation techniques courses.

Prerequisite: Ensemble rating 4

PSIJ-221 Course Chair: M. Marvuglio
Jazz Course Advisor: J. Odgren
Improvisation Required of: None
Techniques 1 Electable by: All
Offered: Spring, Summer, Fall

2 credits

An ideal follow-up to PSIJ-211 Jazz Improvisational Techniques, this performance-centered class introduces basic skills essential to effective improvisation. Techniques covered include memorization procedure for song melody and harmony, listening skills, exercise design, pacing, chord tone soloing, tempo accuracy, swing rhythmic feel, melodic and rhythmic embellishment of song melody, and soloing with full rhythm section accompaniment. 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.

Prerequisite: Ensemble rating 6; see schedule listing for rating prerequisite by section.

PSIJ-255 Course Chair: W. Pierce
Music of Required of: None
Wayne Shorter Electable by: All
Offered: Spring, Fall

2 credits

Historic, stylistic, and performance-based 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 extramusical interests, including art and sci-fi movies, and their influence on, and integration into, his music. The student will transcribe solos and analyze compositions, and perform or present them in class.

Prerequisite: HR-112 and ensemble rating 4

PSIJ-271 Course Chair: M. Marvuglio
Ready, Aim, Course Advisor: J. Odgren
Improvise! Required of: None
Electable by: All

2 credits

Offered: Spring, Fall

Using the lecture/demonstration format, this course explores in detail the critical areas involved in learning how to improvise in the jazz idiom. Topics discussed are: listening skills (learning how to divide your attention between the solo and the accompaniment while playing), jazz ear training (learning how to hear ahead on chord progressions), jazz execution (rhythmic feel, accents, ghost notes, articulation, natural dynamics), building jazz vocabulary (chord tone and chord scale soloing), the role of ego in improvisation, self-recording, self-critiquing, designing topic-specific exercises for improvisation, and developing improvisation practice routines. This course is recommended for serious, career-minded students of jazz improvisation at beginning, intermediate, and advanced levels, especially those who take the Jazz Improvisation 1 – 6 course series.

Prerequisite: Ensemble rating 3

PSIJ-311 Course Chair: M. Marvuglio
Chord Scale Course Advisor: J. Odgren
Theory in Required of: None
Improvisation Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: HR-211

PSIJ-315 Course Chair: M. Marvuglio
Improvisation on Course Advisor: J. Odgren
Standard Songs Required of: None
Electable by: All
2 credits Offered: Fall

Performance and analysis of standard songs used in jazz repertoire and the traditional forms and techniques used in creating them. Emphasis on repertoire, intros and endings, and tunes in different keys. Use of melodically based improvisation and paraphrased melodic interpretation. Improvisational principles using chord scales, guide tones, and other techniques. Some of the composers covered are Duke Ellington, Cole Porter, and Joe Henderson. The class will perform a recital at the end of the semester. This class is recommended for students considering taking PSIJ-322.

Prerequisite: PSIJ-321; see schedule listing for rating prerequisite by section.

PSIJ-321 Course Chair: M. Marvuglio
Jazz Course Advisor: J. Odgren
Improvisation Required of: None
Techniques 2 Electable by: All
2 credits 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 rhythmic feels, accents and ghost notes, rhythmic syncopation, lower structure triads, phrase lengths, and soloing with full and partial rhythm section accompaniment. Development of effective practice skills. Music from various periods of jazz (swing, bop, postbop, and contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

Prerequisite: PSIJ-221 or PSIM-231; or ensemble rating 6; see schedule listing for rating prerequisite by section.

PSIJ-322 Course Chair: M. Marvuglio
Jazz Course Advisor: J. Odgren
Improvisation Required of: None
Techniques 3 Electable by: All
2 credits Offered: Spring

An intermediate-level course introducing approaches to improvisation that require a solid background in harmonic and tonal concepts. Techniques covered include rhythmic activity, chord tone soloing, articulation, upper structure triads, dynamics, and soloing with full and partial rhythmic section accompaniment and also with hi-hat only. Development of effective practice skills. Music from various periods of jazz (swing, bop, postbop, and contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

Prerequisite: PSIJ-321 or ensemble rating 6; see schedule listing for rating prerequisite by section.

PSIJ-325 Course Chair: M. Marvuglio
Jazz Course Advisor: J. Odgren
Interpretation Required of: None
Electable by: All
2 credits Offered: Summer, Fall

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

Prerequisite: Ensemble rating 3

PSIJ-331
The Jazz Line

Course Chair: M. Marvuglio
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

A performance-centered class covering jazz vocabulary and the construction of jazz melodies based on the traditions of players including Charlie Parker, John Coltrane, Sonny Rollins, Sonny Stitt, Kenny Dorham, and others. Students will be given vocabulary models focusing on the ability to start a line on any scale degree and mastery of voice leading in all keys. Topics covered will include bebop scales, approach systems, rhythms, and articulation.

Prerequisite: PSIJ-221 or PSIM-231

PSIJ-335
Melodic Structures in Improvisation

Course Chair: M. Marvuglio
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

A performance-centered class covering melodic cells and their permutations applied to improvising in a variety of settings. Study of multitonic systems (Coltrane changes) and their application as either primary harmony or substitutions.

Prerequisite: PSIJ-221 or PSIM-231

PSIJ-341
Pentatonics in Improvisation

Course Chair: M. Marvuglio
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

A performance-centered class covering minor seventh-, minor sixth-, minor seventh b5-, major b6- and all diminished-related pentatonics and their application to improvisation and the creation of melodies and usage charts. Voice leading and approach systems as used by master improvisers including Wayne Shorter, John Coltrane, Joe Henderson, and others.

Prerequisite: PSIJ-221 or PSIM-231

PSIJ-351
Performance and Analysis of Bebop Music

Course Chair: M. Marvuglio
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: HR-212; see schedule listing for rating prerequisite by section

PSIJ-371 Course Chair: M. Marvuglio
Performing Course Advisor: J. Odgren
Harmony Required of: None
Workshop 1 Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: HR-211 and either ET-211 or ET-231

PSIJ-421 Course Chair: M. Marvuglio
Jazz Course Advisor: J. Odgren
Improvisation Required of: None
Techniques 4 Electable by: All
Offered: Spring, Summer, Fall

2 credits

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 motive soloing, motive development soloing, and soloing with full and partial rhythm section accompaniment and also with no accompaniment. Development of effective practice skills. Music from various periods of jazz (swing, bop, postbop, and contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

Prerequisite: PSIJ-322 or ensemble rating 6; see schedule listing for rating prerequisite by section.

PSIJ-422 Course Chair: M. Marvuglio
Jazz Course Advisor: J. Odgren
Improvisation Required of: None
Techniques 5 Electable by: All
Offered: Spring, Fall

2 credits

An advanced course recommended for students who have already begun to develop their own personal musical styles. Challenging rhythmic topics are featured as aspects of performance of improved solos. Techniques covered include preparation exercises for rhythmic displacement: symmetrical and asymmetrical, pentatonic and tritonic scales applied to conventional chord scales, motive development (augmentation and diminution), soloing rubato on song's chord progression, and soloing with full/partial rhythm section accompaniment and also with no accompaniment. Development of effective practice skills. Music from various periods of jazz (swing, bop, postbop, and contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

Prerequisite: PSIJ-421 or ensemble rating 6; see schedule listing for rating prerequisite by section.

PSIJ-423 Course Chair: M. Marvuglio
Jazz Course Advisor: J. Odgren
Improvisation Required of: None
Techniques 6 Electable by: All
Offered: Spring, Summer, Fall

2 credits

An advanced course offering sophisticated approaches and concepts. Techniques covered include metric modulation, melodic curve, continuous motive development, nonharmonic triads, alternate tempos, extreme tempos with rhythmic syncopation, and soloing with full, partial, and no rhythm section accompaniment. Music from various periods of jazz (swing, bop, postbop, and contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

Prerequisite: Ensemble rating 7 or PSIJ-422; see schedule listing for rating prerequisite by section.

PSIJ-425
Advanced Jazz
Improvisational
Techniques

Course Chair: M. Marvuglio
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Summer

2 credits

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.

Prerequisite: PSIJ-421; see schedule listing for rating prerequisite by section.

PSIM-221
Improvisation
Techniques for
the Blues Player

Course Chair: M. Marvuglio
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

2 credits

Performance-based class in blues improvisation using recordings and transcriptions of traditional and Chicago blues, swing and bop blues, gospel, funk, and rock styles as principal resources. Emphasis on adapting those techniques to develop a personal style. Weekly assignments include practicing blues-based exercises and learning solo transcriptions. Other performance skills covered include turnarounds, pacing of solos, and implying reharmonizations in improvisation.

Prerequisite: Ensemble rating 3

PSIM-231
Rock
Improvisational
Techniques 1

Course Chair: M. Marvuglio
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: See schedule listing for rating prerequisite by section.

PSIM-235
Improvisation
in the Rock-R&B
Idiom

Course Chair: M. Marvuglio
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Fall

2 credits

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 idiom.

Prerequisite: PSIJ-221 or PSIM-231; see schedule listing for rating prerequisite by section.

PSIM-327
Improvisation
in the Jazz-Blues
Idiom

Course Chair: M. Marvuglio
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

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 idiom.

Prerequisite: PSIJ-221 or PSIM-231; see schedule listing for rating prerequisite by section.

PSIM-335
Improvisation in
the Jazz-Rock/
Fusion Idioms

Course Chair: M. Marvuglio
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: PSIJ-321; see schedule listing for rating prerequisite by section.

PSIM-341
Improvisation
in the Latin/Jazz
Idiom

Course Chair: M. Marvuglio
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: PSIM-231 and PSIJ-221; see schedule listing for rating prerequisite by section.

PSIM-351
Composing
Performer
Ensemble

Course Chair: M. Marvuglio
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

An ensemble/class for the performer who also composes. A survey of compositions/concepts will be introduced; weekly composition assignments will be performed by the class and critiqued by the instructor. The purpose of this course is to develop originality through experimentation over a broad stylistic base.

Prerequisite: Ensemble rating 6

PSME-311 Course Chair: J. Hagon
Recital Class Required of: MUED majors
for Music Electable by: MUED majors
Education Majors Offered: Spring, Summer, Fall

1 credit

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

Prerequisite: None

PSPC-231 Course Chair: D. Anderson
Fundamentals Required of: None
of Improvisation Electable by: Drum set,
for Percussion vibraphone, hand percussion,
and percussion principals
Offered: Spring, Fall

2 credits

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

Prerequisite: None

PSPC-341 Course Chair: D. Anderson
Studio Drumming Required of: All PERF drum set
Techniques and principals
Applications Electable by: All drum set
principals
Offered: Spring, Fall

2 credits

Application of drum set and percussion techniques to the studio recording environment. Analysis of today's top studio recording drummers and producers; study of drum looping and sampling techniques and their application to drum set recording; study of jingle, television, and motion picture soundtrack recording techniques. Application of skills including tuning the instrument, using a click track, drum chart reading, electronic percussion, and auxiliary percussion parts to studio performance.

Prerequisite: ILPD-212

PSPN-335 Course Chair: S. Tiernan
Contrapuntal Jazz Required of: None
Improvisation Electable by: All
for Pianists Offered: Spring, Fall

2 credits

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.

Prerequisite: HR-212 and piano proficiency level 3

PSPN-345 Course Chair: S. Tiernan
Piano Required of: None
Accompaniment Electable by: All
Techniques Offered: Spring

2 credits

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.

Prerequisite: Ensemble rating 4

PSPR-345 Course Chair: M. Marvuglio
Country Music Course Advisor: M. Glaser
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: HR-211

PSPR-361 Course Chair: J. Shapiro
Motown Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: See schedule listing for rating prerequisite by section.

PSPR-363 Course Chair: M. Marvuglio
Progressive Rock Course Advisor: J. Odgren
Performance Required of: None
Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: Ensemble rating 3

PSPR-365 Course Chair: M. Marvuglio
The Pop/Rock Course Advisor: J. Odgren
Player/Vocalist Required of: None
Electable by: All
2 credits 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.

Prerequisite: Ensemble rating 3

PSPR-381 Course Chair: M. Marvuglio
Commercial Band Course Advisor: J. Odgren
Workshop Required of: None
Electable by: All
2 credits 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.

Prerequisite: None

PST-351 Course Chair: M. Marvuglio
Stage Course Advisor: J. Odgren
Performance Required of: None
Techniques Electable by: All
2 credits 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.

Prerequisite: None

PST-385 Course Chair: J. Shapiro
Elements of Required of: None
Theater Electable by: All
Production Offered: Spring, Fall

2 credits

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.

Prerequisite: None

PST-451 Course Chair: M. Marvuglio
The Musical Course Advisor: J. Odgren
Director Required of: None
Electable by: All
2 credits Offered: 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.

Prerequisite: CW-221

PST-471 Course Chair: J. Shapiro
Stage Course Advisor: J. Odgren
Performance Required of: None
Workshop 1 – Electable by: All
Rock and Pop Offered: Spring, Summer, Fall
Idiom

2 credits

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 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.

Prerequisite: Ensemble rating 3

PST-472 Course Chair: M. Marvuglio
Stage Course Advisor: J. Odgren
Performance Required of: None
Workshop 2 – Electable by: All
Rock and Pop Offered: Spring, Fall
Idiom

2 credits

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.

Prerequisite: PST-471

PSVC-231 Course Chair: J. Shapiro
Voice Class for Required of: None
Instrumentalists 1 Electable by: All except voice principals
2 credits 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.

Prerequisite: None

PSVC-232 Course Chair: J. Shapiro
Voice Class for Required of: None
Instrumentalists 2 Electable by: All except voice principals
2 credits 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.

Prerequisite: PSVC-231

PSVC-325 Course Chair: J. Shapiro
Vocal Required of: None
Improvisation Electable by: All
in the Offered: Spring, Summer, Fall
Jazz Idiom

2 credits

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.

Prerequisite: ET-112

PSVC-365 Course Chair: J. Shapiro
Stage Required of: None
Performance Electable by: Voice principals
Workshop – Offered: Spring, Fall
Jazz Standards

2 credits

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.

Prerequisite: PST-351 and ensemble rating 3

PSVC-425 Course Chair: J. Shapiro
Advanced Vocal Required of: Voice PERF majors
Improvisation Electable by: All
Techniques Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: PSVC-325 or HR-212

PSVC-435 Course Chair: J. Shapiro
Advanced Required of: None
Techniques of Electable by: Voice principals
Voice Production Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: None

PSW-235 Course Chair: D. Anderson
World Required of: None
Percussion 1A Electable by: Nonpercussion principals
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: None

PSW-335 Course Chair: D. Anderson
World Required of: MUED hand
Percussion 1B percussion principals, PERF hand
percussion principals, and
percussion principals

2 credits

Electable by: Vibraphone, drum set, hand 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.

Prerequisite: None

PSW-341 Course Chair: D. Anderson
West African Required of: None
Music 1 Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: None

PSW-342 Course Chair: D. Anderson
West African Required of: None
Music 2 Electable by: All
Offered: Fall

2 credits

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.

Prerequisite: PSW-341

PSW-345 Course Chair: J. Shapiro
Seminar on Latin Required of: None
American Music Electable by: All
Offered: Spring, Fall

2 credits

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.

Prerequisite: Ensemble rating 4

PSW-361 Course Chair: M. Marvuglio
Brazilian Course Advisor: J. Odgren
Musical Styles Required of: None
Electable by: All

2 credits

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.

Prerequisite: None

PSX-492 Course Chair: M. Marvuglio
Professional Required of: None
Performance Electable by: PERF majors,
Internship sixth-semester and above
Offered: Spring, Summer, Fall

2 credits

Monitored and evaluated professional work experience for the Performance major. Students will complete a performance-related internship project approved by the department chair, and submit a project portfolio upon completion of the project.

Prerequisite: ILRE-375

Professional Writing

PW-110

Writing Skills

2 credits

Course Chair: G. Hargan
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.

Prerequisite: None

PW-161

Technology Tools for the Writer

2 credits

Course Chair: G. Hargan
Required of: CWPR and SONG majors
Electable by: All
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.

Prerequisite: AR-111

PW-361

Multimedia for the Writer

2 credits

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.

Prerequisite: PW-161 or by permission of course chair

PW-468

Professional Writing Seminar

1 credit

Course Chair: G. Hargan
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 registration and check-in period.

Prerequisite: Prior written approval of instructor

RPXX-311 Course Chair: Bass, brass, guitar,
Recital percussion, piano, string,
Preparation 1 woodwind, or voice chair
Required of: PERF majors
2 credits 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.

Prerequisite: PIXX-212 and concurrent enrollment in both ILRE-375 and PIXX-311

RPXX-312 Course Chair: Bass, brass, guitar,
Recital percussion, piano, string,
Preparation 2 woodwind, or voice chair
Required of: PERF majors
2 credits Electable by: PERF majors
Offered: Spring, Summer, Fall

Includes preparation of repertoire for a public performance as leader.

Prerequisite: RPXX-311, PIXX-311, and ILRE-375

RPXX-411 Course Chair: Bass, brass, guitar,
Recital percussion, piano, string,
Preparation 3 woodwind, or voice chair
Required of: PERF majors
2 credits 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.

Prerequisite: RPXX-312 and PIXX-312

RPXX-412 Course Chair: Bass, brass, guitar,
Recital percussion, piano, string,
Preparation 4 woodwind, or voice chair
Required of: PERF majors
2 credits Electable by: PERF majors
Offered: Spring, Summer, Fall

Includes preparation of repertoire for the Senior Recital, which is the final project for Performance majors.

Prerequisite: RPXX-411 and PIXX-411

Songwriting

SW-111 Course Chair: J. Perricone
Essentials of Required of: None
Songwriting Electable by: All
Offered: Spring, Summer, Fall
1 credit

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.

Prerequisite: None

SW-211 Course Chair: J. Perricone
Songwriting 1 Required of: SONG majors
Electable by: All
2 credits 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.

Prerequisite: HR-112

SW-212 Course Chair: J. Perricone
Songwriting 2 Required of: SONG majors
Electable by: All
2 credits 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.

Prerequisite: SW-221, SW-211, and ISKB-211 or piano proficiency level 2

SW-221 Course Chair: J. Perricone
Lyric Writing 1 Required of: SONG majors
Electable by: All
2 credits 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.

Prerequisite: English competency and concurrent enrollment in SW-211 Songwriting 1 are highly recommended.

SW-222 Course Chair: J. Perricone
Lyric Writing 2 Required of: SONG majors
Electable by: All
2 credits 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.

Prerequisite: SW-211 and SW-221

SW-231 Course Chair: J. Perricone
Arranging for Required of: SONG majors
Songwriters Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: AR-111, HR-211, and PW-161

SW-241 Course Chair: J. Perricone
Survey of Required of: SONG majors
Popular Song Electable by: All
Styles Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: SW-211 and SW-221

SW-311 Course Chair: J. Perricone
Advanced Required of: SONG majors who
Songwriting do not choose to take SW-371
Singer/Songwriter Workshop

2 credits

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.

Prerequisite: SW-212 and SW-222

SW-321 Course Chair: J. Perricone
Advanced Lyric Required of: None
Writing Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: SW-222

SW-325 Course Chair: J. Perricone
Music of Required of: None
John Lennon Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: None

SW-335 Course Chair: J. Perricone
The Business Required of: SONG majors
of Songwriting Electable by: All
Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: SW-212 and SW-222

SW-345 Course Chair: J. Perricone
Musical Theater Required of: None
Writing Electable by: All
Offered: Spring, Summer, Fall

2 credits

An opportunity for student composers, lyricists, and playwrights to collaborate in adapting dramatic scenes into songs for the musical stage. Students write and perform their original work in a class setting and critique the work of their peers with supervision from the instructor. Students also discuss and analyze major works from the musical theater and opera repertoire. The class emphasizes storytelling and dramatic writing through song, promotes innovation, and is open to writers of diverse musical styles.

Prerequisite: SW-211 or SW-221 or by permission of instructor

SW-361 Course Chair: J. Perricone
Song Demo Required of: SONG majors
Production Electable by: SONG majors
Techniques Offered: Spring, Summer, Fall

2 credits

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.

Prerequisite: ISKB-212 or piano proficiency level 3, PW-161, SW-212, and SW-222

SW-365
Song Demo in
the Recording
Studio

Course Chair: J. Perricone
Required of: None
Electable by: SONG majors
Offered: Spring, Summer, Fall

1 credit

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.

Prerequisite: SW-212 and SW-222

SW-371
Singer/Songwriter
Workshop

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

2 credits

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.

Prerequisite: SW-212 and SW-222

SW-492
Songwriting
Internship

Course Chair: J. Perricone
Required of: None
Electable by: SONG majors
Offered: Spring, Summer, Fall

2 credits

Monitored and evaluated professional work experience in an environment related to songwriting as approved by the department chair or his/her designate. Note: equivalent credit for prior experience is not available due to the requirement for concurrent contact between the employer/supervisor and the college.

Prerequisite: Sixth-semester standing and written approval of course chair

SW-498
Directed Study
in Songwriting

Course Chair: J. Perricone
Required of: SONG majors
Electable by: SONG majors
Offered: Spring, Summer, Fall

2 credits

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

Prerequisite: SW-311 or SW-371

Administration and Faculty

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Executive Vice President

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Assistant Vice President for Student Affairs/
Student Development

J. Curtis Warner, Jr.

Assistant Vice President for Community and
Governmental Affairs

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, Association of Independent Colleges and Universities of Massachusetts, Fenway Alliance, Boston Arts Academy, Pro Arts Consortium
- 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, "Steppin' Out" Hall of Fame Inductee

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)
- Five-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 Chalmers**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 member 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; former board member, Eastern Association of College and University Business Officers
- Former member, New England Association of Higher Education Commission on Higher Education
- Author of numerous articles on higher education financial and investment 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 *Musicians and Computers*, *Musicians and the Internet*, and *Musicians and Multimedia*
- Recipient of numerous grants, fellowships, and awards
- Past 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 emeritus, Rock Point School, an independent residential school
- 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 Vice President for
Institutional Research**

- Alumnus, Berklee College of Music
- Ed.M., Antioch University
- Former interim provost/vice president for academic affairs, Guitar Department assistant chair, associate dean of faculty, and associate provost
- Past president, National Association of Academic Administrators (NAAA)
- Past chair, Commission on Academic Affairs, American College Personnel Association (ACPA)
- Professional performing artist and educator
- Member, National Association of Schools of Music, Association of Institutional Research, American Association for Higher Education, and American Educational Research Association

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 for
Institutional 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

Bass

Rich Appleman

Brass

Thomas Plsek

Composition

Greg Fritze

Contemporary Writing and Production

Search in Process

Ear Training

Steve Prosser

Ensemble

Ron Savage

Film Scoring

Donald Wilkins

General Education

Charles Combs

Guitar

Laurence Baione

Harmony

Barbara London

Jazz Composition

Kenneth Pullig

Music Business/ Management

Donald Gorder

Music Education

John Hagon

Music Production and Engineering

Robert Jaczko, Acting

Music Synthesis

Jan Paul Moorhead

Music Therapy

Suzanne Hanser

Percussion

Dean Anderson

Piano

Search in Process

Professional Music

Kenneth Brass

Songwriting

Jack Perricone

Strings

Matthew Glaser

Voice

Jan Shapiro

Woodwinds

William Pierce

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Massachusetts Housing Finance Authority

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Vice President, Mendez & Company, Inc.

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President, XOFF Records

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Principal, Bernard & Associates, Development
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Partner, Bingham Dana LLP

Jeff Davis

Chief Investment Officer, Global Fundamental
Strategies, State Street Global Advisors

John Doelp

President, Crescent Moon Records

Michael Dreese

CEO, Newbury Comics, Inc.

Chris Halaby

Vice President, Music Business Unit, Preview
Systems, Inc.

William Holodnak

President, J. Robert Scott-Executive Search
Consultants

E. Dolores Johnson

Vice President of Marketing, Sourcegate.com

David Lee

Principal, Stull & Lee

Robert Morrison

Vice President of Public Affairs, VH1; CEO, VH1
Save The Music Foundation

Cecily Morse

Visiting Scientist, Center for Materials Research in
Archeology, M.I.T.

William Morton, Jr.

Chairman and CEO, Boston Stock Exchange

Eli Newberger, M.D.

Physician; founding member of the New Black Eagle
Jazz Band

Phil Ramone

Producer

Alan Reese

Vice President and Chief Financial Officer,
Visible Markets, Inc.

Watson Reid

President, Walden Green Music

Pamela Roller

Management Consultant

Don Rose

Chairman, Rykodisc

Rhoda Sapers

Philanthropist

William Schultz

Chairman/CEO, Fender Musical Instruments
Corporation

Leanne Summers

Owner, Leanne Summers Vocal Studio

Sandra Uytterhoeven

Principal, Yoga for Mainstream People

William W. Van Loan

Former President, HQ Business Centers

Phoebe Zaslove-Milligan

Managing Director, State Street Global Advisors

Craigie Zildjian

Chief Executive Officer, Avedis Zildjian Company

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Emeritus

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Emeritus

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Emeritus

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Emeritus

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Emeritus

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Emeritus

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Emeritus

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Armand A. Zildjian

Faculty Biographies

Music Technology Division

Music Production and Engineering

Robert Jaczko

Acting 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
- Former 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
- Vice president of engineering, KOI Audio
- Former engineer and member of technical staff, Bose Corporation
- Produced, recorded, and performed music for Bose/Mercedes Benz Recordings
- Professional performing saxophonist

Carl Beatty

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

Terry D. Becker

Associate Professor

- Music engineer, mixer, and producer for numerous albums, film scores, commercials, and television
- Recordings with Bonnie Raitt, Wayne Shorter, Kansas, Taj Mahal, Vince Gill, Tom Scott, the Band, the Thompson Twins, Paul Kelly, the Crusaders, and Jackson Browne
- Film scoring credits include *Starship Troopers* and *Incident at Oglala*

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

Sean D. Carberry

Assistant Professor*

- B.A., Leigh University
- Recording engineer and guitarist
- Performances with Robin Lane, Barrence Whitfield, Tom Hagerty, 3Ball, and the Chandler Travis Philharmonic Orchestra
- Recordings with Amphibian, Asa Brebner, Brother Cleve, Chronic Pleasure, Combustible Edison, Four Piece Suit, the Griffins, Amyl Justin/Peter Malick, Eric "Two Scoops" Moore, the Proolz, Radio Kings, Shooting Hemlock, Slide, Joe Stump, the Sugar Twins, Susan Tedeschi, 3Ball, the Racky Thomas Band, Two Bones and a Pick, and Mike Williams
- Writer for *Vintage Guitar* magazine

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, Snatch, Still Waters, U.S. Air Force Band, and others
- Columnist, *Recording* magazine
- Chair, Boston section of Audio Engineering Society

William Crabtree

Assistant Professor*

- B.S., Middle Tennessee State University
- Audio engineer and drummer
- CD-ROMs with Silver Burdett Ginn, MacMillan New Media
- Mastering/editing for Accurate Records and Rounder Records
- Former chair, recording arts, Massachusetts Communications College
- Owner, Tree Media Digital Music Services

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

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.*

Barry Marshall

Assistant Professor*

- B.A., University of Massachusetts – Boston
- Guitarist, vocalist, drummer, percussionist
- Band leader, Lavern Baker and Linda Hopkins
- Member of Philip Hamilton, Reverend Lee Mitchell, and Kara Tondorf groups
- Performances with Lavern Baker at Montreux, San Francisco Blues, Chicago Blues, Newport, and Poretta Festivals (Italy)
- Recordings include *Lavern Baker Live in Hollywood*
- Movie soundtracks include *Dick Tracy*, *Rage in Harlem*, and *Shaq: The Movie*

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

Eric Lehman Reuter

Assistant Professor*

- B.S., Worcester Polytechnic Institute
- Consultant in acoustics with Cavanaugh Tocci Associates
- Member, Audio Engineering Society, Boston
- Executive committee, Berklee Section Faculty
- Advisor, Acoustical Society of America
- Freelance theatrical sound designer and engineer

William G. Scheniman

Professor

- 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

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

Daniel M. Thompson

Associate Professor

- B.A., Harvard College
- B.M., Berklee College of Music
- Independent producer, recording engineer, and songwriter
- Principal, Danté Productions, music recording and production company
- Writing, production, and engineering credits include Geffen Records, Stone Bone Records, ABC-TV, NBC-TV, CBS-TV, Showtime, and UPN-TV, including work for *Any Day Now*, *ER*, *Malibu Shores*, *Melrose Place*, *Sabrina the Teenage Witch*, *Touched by an Angel*, and numerous network and cable television movies
- Member, AES, ASA, and ASCAP

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* (three 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, *Inside the Hits* (published February 2001, Berklee Press)
- Founder and owner of Boston Skyline Records, independent and world music label, distributed internationally

Stephen W. Webber

Professor

- B.M., North Texas State University
- M.M., Western Kentucky University
- Emmy Award-winning composer and producer
- President, Willow Shade Records
- Guest lecturer/artist-in-residence, University of Leeds, United Kingdom
- Composed and conducted soundtrack for *Zoetrobics* at Lucasfilm's Skywalker Ranch
- Writer for *Mix*, *Electronic Musician*, *Audio Media*, and *Pro Sound News* magazines
- NEA fellowship for excellence in music composition
- Former owner, Mid South Recording

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, BMG, American Gramophone, CBS, and Flying Fish, as well as projects for NPR, 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

William Beckett

Assistant Professor*

- B.A., Harvard University
- Pianist and keyboardist
- President, SONICS Music Recording/Postproduction
- Former chairman of Recording Arts, Northeast College of Communications
- Composer of Sierra-on-line, film, and commercials
- Producer of pop and country
- Songwriter for Finofer Music, Nashville, Tennessee

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**Associate 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 A'A* (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
- Editor, *The C Sound Book*, M.I.T. Press, 1999
- 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

David Doms**Assistant Professor***

- B.M., Boston University
- Film scores include *Someone to Love Me* (NBC, Movie of the Week, 1998), *Gamblers* (Lopez Films 1998), and *The Apartment* (NYU/Bayleh Shipiro 1998)
- Producer, arranger, engineer, and mixer for private project studio
- Performances with Robin Lane and Laurie Geltman

Neil Leonard**Associate 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

Daniel Mark Morton**Assistant Professor***

- B.S., Texas A&M University
- M.S., University of Illinois

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 symphony orchestras

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
- Appearance on National Radio, Scotland
- Songwriter for Peer Music, BMI

Jeff Williams**Assistant Professor***

- B.A., University of Massachusetts – Lowell

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 Terence Blanchard, Don Braden, Donald Brown, Steve Turre, Kenny Burrell, Bennie Wallace, James Spaulding, Frank Foster, Antonio Hart, and others
- Recordings with Larry Ridley's Jazz Legacy Ensemble, Jimmy McCracklin, and Walter Beasley
- Author of articles and music transcriptions in *Down Beat*, *Jazz Educators Journal*, *Dictionary of American Biography*, and *Berklee Today*
- Adjudicator/clinician in the U.S., Canada, the Caribbean, Europe, and South Africa
- United Musical Instruments artist/clinician
- Member, International Association of Jazz Educators Resource Team

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

Angelica Avcikurt

Associate Professor*

- B.A., University of Chicago
- M.A.T., Georgetown University
- Ph.D., Hacettepe University
- Spanish and English as a Second Language (ESL) teacher

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

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 A. Coroniti

Professor

- B.A., University of Massachusetts
- M.A., Boston College
- Ph.D., Brandeis University
- Le Diplôme de Langue Française, Institut Catholique de Paris, France
- 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
- Visiting professor in creative writing and the graduate drama program, University of Essex, England, 1998–1999
- Lectures and workshops for United States Department of State and other organizations in Europe, China, and Africa
- Consultant on developing American Studies programs in Eastern Europe

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
- Ph.D., Boston University
- 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

Michael B. Heyman

Assistant Professor*

- Alumnus, Berklee College of Music
- B.A., Franklin and Marshall College
- M.Phil., Oxford University
- Ph.D., University of Glasgow
- Tenor saxophonist, flutist, tabla player
- Papers published in *Children's Literature Association Quarterly* and *Victorian Genres Conference Proceedings*

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

Douglas C. Kohn

Associate Professor*

- B.A., Washington University
- M.A., University of Chicago
- M.A. studies, T.E.S.O.L., University of Massachusetts – Boston
- Ed.M., Harvard University
- Ph.D., University of California – Berkeley

Jeannette Tien-Hwei Law

Assistant Professor*

- B.A., Wellesley College
- M.A., Cambridge University
- M.M., San Francisco Conservatory of Music
- Vocalist and pianist
- Performances with Pocket Opera, Opera Piccola, Voci, the Mozart Opera Studies Institute, the San Francisco Community Music Center Faculty Recital Series, and the Saint Louis Chinese Culture Association
- Quiller Couch Prize for Original Composition, Rima Alamuddin Prize for Composition, Florence Annette Wing Prize for Lyric Poetry, San Francisco Community Music Center Faculty Enrichment Grant

Haidee J. Lorrey

Assistant Professor*

- B.A., Skidmore College
- M.A., Northeastern University
- Ph.D., Medieval History Candidate, University College, Oxford University

David S. Maisel

Associate Professor*

- B.A., Brandeis University
- M.A.T., Simmons College
- Yiddish folklorist
- Former teacher at the Hebrew College, Roxbury Community College, Suffolk University, and Boston University

Edward J. McGrath

Associate Professor*

- M.Ed., Cambridge College
- School adjustment counselor and psychotherapist
- Associate fellow, Institute for Rational-Emotive Therapy

Kelly McGuire

Assistant Professor*

- B.A., University of New Mexico
- M.A., Brandeis University
- Work towards Ph.D. in English and American literature, Brandeis University
- Six years of teaching experience in composition and rhetoric, poetry, drama, gender studies, feminist theory, psychoanalytical theory, and performance theory

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
- Fiction published in *Scribner's Best of the Fiction Workshops 1997* and *Alexandria*; nonfiction published in *Boston Book Review*
- Former teacher of writing, ESL, and literature, Foreign Affairs Institute, Beijing, China
- Former teacher of creative writing, Boston University

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

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, Russia, Indonesia, 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

Winchinchala S.

von der Vogelweide

Associate Professor*

- B.A., M.F.A., Columbia University
- Teaches English, ESL, film theory, and film writing
- Author of the novel *Hebe Jeebie* and poetry collections *Sexy Red*, *Crazy Yellow*, and *Bohemian Blue*
- Director for films *Reflections of an Evening*, *Impromptu*, *Young Lovers*, *Christmas Cowboy Caviar*, *Summer Afternoon*, *Last Chance for Paradise*, and *Lorelei Lake's Modern Juliet*
- Winner, 1979 Warner Brothers award for short film

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

Wayne Wild

Associate Professor*

- B.A., Columbia College
- A.B.D., M.A., Brandeis University
- M.D., Columbia College of Physicians and Surgeons
- Graduate Student Prize, American Society for Eighteenth-Century Studies (1997–1998)
- Sachar International Scholarship for research abroad
- Senior physician advisor at Private Healthcare Systems

Music Business/Management

Donald C. Gorder

Chair

- B.M., University of Nebraska
- M.M., University of Miami
- J.D., University of Denver
- Private law practice emphasizing copyright and entertainment contracts
- Performances with Tony Bennett, Lena Horne, Clark Terry, Carl Fontana, and others
- Recordings for Kendor Music Publications
- Panelist/presenter at national and international music industry conferences
- Author of numerous articles on music business
- Resource team representative for music business/management panel, International Association of Jazz Educators
- Former officer and board member, Music and Entertainment Industry Educators Association
- Member, board of trustees, Volunteer Lawyers for the Arts

Peter Alhadeff

Associate Professor

- D.Phil., University of Oxford
- Associate editor of *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
- Contributor, *Grammy Latino* magazine

Ray Bachand

Assistant Professor*

- B.A., San Jose State University
- Work towards M.F.A., UCLA – Westwood
- Percussionist
- Performances include San Francisco Opera, Cabrillo Music Festival, Pasadena Symphony, San Jose Symphony, Lake George Opera, Kronos Quartet
- Elected member, board of directors, NAMM (1997–1998)

Graeme Bird

Assistant Professor*

- B.A., M.A., Auckland University
- 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, music, and computer programming
- 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
- Former 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., Bentley College
- M.M., Cambridge College
- Performing artist with general business experience
- Public accountant, sole practitioner
- Certified fraud examiner

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 multiplatinum 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 Productions
- Corecipient of Person of the Year for Hospice of America
- Faculty advisor for Heavy Rotation Records

Jay M. Fialkov

Associate Professor*

- B.A., Clark University
- J.D., Boston University School of Law
- Since 1995, deputy general counsel at WGBH, Boston's public television/radio station
- Former entertainment lawyer at Widett, Slater & Goldman and Wolf, Greenfield and Sacks
- Artist clients have included Phish, Maurice Starr (manager/producer of New Kids on the Block), George Thorogood, the estate of famed bluesman Robert Johnson, Rick Danko of the Band, "Marky Mark" Wahlberg, the Del Fuegos, and others
- Record company clients have included Rounder Records, Rykodisc, and Homestead Records
- Founder and co-owner of Rockville Records, whose roster of artists included the rock group Uncle Tupelo

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 and author of *No Free Will in Tomatoes* and *Blanket Knowledge*, published by Zoland Books
- Former visiting artist, Harvard University
- Listed in Marquis', *Who's Who in America*

Schuyler "Sky" Traugher

Assistant Professor

- B.S., M.A., Middle Tennessee State University
- 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
- Needham selectman
- Human resources and strategic planning consultant

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
- Received National Research Service Award 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
- Secretary/treasurer of World Federation of Music

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

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

Peggy Ann Coddling

Professor

- B.M.E., Phillips University
- M.M., Ph.D., Florida State University
- Certified music therapist, American Music Therapy Association
- Music education teacher certification, general music K-12
- Special education certification/visually impaired children
- Former director of music therapy program at Ohio University
- Specializes in music therapy in correctional facilities and visually impaired persons
- Extensive clinical experience, course and workshop development, and presentations, research, and publications
- Served on various committees and taskforces for the National Association for Music Therapy, as president of the Ohio Association for Music Therapy and as board member for the Arts Council for the State of Florida Division of Cultural Affairs
- Served as consultant to the Ohio Department of Corrections and Rehabilitation

Michael J. Moniz

Associate Professor*

- B.M., Boston University
- M.Ed., Bridgewater State College
- Trombonist
- Founder of Schoolhouse Music Services and MIDI Schoolhouse
- Former public school music educator/administrator
- Adjunct professor for Salem State College and Fitchburg State College
- Consultant /technology trainer for the Massachusetts Elementary School Principals Association and the Northeast Consortium for Staff Development
- Technology chair for the Massachusetts Music Educators Association
- Instructor for the Technology Institute for Music Educators
- Presented numerous music technology sessions at the Christa McAulliffe Technology Conference, the New England League of Middle Schools, the TI:ME National Conference, and the New England Band Directors Association, as well as state music educator conferences in Texas, Massachusetts, Georgia, Kansas, Pennsylvania, Rhode Island, Vermont, Maine, Connecticut, New York, and New Hampshire

Karen S. Wacks

Associate Professor*

- B.A., Northeastern University
- Ed.M., Harvard University
- Pianist and French horn player
- Member of CenterWinds, a woodwind quintet

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. Gorham

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 with Cantella and Company
- Member, WGBH Leadership Volunteer Committee
- Consultant, small businesses and start-up companies

Kevin McCluskey

Associate 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 seminar leader
- Author of the textbook *Music, Money & Success: A Guide to Entrepreneurship*
- Published poet
- Owner of Mumbo Jumbo Music, an entrepreneurial-based record label
- Recipient 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
- Freelance bassist, guitarist, vocalist, arranger, producer, and director
- Performances with Al Kooper and the Funky Faculty, Blues after Dark, the Coasters, the Drifters, Barbara Eden, Roy Head, the Marvellettes, the Platters, Pat Upton, and Dennis Yost
- Administrator, John Lennon Songwriting Contest
- Extensive private teaching experience
- Artist development consultant

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'*, *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, Kenny Barron, 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
- Bassist for Herb Pomeroy Band

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, Diana Krall, Kenny Burrell, and others
- Recordings with Gunther Schuller, Phil Wilson, Ray Santisi, Matt Grady, and others
- Numerous television and radio appearances
- Three-time Boston Music Awards nominee for Outstanding Bassist
- Recipient of Harvard University certificate for "Contribution to the Arts"

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, Ceric Miller, Lisa Thorson, and George Garzone
- Recipient of National Endowment for the Arts jazz grant and Eunice Shay Award for Outstanding Musical Achievement

Bruce D. Gertz Professor

- Diploma, Berklee College of Music
- Advanced improvisation study with Charles Banacos
- Performances with Bob Berg, George Cables, Billy Eckstine, Gil Evans, Maynard Ferguson, Bill Frisell, Tom Harrell, John Hendricks, Joe Lovano, Diane Schuur, Mike Stern, and others
- Recordings with John Abercrombie, Bruce Barth, Jerry Bergonzi, Joey Calderazzo, Miles Donahue, Mick Goodrick, Adam Nussbaum, Kenny Werner, and others
- Author of *Walkin'* and 22 *Contemporary Melodic Studies for Bass*
- Recipient of National Endowment for the Arts jazz performance grant
- Four-time nominee 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
- Recipient of Jazz Composition Award from the Massachusetts Cultural Council
- Author of *Mastering the Bass*, Mel Bay Publications

Fernando A. Huergo

Assistant Professor*

- 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
- Recorded over 25 albums, one as leader, two as coleader

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

- B.M., Berklee College of Music
- 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.
- Author of *Instant Bass*, published by Hal Leonard for Berklee Press

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
- Newest release with Sal DiFusco and Mike Mangini, *Nevertheless*

Barry J. Smith

Assistant Professor*

- B.M., Manhattan School of Music
- M.M., Juilliard School of Music
- Performances with Al Cohn and Zoot Simms, Double Image with Dave Samuels and David Friedman, the Joe Hunt Group, and the Pat Metheny Quartet
- Tours with the Lionel Hampton Orchestra, Woody Herman and the Thundering Herd, the Thad Jones/Mel Lewis Orchestra, the Gerry Mulligan Big Band, the Gerry Niewood Quartet, and the Red Rodney/Ira Sullivan Quintet
- Recordings with the Alfred Cardim Trio, Lionel Hampton, the Steve Rochinski Quartet, Red Rodney and Ira Sullivan, Ed Saindon, and Danny Weiner

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 J. Plsek

Chair

- B.M., Texas Christian University
- M.M., University of Houston
- Trombone studies with Al Lube
- Performances with Jerry Hunt, the Phil Wilson Trombone Ensemble, the Merce Cunningham Dance Company, the Experimental Intermedia Foundation, and New Music America
- Featured soloist on the CD *Jump or Die*, performed by the groups Splatter Trio and Debris and devoted to the compositions of Anthony Braxton, and *Firehouse Futurities* with drummer Gino Robair and woodwind performer Steve Norton
- Presenter at the International Trombone Workshop, the New York Brass Conference, and the New England Brass Convention
- Member, the Mobius Artists Group

Kenneth J. Cervenka

Professor

- B.M., Berklee College of Music
- Performances with Jerry Bergonzi, Jaki Byard, Carol Channing, Alan Dawson, Jon Faddis, Mick Goodrick, Fred Hersch, Manhattan Transfer, Bill Pierce, George Russell's Living Time Orchestra, Arturo Sandoval, Mike Stern, the Temptations, James Williams, and Phil Woods
- Recordings with Oliver Lake, Orange then Blue, and Gunther Schuller
- Clinics and performances in Costa Rica, Germany, Italy, Japan, Thailand, and the U.S.
- Double Time Records recording artist

Alan H. Cron

Instructor*

- B.M., State University of New York – Postdam, Crane School of Music
- M.M., New England Conservatory
- Leader of the Alan Cron Quintet
- Performances with Aretha Franklin, the Temptations, the Four Tops, Kenny Rogers, Disney World Universal Studios, the Artie Shaw Orchestra, and the Swing Ace Big Band (Japan)
- Former chair, auditions committee, Southeastern Massachusetts Band Masters Association

Jeffrey A. Galindo

Assistant Professor*

- Alumnus, Berklee College of Music
- Performances with Jerry Bergonzi, Ray Charles, Buddy DeFranco, the Jeff Galindo Quartet with Bob Gullotti and John Lockwood, George Garzone, Johnny Griffin, the Galindo/Phaneuf Sextet, the Kenny Hadley Big Band, the Greg Hopkins Big Band, Bob Moses, Herb Pomeroy, Artie Shaw Orchestra, Gunther Schuller, Bobby Shew, Clark Terry, and others
- Recordings include *Locking Horns* with the Galindo/Phaneuf Sextet on TTwin TTower Records, *Come Sunday* and *A Beautiful Friendship* with the Kenny Hadley Big Band on KEPABR Records, and *Time Stood Still* with Bob Moses on Gramavision Records
- Extensive freelance work in the Boston area
- Tours of Japan with Makoto Ozone and Europe with Phil Woods

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* and *On the Edge*
- Director of improvisation workshops at Jazz Vermont

Charles A. Lewis, Jr.

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, the Boston Orchestra and Chorale, the Boston Pops, the Dartmouth College Wind Ensemble, the Duke Ellington Orchestra, the Naumburg Award-winning Empire Brass Quintet, the New Japan Philharmonic, the New York Philharmonic, the Rhode Island Pops, and Gunther Schuller on the Grammy Award-winning *Red Back Book of Scott Joplin*
- Recordings include *Season of Light* with Carol Comune, *Paradox* with the Commonwealth Brass Quintet, *Sol ~ Surfer* with Big Bang, *Bug Music* with Don Byron, and *100=46* with David Amram and the Leite Concert Winds

Tiger Okoshi

Associate Professor*

- Diploma, Berklee College of Music
- B.A., Kwansseigakuin University, Japan
- 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, Frank Sinatra, Clark Terry, Buddy Rich, Herbie Hancock, and the Dorsey Brothers Orchestra, NDR Big Band (Hamburg, Germany) Metropole Orchestra (Netherlands)
- 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****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
- Attorney and member of the Massachusetts Bar Association

Roberta Radley**Assistant Chair**

- B.M., Berklee College of Music
- Special studies at Philadelphia College of Art and Boston Museum School
- Experienced private instructor

Thomas Baskett**Instructor***

- B.M., Berklee College of Music
- M.A., Gordon-Conwell Theological Seminary

Gregory Alexander Burk**Instructor***

- B.A., University of Michigan – Ann Arbor
- M.M., New England Conservatory of Music
- Pianist
- Leader of the Greg Burk Trio with Bob Moses and Jon Robinson, the Greg Burk Quartet, and Fat Dragon
- Performances with Jerry Bergonzi, Bob Moses, Benny Golson, Curtis Fuller, and Rodney Whittaker
- Recordings include *Progressions and Digressions* (solo piano), and *Dream after a Large Lunch* (Fat Dragon)
- Publications include contributions to *Bud Powell* (2000), Sarzin Publishing, New York
- Musical director, Sant'Elpidio Jazz Seminar and Festival, Italy
- Performances in Boston and surrounding areas: the Regattabar, Lilli's, Johnny D's, the Hatch Shell, the Iron Horse (Northampton), the Natick Center for the Arts, the Lizard Lounge, and the Press Room (Portsmouth); performances also at the Bratislava Jazz Festival and the International Festival of Movement and Dance on the Volga

Corinne Sloan Chase**Assistant Professor***

- B.S., Western Connecticut State University
- Vocalist
- Leader of seven-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
- Lead vocalist and studio singer with performance on radio and television commercials

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, 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

Thomas Scott deOgburn

Associate Professor

- B.M., Berklee College of Music
- Leader and composer, Phat Time
- Appearances with Tony Bennett, Natalie Cole, Gladys Knight, and the Temptations
- Performances with Jon Faddis, Clark Terry, Ernie Watts, Phil Wilson, Phil Woods, and others
- Broadway musical experience with *Dreamgirls*, *Cats*, *Starlight Express*, and *A Chorus Line*
- Recording credits with the Kenny Hadley Big Band, the Greg Hopkins Big Band, Myanna, Mark White and the Urban Renewal Band
- Extensive jingles and recordings 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*

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
- Pianist and keyboardist with jazz and commercial groups
- 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

Associate 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*
- Director, the Pierrot Lunaire Ensemble

Gaye Tolan Hatfield

Assistant Professor*

- B.M., Berklee College of Music
- Coleader of band Nite Flight
- Extensive solo and studio work, arranging for vocals and composing
- Composer of source music for CBS television show *Maggie Winters* and NBC's *Ed*
- Arranger, National Public Radio's *From the Top* and Tanglewood Festival Chorus
- Player, CBS television show *Style and Substance*
- Contributor to *MetroMusic* music library
- Member, ASCAP

James (Mitch) Haupers

Assistant Professor

- B.A., DePaul University
- M.M., New England Conservatory of Music
- Performances with Either/Orchestra, Joe Maneri, and Abby Rabinovitz
- Production credits include Stan Getz, Kenny Barron, Ran Blake, Mick Goodrick, Dave Holland, George Russell, Bob Moses, and Gunther Schuller
- Founder of, and performer for, Rules of Air Spontaneous Composition Ensemble
- Certified luthier

Kathryn E. Kelly

Assistant Professor*

- B.M., University of Miami
- M.M., Boston Conservatory of Music/Berklee College of Music
- Vocalist, pianist
- Performances with the Duke Ellington Band, "Voices with Liberty" at EPCOT Center, the Walt Disney World Orchestra, the Boca Raton Pops, and numerous studio jingles in the pop, rock, and jazz genres
- Recordings include *Coming Undone*, released in the fall of 2000, a full-length CD featuring original folk/rock compositions

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***

- Diploma, Berklee College of Music
- B.A., International Christian University, Tokyo
- Founder, composer/arranger, and performer in a cappella quintet Vox One
- Clinician/adjudicator for festivals and workshops in the U.S. and overseas
- A cappella arrangements commissioned by various groups in the country

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*

Jane Potter**Assistant Professor***

- B.M., Berklee College of Music
- Pianist
- Leader, Jane Potter Trio
- Member of the Kamal Scott Group, New York and Boston
- Solo appearances at the Prudential Center, the Brookline Music School Gala Event, corporate functions, and on National Public Radio
- Performances with the Aaron Copeland Symposium
- Recordings include *Ask Your Mama: Twelve Moods for Jazz*, a poem by Langston Hughes
- Resident pianist and music professor at Northeastern University
- Member, board of directors, Brookline Music School

Mitchell F. Seidman**Associate Professor***

- B.M., Berklee College of Music
- Mus.M., Boston University
- Guitarist
- Performances at Scullers, the Regattabar, Ryles (Boston), Jazzmania and the Other End (New York), and Papashon (L.A.)
- Performances with John Pisano, Alan Dawson, Joe Hunt, Eddie Jones, Charlie Kohlhasse, Teddy Kotick, Harvie Swartz, and Harold Vick
- Concerts include 1995 Jazz is Toulon Festival, France; the Internationales Jazz Guitar Meeting '99, Germany; and the Annual Classic American Guitar Show, New York
- Recordings on Cadence, Jardis, and Brownstone Records
- Contributing editor, *Twentieth-Century Guitar* magazine
- Artist-in-residence, Centro Cultural Costarricense-Norteamericano, San Jose, Costa Rica, 1997

Mark Shilansky**Assistant Professor***

- B.A., University of New Hampshire
- M.M., New England Conservatory of Music
- Pianist and vocalist
- Performances with Jamie Baum, Ceric 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

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

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

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
- Developing a library of original compositions and arrangements for improvisational string groups

Ensemble**Ronald Savage****Chair**

- Alumnus, Berklee College of Music
- Numerous concert, jazz festival, television, and theater performances
- Recordings with Christopher Hollyday, Cecilia Smith, and Patrice Williamson
- Appearances with Gary Bartz, Don Braden, Don Byron, Cyrus Chestnut, Kurt Elling, Jon Faddis, Art Farmer, Nnenna Freelon, Christian McBride, Marian McPartland, Mulgrew Miller, Bill Pierce, Vanessa Rubin, Mark Whitfield, James Williams, Phil Woods, and Joe Zawinul and the Czech State Philharmonic Orchestra Brno

Bruce W. Nifong**Assistant Chair**

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Recordings and international concert tours for CBS and Polydor Records
- Experienced private instructor

Walter Beasley**Associate Professor**

- B.M., Berklee College of Music
- Performances with Gerald Albright, Rachele 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 R. Candelaria-Barry**Assistant Professor***

- B.M., Berklee College of Music
- Performances and recordings with the Bangkok Symphony Orchestra with the Bill Pierce Quintet, the Don Houge Quintet, Dennis Brennan (*Iodine Bros*), Emiel Van Egdom (*Clues*) featuring Bobby Militello, and the Consuelo-Jon Quintet (original compositions) featuring Bill Pierce
- Performances with Pat LaBarbara, Joe Morelo, Marvin "Smitty" Smith, Jeff Watts, and others
- Tours of Asia, Europe, U.S., and the Caribbean
- Recordings include *Last Sunday Morning* by the Consuelo-Jon Quintet on Accurate Records
- Winner of the 1998 John Lennon Songwriting Contest in jazz category

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 A. Cecere**Assistant Professor**

- Alumnus, Berklee College of Music
- Independent producer in the pop and rock recording market
- Concerts on piano with the Silver Bullet Swing Orchestra
- Performances with Boston Big Band, Full House, Big Dig, Hip Pocket Orchestra, and Timelight
- Back-up for the Shangra-Las, the Platters, the Drifters, the Coasters, the Marveletts, Johnny Preston, and Lou Christie
- Musical director, sound engineer, and arranger for Big Dig
- Performer and arranger for numerous record labels
- Composer of radio jingles for local and national clients, including Chevrolet and Toyota

Harold E. Crook**Professor**

- B.M., Berklee College of Music
- Performances with Jerry Bergonzi, George Cables, Joe Diorio, Bill Dobbins, Joe Farrell, George Garzone, Mick Goodrick, Tom Harrell, Woody Herman, John Hicks, Milt Hinton, Thad Jones, Paul Motian, Adam Nussbaum, Lew Tabackin, Clark Terry, Bob Brookmeyer, Daniel Humair, John Medeski, and the *Tonight Show* Orchestra
- RAM Records recording artist
- Former member of the Phil Woods Quintet
- Author of *How to Improvise*, *How to Comp*, and *Ready, Aim, Improvise!*, as well as *Creative Comping for Improvisation* play-along CDs
- Master class instructor for Thelonious Monk Institute of Jazz
- National Endowment for the Arts fellowship recipient

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
- Former assistant principal and principal bassist with Granite Symphony
- 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
- Faculty member, Fairbanks Summer Arts Festival

Richard Ehrman

Assistant Professor*

- B.M., Berklee College of Music
- Alumnus, State University of New York, Oneonta; Seinan Gakuin University, Fukuokua, Japan
- Pianist and percussionist
- Private studies in West African drumming with David Locke, Abubakaari Lunna, and Godwin Agbeli
- Performances with the Agbekor Drum and Dance Society and Boston Village Gamelan
- Certified practitioner of the Feldenkrais Method with studies under Dennis Leri, Yvan Joly, Frank Wildman, and Larry Goldfarb

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, Greg Hopkins Big Band, and TKO Big Band
- Experienced improvisation and arranging instructor
- Leader of own jazz quintet and sextet

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 Hazeltine

Associate Professor*

- B.A., University of Wisconsin
- Pianist
- Band leader, the David Hazeltine Trio
- Member of One for All, the Jon Faddis Quartet, the Louis Hayes Quintet, and the Carnegie Hall Jazz Band
- Performances with James Moody, Slide Hampton, and Jimmy Heath
- Recordings include *Blues Quartet* (Criss Cross), *Mutual Admiration Society* (Sharp Nine), and *Senior Blues* (Venus)

David A. Hollender

Professor*

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Performances at Montreal Jazz Festival and Ottawa Jazz Festival
- Appearances with Ernestine Anderson, Darol Anger, John Blake, Diana Krall, John LaPorta, Herb Pomeroy, Gray Sargent, the Norman Simmons Trio, Joe Williams, and others
- Foxwoods Resort Orchestra member
- Theater orchestra member for *Ain't Misbehavin'*, Walter Robinson's *Moses: A Gospel Opera*, and *Pal Joey*
- Member of the Boston Philharmonic Orchestra

Neal L. Itzler

Instructor*

- B.M., Berklee College of Music
- Full-time performer in metropolitan Boston and New York City areas
- Appearances with Phil Collins, the Drifters, Noel Redding, Neil Sedaka, Najee, Roy Hargrove, Antonio Hart, and Layla Hathaway
- Recently released *After Hours*, a CD with band Myanna

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

Raffaele (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
- Principal bassist, Melrose Symphony Orchestra
- 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, Concord Baptist Church, Boston
- Participant in Gospel Music Workshop of America
- Leader of Berklee Reverence Gospel Ensemble

Nancy A. Morris

Associate Professor

- Alumna, Berklee College of Music
- Singer/songwriter and pianist
- Original member of the Berklee Yo Team
- Performances with Lee Greenwood, Brenda Lee, and Radney Foster
- Several appearances on TNN (Nashville, TN)
- Songwriter demos for Warner/Chapell Publishing
- Numerous tunes published through Warner/Chapell Publishing

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 band-leader for White Heat Swing Orchestra, including soundtrack for *Dick Tracy*

Bruno I. Råberg

Associate Professor

- B.M., New England Conservatory of Music
- Performances/recordings with Sam Rivers, Mick Goodrick, Jerry Bergonzi, Bob Mintzer, Bob Moses, Billy Hart, Bruce Barth, Greg Osby, Dick Oatts, 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 three recordings *Pentimento*, *Presence*, and *Orbis* featuring Bob Moses

David Samuels

Associate Professor*

- B.A., Boston University
- Mallet player
- Two-time Grammy Award winner
- Performances with Spyro Gyra, Pat Metheny, the Yellowjackets, Frank Zappa, Oscar Peterson, Paquito D'Rivera, and the Caribbean Jazz Project

David N. Santoro

Associate Professor*

- Bassist and pianist
- Leader of Dave Santoro's Standard Band featuring Jerry Bergonzi and the Dick Oatts/Dave Santoro Quartet
- Member of the Dick Oatts Trio and Quartet and the Jerry Bergonzi Quartet

Robert 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 group the Ballistics

Langston "Skip" Smith

Assistant Professor*

Edward S. Tomassi

Professor*

- Diploma, Berklee College of Music
- Studies in composition and arranging with Charlie Banacos, George Coleman, and Dave Liebman
- Performances with Vic Damone, Gloria Loring, the Rhode Island Philharmonic Orchestra, and the Temptations
- Performer and leader with various popular and jazz groups

David L. Weigert**Professor**

- B.M., Berklee College of Music
- Assistant director, Berklee Summer Performance Program
- Performances with Donald Byrd, Clifford Jordan, John LaPorta, Andy McGhee, and Herb Pomeroy
- Recordings with Hal Crook, Ictus, and Tony Lada
- Author of *Jazz Workshop for Bass and Drums: How to Play in Bands*, published by Advance Music
- Teaching and performing trips in Argentina, Puerto Rico, Mexico, Costa Rica, and Greece

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, John Hendricks, Cameron McRae, Sarah Vaughan, Annie Ross, Mel Torme, and Burt Bacharach
- Tours and recordings with Buddy Rich and *Jazz in the Classroom* series

Guitar**Laurence Balone****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

Sheryl Bailey**Assistant Professor***

- B.M., Berklee College of Music
- Guitarist
- Band leader of the Sheryl Bailey Three
- Member of the Justin Tracy Group, KJ Denhart and the NY Unit, and Sarah Greenwood
- Performances with George Garzone, the Dwayne Burno Quintet, Dena Deroose, Gary Thomas and the 7th Quadrant, and the Greg Hatza Organization
- Recordings include solo album *Little Misunderstood*, *Blank the Same* with Earthworm, and *Golem Shuffle* with Dan Gotschall
- Featured in the August 1999 *Guitar Player* magazine
- Finalist, 1995 Thelonious Monk Competition

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**Associate Professor**

- B.M., Berklee College of Music
- Studies with Charles Postlewate, William Leavitt, and Charles Banacos
- Active instructor and musician
- Author of an internationally distributed transcription book series for guitar published by Mel Bay Publications; 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
- Concert performances with Jerry Jemott and John Pisano
- Performer in theater productions of *Annie*, *Grease*, *Mame*, *Man of La Mancha*, and *Will Rogers Follies*
- Performances at National Association of Music Merchants shows and Long Island, New York, guitar shows
- Studio guitarist for radio and television
- Author of *Bass Line Basics*, *The Drop 2 Method for Guitar*, *Guitar in the Classroom*, and *Practical Notation* texts
- Contributor to *Guitar Player*, *Acoustic Guitar*, *Guild Gallery*, and *Just Jazz Guitar* magazines
- Released solo album *In Black and White* with Rich Appleman and *CD Sampler* by Notes on Call Productions

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
- Solo recording *Nevertheless*
- Recordings include *Chase the Fire* by Heart and Fire and the Radicals' *City of Hope*

Garrison Fewell**Professor**

- B.M., Berklee College of Music
- Accurate Records recording artist
- Performances with George Cables, Larry Coryell, Tal Farlow, Tim Hagans, Herbie Hancock, Buster Williams, Norma Winstone, and others
- *A Blue Deeper Than the Blue*, featuring Cecil McBee and Fred Hersch, voted Top Ten Jazz Album by *Coda* magazine and Best Jazz CD of the Year at the Boston Music Awards; *Are You Afraid of the Dark?* received *Guitar Player* magazine's Editors Choice: Best Recordings 1996
- Featured at international jazz festivals including Budapest, Jazz Mecca, Krakow, Montreux, North Sea, Umbria, and Warsaw
- Contributing writer to *Guitar Player* and *Axe* (Italian) magazines
- Jazz clinician for over 40 conservatories in Europe

Jonathan M. Finn**Associate Professor**

- B.M., Berklee College of Music
- Specialist in improvisation and rock guitar styles
- Performances or recordings with Steve Morse, John Petrucci, Carl Verheyen, Vinnie Moore, Andy Timmons, and Dweezil Zappa
- Guitarist for the first national touring production of the Broadway show *Rent*
- Recordings include *Don't Look So Serious* on Legato Records and *Wicked* by the Jon Finn Group, and the Grammy-nominated CD *The Celtic Album* by the Boston Pops Orchestra (BMG Classics); also with the Boston Pops, *A Splash of Pops* and *The Latin Album* (BMG)
- Author of *Advanced Modern Rock Guitar Improvisation*, Mel Bay Publications

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 on CD *Put On Your Funk Face* by Tomo Fujita and Blue Funk
- Performances with Phil Collins, Ronnie Earl, Darryl Jones, Ron Levy, Mighty Sam McClain, Tiger Okoshi, Peaches 'n Herb, Roomful of Blues, and others
- Performer in theater production of *Rent*
- Instructional video *Playing Ability Development Exercises* released by Rittor Music, Japan; instructional video release, *Accelerate Your Playing* series, Hal Leonard/Berklee Press
- Contributor to Japanese magazines *Jazz Life*, *Jazz Guitar*, and *Guitar*
- Tours and presents clinics annually in Japan

Tony Gaboury**Assistant Professor***

- B.A., University of Maine
- M.A., Goddard College
- Jazz guitarist
- Performances with artists including John Patitucci, Vinnie Colaiuta, 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
- CD and productions for Sony music

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

Michael L. 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
- Performer/clinician on lap and pedal steel guitar
- Recipient of numerous songwriting awards
- Author of *A Different Slant* cassette and TAB book for lap steel

Scott Johnson**Assistant Professor***

- B.M., University of Miami
- Recordings with Paul Gilbert, Robben Ford, and the Ford Blues Band
- Grand prize winner, International D'Addario Rock on Test, 1993
- Specializes in rock and blues with a jazzy twist

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
- Guitarist with Audioquest recording artists the Bruce Katz Band

James Kelly

Professor

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

Donald P. Lappin, Jr.

Instructor*

- B.M., Berklee College of Music
- Guitarist
- Leader of the Don Lappin Group, guitar-oriented instrumental rock
- Guitarist for Michael Sweet (member of the multiplatinum rock band Stryper)
- Performances with Michael Sweet, Steve Hunt, Jon Finn, and Jonathan Mover
- Recordings include the CD *Fine Lines*
- Publications include *Guitar for the Practicing Musician*

G. Andrew Maness

Assistant Professor*

- Diploma, Berklee College of Music
- B.A., Marietta College
- Established theater musician, recording artist, singer, guest conductor, musical contractor, and society/dance bandleader
- Listed in *Who's Who in Finance and Industry* and *Who's Who in Entertainment*

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*

Shaun Michaud

Instructor*

- Alumnus, Berklee College of Music
- Member of Event Performance with Zakkwilde
- Recordings include *Electric Skies*, released in Japan, Europe, and South America

Jane Miller

Assistant Professor

- 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

Tim Miller

Assistant Professor*

- B.M., University of North Texas
- M.M., New England Conservatory of Music
- Guitarist
- Performances with Dave Liebman, Aldo Romano, and George Garzone
- Recordings include *Corners* with Aldo Romano on the Bleu label (France), and the self-released recording *With the Distance*

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

Associate Professor

- B.M., Berklee College of Music
- Feather Records recording artist
- Lead guitarist for Two Tru and Beatles tribute band Get Back
- Songwriter, vocalist, arranger, recording engineer, and record producer
- Debut album *Among the Ruins* voted Best Independent Release from the U.S. on European radio, 1994
- CD projects include *Stained Glass* by Sarah Burrill, *Garden Party* by Crave, and *When the Sun Goes Down* by Thaddeus Hogarth
- Member of AMRA, BMI, and NARAS

James L. Peterson

Assistant Professor*

- B.M., Berklee College of Music
- Member of three-time Boston Music Award-winning r&b band Eye 2 Eye
- Performances with gospel group Colour Blind, Lalah Hathaway, Bob Moses, NAJÉE, and Tavares
- Recordings include *Chill and Listen* and *Gotta Believe* by Eye 2 Eye

John C. Pezanelli

Associate Professor*

- Alumnus, Berklee College of Music
- B.A., State University of New York
- Ed.M., Cambridge College
- Private studies with Jimmy Giuffre
- Recordings as leader include *Pleasured Hands* featuring Michael Moore
- Performances/tours with Wayne Cochran, Richie Cole, Larry Coryell, Sammy Davis, Jr., Maynard Ferguson, Shirley Horn, Cleo Laine, Rebecca Parris, Jaco Pastorius, Herb Pomeroy, Lou Rawls, and others
- Educational materials include *Key Jazz Rhythms* with Fred Lipsius, Advance Music
- Profiled in *The Jazz Guitar, Its Evolution and Players Since 1900*, Fourth Edition, by Maurice J. Summerfield, Ashley Mark Publishers, U.K.

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 A. Saunders

Assistant Professor*

- M.M., University of North Texas
- Recording artist for Moo Records
- Recordings with Michael Cain, Jack DeJohnette, Peter Erskine, Dave Holland, Bill Stewart, Kenny Werner, and others

Benjamin Sher

Assistant Professor*

- B.A., Carnegie Mellon University
- M.M., New England Conservatory of Music
- Bandleader on BGI Records
- Performances at Montreaux, the North Sea, Istanbul, Marsala, and Bell Atlantic jazz festivals
- Appearances with Brazilian Jazz group, Tudo Bem, at the Blue Note, New York
- Recording credits include *Jungle*, by Ball-in-the-Jack on Knitting Factory Works and *Jumpin' in the Future*, by Gunther Schuller on GM

Curtis Shumate

Assistant Professor

- B.M., Berklee College of Music
- Performing and recording artist
- Former private instructor in 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*
- Studies with Charlie Banacos

Robin S. 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
- Composed Adagio for String Orchestra and Oboe (1993) released 1996 on MMC *Orchestral Miniatures Volume 1*

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

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*

Kenneth J. Taft

Assistant Professor

- Alumnus, Berklee College of Music
- Teacher specializing in funk and jazz/blues styles
- Guitarist in commercial studio work, television, and theater
- Numerous concert performances throughout the United States
- Numerous performances and clinics in South America

Scott Tarulli**Instructor***

- B.A., University of Massachusetts – Dartmouth
- Guitarist
- Leader of the Scott Tarulli Group
- Performances with the Wailers, Peter Wolf, and Meatloaf
- Recordings include Lois Greco's *Surrender*, T.O.C.'s *Eastern Standard Time*, and various jingles
- Featured in *Guitar for the Practicing Musician*
- Studied with Bruce Bartlett and Charlie Banacos

John Thomas**Associate 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
- Recordings with AACM Big Band

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, Rick 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 A. Willmott**Associate Professor**

- Alumnus, Berklee College of Music
- Alumnus, California State University
- Private studies with Gary Burton, Mick Goodrick, and Pat Metheny
- Guest appearances on CDs with Dan Gottlieb, Bob Moses, and Mike Stern
- Author of *Complete Book of Harmony, Theory, and Voicing* and *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, some of which appear on Bret's Frets' *European Rendezvous*

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 Alea III New Music Ensemble, American Wind Symphony, Boston Pops Orchestra, Boston Symphony, and Pittsburgh Symphony
- Member of the Boston Pops Esplanade Orchestra
- Solo percussionist with Boston Musica Viva and the Holy Cross Chamber Players; and percussionist with the Cantata Singers and Ensemble
- Tour percussionist with Tom Jones, Engelbert Humperdink, and featured on the soundtrack to *Indiana Jones and the Temple of Doom*
- Solo CD *Divinations* on Neuma Records
- Numerous recordings with the Boston Musica Viva on Neuma and CRI Records, and the Boston Symphony Orchestra on Deutsche Grammophon

Yoron Israel

Assistant Chair

- B.M., Roosevelt University
- M.M., Rutgers University
- Drummer, percussionist, vibraphonist
- Performs with the Frank Morgan Quartet; James Williams and ICU; Chico Freeman's Latin jazz group, Guataca; and vocalist Vanessa Rubin
- Previous performances and recording credits include Ahmad Jamal, Sonny Rollins, Abbey Lincoln, Tony Bennett, Joe Williams, Kenny Burrell, Horace Silver, Art Farmer, Larry Coryell, Tom Harrell, and Joe Lovano
- Formerly faculty at Rutgers University and William Patterson University

- Leads clinics and workshops worldwide and teaches privately
- Recordings include *Chicago* (Double-Time), *Live at the Blue Note* (Half Note), and *A Gift for You* (Double-Time)

Angelamia Bachemin

Assistant Professor*

- B.M., Berklee College of Music
- M.A., Wesleyan University

Mohamed Kalifa Camara

Assistant Professor*

- Djembe specialist
- Leader of the group Spirit of Africa

Manuel E. Castrillo

Associate Professor*

- Performances with Tito Puente, Steve Winwood, Michael Brecker, Ruben Blades, United Nation Orchestra, Paquito D'Rivera, Michel Camilo, KC and the Sunshine Band, Dave Valentin, and Giovanni Hidalgo
- Tours with the Arturo Sandoval Band
- Recordings include *Hot House* with Arturo Sandoval, *The Latin Train* with Arturo Sandoval, soundtrack for *The Perez Family* for MGM, *Get Down Live!* with KC and the Sunshine Band, and *A GRP Celebration of the Songs of the Beatles*

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*

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**Assistant Professor***

- 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
- First drummer/percussionist for the national cast of *Rent*

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*

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

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 C. Kaufman
Associate Professor*

- Alumnus, Berklee College of Music
- Author of *The Art of Drumming* and *Deeper into the Art of Drumming*, published by Advance Music and endorsed by Elvin Jones, Jack DeJohnette, and Roy Haynes
- Performances with Mose Allison, Jerry Bergonzi, Jackie Byard, George Cables, Junior Cook, Charles Fambro, Ricky Ford, Bill Frisell, George Garzone, Steve Grossman, Kenny Kirkland, Art Lande, Joe Lovano, Mike Stern, Harvie Swartz, Miroslav Vitous, and James Williams
- Arranger and performer with Paula West for her CD *Temptation*

Michael A. Mangini
Associate Professor*

- Drummer, percussionist, and keyboard programmer
- Leader of Stix 'n' Chix
- Performances with Steve Vai, James Labrie's Mullmuzzler, Gary Cherone, and Sal DiFusco
- Recordings include *Ultra Zone*, *Fire Garden*, *G3 Live*, and *Merry Axemass* with Steve Vai; *Waiting for the Punchline*, *Best Of*, *Running Gag*, and *Unconditionally* with Extreme; *Nevertheless* with Sal DiFusco; *Mullmuzzler* with James Labrie; *Set the World on Fire* with Annihilator; and *Sluggo* with Mike Keneally
- Publications include *Rhythm Knowledge, Volumes 1 and 2*
- Two Grammy nominations with Steve Vai
- First Chair, All East U.S.A. Orchestra; Massachusetts All State Concert Band and Jazz Band; First Chair, Massachusetts East District Concert Band and Jazz Band
- Second place in learning systems category in 2000 *Modern Drummer* readers poll for *Rhythm Knowledge*
- Teaches drum clinics internationally

Victor Mendoza
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

Nanae Mimura
Instructor*

- B.A., Kunitachi College of Music, Tokyo
- M.M., Boston Conservatory of Music
- Marimbist
- Solo performances at the Gardner Museum, Weill Recital Hall, Carnegie Hall, and in Japan, Italy, Switzerland, Germany, and Guatemala
- Performances with the Tokyo Philharmonic, Melrose Symphony, the Guatemala National Symphony, and the Duke University and Harvard University composers series
- Solo CD for Sony Classical Japan
- Publications include: "Building a Personal Repertoire" for *Percussive Notes* magazine, October 2000

Ricardo Monzón
Assistant Professor*

- Alumnus, Berklee College of Music
- Drummer, percussionist, studio musician
- Member of the Brian Walkley Band, the Zaitchik Brothers, Myanna
- Performances with the Boston Pops, Barbara Eden, Deborah Henson-Conant, and Orquesta Sinfonica de Guatemala
- Recordings with the Boston Pops, Walter Beasley, the Dan Moretti Epic Brass Quintet, and Darrell Nulisch
- Featured with Dan Moretti's band on *Jazz Player* magazine's play-along contemporary jazz CD
- Played percussion tracks for the film *Squeeze*, the Mary Tyler Moore HBO special, *Montages on Copan*, *Mayan Passages*, and other documentary films

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
- Extensive international performance tours
- Performer with the Calypso Hurricane
- Numerous recording credits
- Hand percussion coordinator
- Private instructor on Latin and Brazilian percussion

Edgar R. Saindon**Professor**

- B.M., Berklee College of Music
- International clinician, adjudicator, and concert artist
- Performances with Louie Bellson, Herb Pomeroy, Dave McKenna, Marvin Stamm, and Warren Vache
- Recordings and radio and television appearances as a solo artist
- Author of numerous articles for percussion magazines worldwide
- Challenge Records and Big City Jazz recording artist

Jackie Santos**Assistant Professor***

- National and international tours with John Cafferty and the Beaver Brown Band, Tavares, Bob James, Tom Browne, and Chuck Berry
- Studio musician on several albums, soundtracks, and jingles

Casey Scheuerell**Associate Professor**

- Alumnus, Berklee College of Music
- World tours with Gino Vanelli, Jean-Luc Ponty, and Kitaro
- Performing artist with Melissa Manchester, Chaka Khan, Suzanne Somers, Ben Vereen, and Robben Ford

- Numerous recording credits with Gino Vanelli, Jean-Luc Ponty, Chaka Khan, and others
- Extensive international clinic and solo performance experience
- Author of numerous articles on drums and percussion

Robert Tamagni**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

Steven M. Wilkes**Associate 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

Nancy Zeltsman**Associate Professor***

- B.M., New England Conservatory of Music
- Marimba concerts throughout the U.S., Europe, Japan, and Mexico
- Former member of the marimba/violin duo Marimolin, 1985–1996
- Judge for Belgium International Marimba Competition, 2001
- One of five American marimbists invited to perform at the 1998 World Marimba Festival, Osaka, Japan
- Recordings include *Woodcuts* (GM Recordings) and *See Ya Thursday*, as well as three CDs with Marimolon
- Associate editor for keyboard percussion for *Percussive Notes* magazine

Piano**Paul Schmeling****Chair Emeritus**

- 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
- Pianist
- Piano studies with Margaret Chaloff
- Accompanist for numerous instrumental, dance, and vocal performances
- Composer and performer of twentieth-century piano music

John D. Arcaro**Assistant Professor**

- B.M., Berklee College of Music
- National and international pianist, recording artist, and clinician
- Jazz performances with Boston Musica Viva, Nick Brignola, Richie Cole, Hal Crook, Alan Dawson, Paquito D'Rivera, Jon Faddis, Fred Lipsius, Bob Mintzer, Bob Moses, Jimmy Mosher, Rebecca Parris, Gray Sargent, Carol Sloane, Ed Thigpen, Bill Watrous, Phil Wilson, and others
- Shows with Diahann Carroll, Pat Cooper, Vic Damone, the Drifters, the Four Aces, the Rhode Island Philharmonic, Jimmy Tingle, and Fred Travalena
- Recordings with Garrison Fewell, George Garzone, Jamey Haddad, Skip Hadden, John Lockwood, Jimmy Madison, Michael Moore, Jack Pezanelli, Bill Pierce, and Mark White; on Brownstone, BCM, and TBA
- Artist-in-residence, Centro-Cultural Costarricense Norteamericano, Costa Rica
- Pianist at major jazz festivals with the Jack Pezanelli Quartet alongside artists such as Richie Cole, Maynard Ferguson, Shirley Horn, and Rebecca Parris
- Pianist for special performances of *The Moses Project* by composer Walter Robinson with special guest artists Vox One

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 M. Brackeen**Associate Professor***

- Leader on 25 albums, which include over 100 original compositions
- Performances worldwide with artists including Art Blakey, Stan Getz, Joe Henderson, Dexter Gordon, and Pharaoh Sanders
- Solo performing artist and leader of own trio and quartet
- Yearly national and international concerts and tours including the Smithsonian, the Kennedy Center, Avery Fisher Hall, and others
- Numerous commissions for compositions
- Author of *Joanne Brackeen Master of Jazz Series, Volume 1*, JPMC Books
- Arkadia recording artist
- First CD for Arkadia, *Pink Elephant Magic*, nominated for a Grammy, January 2000
- New Arkadia solo piano release *Popsicle Illusion* on the Gavin charts
- Original compositions arranged for big band performed at Youngstown University, Ohio, and Duke University, North Carolina
- Weekly television show in New York, Manhattan Cable TV, *Joanne Brackeen Presents*

- Upcoming CD releases, *Joanne Brackeen Quartet Live at the Jazz Standard* featuring Ravi Coltrane, and *Pepe's Favorite Cartoon* (Joanne Brackeen with special guests including Paquito D'Rivera)

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**Assistant Professor***

- B.M., Berklee College of Music
- Private studies in technique, improvisation, and composition 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, specializing in rhythmic studies, voicing techniques, and reharmonizations

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

Suzanne Davis

Assistant Professor*

- B.A., Wellesley College
- Jazz pianist, vocalist, composer, and educator
- Pianist for the Four Seasons Hotel, Boston
- Composition *Transition Waltz* featured in short animated film and received *Print* magazine's 1999 Digital 6 Award
- Hubert Weldon Lamb Prize for Musical Composition from Wellesley College for "Suzanne Stomp"
- Performances with Joe Hunt, Ted Kotick, John Neves, Herb Pomeroy, Greg Hopkins, George Garzone, and Grover Washington, Jr.
- Teaching methods concentrate on the development of improvisation techniques, peripheral listening, sight-reading skills, and chord voicings

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, Dizzy Gillespie, Sonny Stitt

Jennifer Elowsky-Fox

Associate Professor*

- B.M., Central Michigan University
- M.M., Boston University
- Pianist
- Performances with the New England Reed Trio and Arcadian Winds
- Upcoming release *Pictures and Images* features music of Janacek, Bolcom, Halloran, and Debussy
- Recent appearance on WGBH radio on Richard Kniseley's *Classical Performances* with the New England Reed Trio

David L. Frank

Associate Professor*

- Alumnus, Berklee College of Music
- Alumnus, State University of New York
- Performances with Larry Coryell, Major Holley, Warne Marsh, Ira Sullivan, and others
- Extensive club and concert appearances in the U.S., Canada, Europe, South America, and Asia
- Author of *Joy of Improv* series published by Hal Leonard
- Jazzheads recording artist, *Power of the Piano*
- Featured performer at 1998 Montreux Jazz Festival

Laszlo Gardony

Associate Professor*

- Diploma, Berklee College of Music
- B.M., Bela Bartok Conservatory
- 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

Steve Heck

Instructor*

- Alumnus, Berklee College of Music
- Active performing and recording artist in the Midwest and New England
- Experienced private instructor

Russell A. Hoffman

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
- Professional performing artist in many areas of contemporary music including jazz, Latin, and rhythm and blues
- Nationwide appearances as featured pianist with Concord recording artist Marlena Shaw and the University of Minnesota's "Twelve Moods for Jazz"
- Featured clinician at Berklee international programs, including performances in Taipei, Taiwan; Kuala Lumpur, Malaysia; and Perugia, Italy

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, Hammond organ instructor
- Experienced session keyboardist and composer/arranger
- 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

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**Assistant Professor**

- 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 Boston Symphony Orchestra chamber jazz-pop group Wuz

Suzanna Sifter**Associate 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 Bertocini, Nick Brignola, Hal Crook, Alan Dawson, George Garzone, Steve Marcus, Rebecca Parris, Herb Pomeroy, Smokey Robinson, Gray Sargent, Dakota Staton, Clark Terry, Phil Wilson, and Carl Anderson
- 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*, *Walking & Talking*, and *Some of My Best Friends Are White*

Bob Winter**Professor**

- B.M., Boston University
- Extensive experience in clubs, television, radio, and theaters, including performances with Henry Mancini, Teddy Wilson, Buddy DeFranco, Mel Torme, Luciano Pavarotti, Eddie Daniels, Stan Getz, Cleo Laine/John Dankworth, and Airtio Moreira
- Pianist for Boston Pops Orchestra under John Williams and Keith Lockhart
- Recordings with Boston Pops Orchestra and in solo, duo, and quartet settings

Strings**Matthew S. Glaser****Chair**

- M.M., Tufts University
- Performances at Carnegie Hall with Stephane Grappelli and Yo-Yo Ma, and at the *Boston Globe* Jazz Festival with Gunther Schuller
- Featured on Grammy Award-winning soundtrack for *The Civil War* and the soundtrack for *King of the Gypsies*
- Performances with the New York All-Stars, Bob Dylan, Lee Konitz, David Grisman, and the International String Quartet Congress
- Author of *Jazz Violin* and *Jazz Chord Studies for Violin*
- Served on the board of advisors for Ken Burns's *Jazz* documentary and appears as a narrator on the film
- Taught at the Mark O'Connor Fiddle Camp, the University of Miami, American String Teacher Association conferences, and International Association of Jazz Educators conferences

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

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
- Specializes in teaching theory and ear training in relationship to performance

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, Really Eclectic String Quartet
- Member of the Jane Gang, XLCR, and Kaleidoscope
- Former member of the Klezmer Conservatory Band

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

Robert Stoloff

Assistant Chair

- B.M., Berklee College of Music
- Jazz vocalist and instrumentalist
- International festival appearances with Bobby McFerrin's vocal summit
- Nationally recognized adjudicator, clinician, and jazz choir consultant
- Author of *Scat! Vocal Improvisation Techniques*, Gerard/Sarzin

Adriana D. Balic

Assistant Professor

- 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
- Released independent CD, *For You* on Moxy 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

Mili Bermejo-Greenspan

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
- Featured on WGBH and NPR radio broadcast *Mili Bermejo: Jazz Portrait*

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

Armsted R. Christian

Associate Professor*

- B.M., Berklee College of Music
- Leader of Peaceful Flight
- Member of the Will Downing Group and the Gerald Albright Group
- Performances with Patti Austin, Regina Carter, Will Downing, Chielie Minucci, Najee, Diana Ross, Special EFX, and others
- Recording artist for SIAM records
- Songwriting credits on *Moods* by Will Downing on Mercury/Polygram Records, and Najee's *Just an Illusion* and *Share My World* on EMI
- Former multicultural education coordinator at the University of Massachusetts
- Former faculty member at New England Conservatory of Music
- SESAC 1998 Songwriter of the Year Award for adult contemporary hit *Sorry I*, by Will Downing
- Theme song for NAACP documentary *House on Fire*

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* and *Somebody Wants You*

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 Bartz, Gary Thomas, and others;
- *Travelin' Light* on JMT/Polygram with guest Kevin Eubanks

Jerome Kwame Kyles

Instructor*

- B.M., Berklee College of Music
- Vocalist, pianist, organist
- Minister of worship and music at Morning Star Baptist Church, Boston
- Performances with Andrae Crouch, Johnathan Butler, the Boston Pops, and Diana Ross
- Recordings include *The Live Experience*
- Featured clinician throughout the country doing music ministry workshops

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 the Boston Symphony Orchestra and the Boston Pops
- Gospel, jazz, classical, and pop performing experience
- American Fitness and Aerobics Association certified aerobics instructor
- Member, International Phonetic Association
- Author of *American Diction for Singers* and *Voice for Instrumentalists*

Kevin Mahogany

Associate Professor*

- B.F.A., Baker University
- Vocalist, clarinetist, and saxophonist
- Recordings on Warner Brothers Records: *My Romance* (1998), *Another Time, Another Place* (1997), *Kevin Mahogany* (1996)
- Recordings on Enja Records: *You Got What It Takes* (1995), *Songs and Moments* (1994), *Double Rainbow* (1993)
- Recordings with Ray Brown, Marlena Shaw, Roseanne Vitro, and Elvin Jones, among others
- 1999 *Down Beat* critics poll male vocalist winner, 1999 *Down Beat* readers poll male vocalist winner, and 1999 *JazzTimes* readers poll male vocalist winner

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 Pleyee, Paris

Jeffery Evans Ramsey

Assistant Professor*

- B.M., Berklee College of Music
- Vocalist
- Performances with Al Jarreau, Al McKay (Earth, Wind, and Fire), Maxwell, Tina Arena, Lalah Hathaway, Randy Crawford, Marcus Miller, Joe Sample, and Gerald Albright
- Recordings with Diana Ross, Celine Dion, Barbra Streisand, Patrice Rushen, Dianne Reeves, Whitney Houston, and Al Jarreau

Catherine J. Russell

Associate Professor*

- A.O.S., American Academy
- Leads the Catherine Russell Soul Band and SUGARO
- Member of Toshi Reagon and Big Lovely, the J. Geils Band, Buster Poindexter, the Angstones, and the Uptown Horns Revue
- Performances with Chaka Khan, the J. Geils Band, Steely Dan, Cyndi Lauper, Paul Simon, Rosanne Cash, Marc Cohn, Toshi Reagon, Elvis Costello, and Cher
- Recorded with Steely Dan, Cyndi Lauper, Marc Cohn, Rosanne Cash, Gloria Estefan, Jane Siberry, Bob Telson, Al Kooper, Toshi Reagon, and Madonna
- Performing mandolin player

Marlon Saunders

Assistant Professor*

- Alumnus, Boston Conservatory of Music, Peabody Conservatory of Music
- B.M., Berklee College 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

Kira Lynn Small

Assistant Professor*

- B.M., Berklee College of Music
- Vocalist, pianist, accordionist, musical director, and composer
- Recorded numerous radio and television ads including ads for Southwest Airlines, Sports Channel, Manwich, Southwestern Bell, and Lotto Texas
- Performances at Fiesta Texas theme park and Pat O'Brien's piano bar in New Orleans

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

Stanley Leon Strickland

Associate Professor*

- M.A., Lesley College
- Vocalist, saxophonist, and flutist
- Leader of Stan Strickland & Ascension and the Stan Strickland Trio
- Member, the Bob Moses-Stan Strickland Duo, the Laszlo Gardony-Stan Strickland Duo, Mama Tongue, and the Phil Argyris Quintet
- Performances with the Boston Pops, Take Six, Herbie Mann, Marlina Shaw, Pharaoh Sanders, Danilo Perez, and Yusef Lateof
- Recordings with Stan Strickland & Ascension, Bob Moses, Brute Force, and others

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 E. 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 with her quintet, duo with pianist ChoYoon Ser, and a tribute to the Boswell Sisters
- Recordings include four as leader and 1999 release of *Resonance* on GM Recordings

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, Black Studies, Boston College
- Owner/operator, Save Ourselves Productions
- Consultant for community development agencies, corporations, civic organizations, universities, and college organizations
- Vocalist in numerous nightclub, cabaret, and special event performances
- Recordings include *The Journey and Reparations from Togo to Arkansas* on Save Ourselves Productions and *Musical Thunder* with recording artist Jean Carne, Color Circle Art Productions
- Lead vocalist at 1993 *Playboy* Jazz Festival with Bill Cosby and Dorothy Donegan

- Special guest with Al Green, Bank of Boston concert series
- Appearances at 1998 Newport Jazz and Blues Festival, Newport House of Blues, and 1998 rededication ceremony for the Shaw Memorial with Colin Powell, Boston State House; 1999 film *The American Experience: The Fisk Jubilee Singers* on PBS and Discovery Channel TV special on the civil rights murders
- Lead singer in the 2000 grand opening of the Landmark Center, Art Edible fundraiser, Scullers Jazz Night Club, medal of honor at the Harvard School of Law, and the Boston chapter of the NAACP

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

Nicole Williams

Instructor*

- B.M., Berklee College of Music
- Lead vocalist for New England-based group Legit
- Member of East West Germany recording group T-Street, with performances throughout Europe
- Toured Europe as supporting act for East West rap artist Busta Rhymes

Jeannie Wolff-Gagné

Assistant Professor*

- B.A., Wesleyan University
- Leader of the Jeannie Wolff-Gagné Band
- Directs the music program and choir of the First Unitarian Universalist Society of Middleborough, Massachusetts
- Performances with Penn and Teller, Frankie Paul, Talking Drums, the Poppies (Sony Music)
- Appearances on *All Things Considered* (NPR) and the *CBS Evening News*
- Recordings include *Passages* with Philip Glass and *Forbidden Nights* for NBC-TV
- Contributing writer for *Words and Music* magazine; interviewed by *People* magazine
- Solo CD *Wide Open Heart* on Wizardwolf Music

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

William 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

James Russell Smith, Jr.

Acting Assistant Chair

- B.M., University of Memphis
- M.M., Catholic University of America
- D.M.A., Boston University
- Composer of various chamber, orchestral, and commercial musical works
- Assistant conductor, Arlington Philharmonic
- Active freelance percussionist with the Boston Ballet, the Harvard Chamber Orchestra, the Pro Arte Chamber Orchestra, and others
- Member of Dinosaur Annex contemporary music ensemble

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 with Boston Symphony Orchestra and Scarborough Chamber Players, Boston Ballet, Boston Lyric Opera, and Springfield Symphony
- Music director and conductor of Greater Marlborough Symphony (21 years) and College of Holy Cross Chamber Orchestra
- Woodwind doubler for Broadway shows at Colonial, Wang Center, North Shore Music Theater, Melody Tent, and Cohasset Theater
- Former teacher, Melrose Public School System and Tufts University

George Garzone

Associate Professor*

- B.M., Berklee College of Music
- Performances with the Fringe, Kenny Barron, Harvie Swartz, Dan Gottlieb, John Pattitucci, Bill Stewart, Jamaaladeen Tacuma, Tom Harrell, Don Alias, Danilo Perez, Lenny White, Joe Lovano, Marvin “Smitty” Smith, Gary Peacock, Dennis Chambers, Anton Fig, Cecil McBee, Dave Holland, Stanley Cowell, Bob Moses, and Dave Liebman

Dino Govoni

Assistant Professor*

- 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*
- Former principal oboe, Rhode Island Philharmonic

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 Blood, Sweat, and Tears.
- 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*

Margaret A. Phillips**Associate Professor***

- B.M., University of Michigan – Ann Arbor
- M.M., Boston University
- Bassoonist and contrabassoonist
- Member of the Boston Philharmonic, the Rhode Island Philharmonic, the Portland Symphony, and the New Hampshire Symphony
- Performances with the Boston Symphony, the Boston Pops, and the Boston Pops Esplanade Orchestra
- Recordings on Koch, Pickwick, Titanic, and New Albin labels

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 Moyse
- Performances with Handel and Haydn Society and Boston Baroque orchestras
- Director of Odyssey Chamber Players
- Recordings for CRI and Newport Classic
- Recipient of a National Endowment for the Arts Solo Recitalist grant
- Codirector, Boston Jazz Flute Ensemble
- Specialist in contemporary music techniques
- Former member, board of directors, National Flute Association
- Soundtrack for Ken Burns' *Thomas Jefferson* documentary
- Professor, International Summer Course, Escola de Musica Brasilia, Brazil

Harry Skoler**Assistant Professor***

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Leader of the Harry Skoler Sextet
- Recordings include *Conversations in the Language of Jazz* and *Reflections on the Art of Swing* on Brownstone Recordings
- Author of "Pro-Workshop" article in *Down Beat* 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
- Charted on Gavin and Jaziz national radio air play charts

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

- Diploma, Berklee College of Music
- B.M.Ed., West Virginia University
- M.M., University of Miami
- 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

Gregory Fritze 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

James Russell Smith Assistant Chair

- B.M., University of Memphis
- M.M., Catholic University of America
- D.M.A., Boston University
- Composer of various chamber, orchestral, and commercial musical works
- Assistant conductor, Arlington Philharmonic
- Active freelance percussionist with the Boston Ballet, the Harvard Chamber Orchestra, the Pro Arte Chamber Orchestra, and others
- Member of Dinosaur Annex contemporary music ensemble

Richard Applin 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 J. Epstein

Associate Professor

- B.M., University of Colorado
- M.M., D.M.A., Boston University
- Composer with numerous international commissions
- Recordings include *Albion Moonlight* by Atlantic Brass, *The Five Chairs* by the University of Iowa Brass Quintet, and *Waterbowl* by Kathy Suporé
- Orchestral work *Celestial Navigation* premiered by the San Francisco Symphony; *Print* premiered by the Radio Sinfonie Orchestra of Frankfurt; and *Twylle* commissioned and premiered by the Pro Arte Chamber Orchestra
- Residencies at the MacDowell Colony
- Recipient of Fromm Foundation 1998 Commission

Ronald Feldman**Professor***

- B.E.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 Adventurous 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**Associate Professor**

- B.E.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

Arnold J. Friedman**Assistant Professor***

- B.M., Drake University
- M.M., University of Michigan
- D.M.A., University of Texas
- Cellist
- Performances with the Dallas Opera Orchestra, the Fort Worth Symphony, the Hartford Symphony, the Calumet Quintet, and the Toledo Symphony

- Recordings (compositions) with the Cleveland Duo, the University of North Texas Symphony, and the Calumet Quintet Kansas City Cello Choir
- Director of Kinderkonzerts at the Portland Symphony Orchestra
- ASCAP Annual Award (1999 and 2000), UNT College of Music Outstanding Doctoral Student (1998), UNT College of Music Outstanding Graduate Student in Composition (1997)

Jonathan Bailey Holland**Assistant Professor***

- B.M., Curtis Institute of Music
- Ph.D., Harvard University
- Conducted the Harvard Group for New Music, the Auros Group for New Music, Atlantic Brass Quintet commissions for the Wellesley College Choir, the Chicago Youth Symphony Orchestra, WAMSO Minnesota Orchestra Volunteer Association, the Plymouth Music Series of Minnesota, Wendy Warner (Cello Concerto), the Baltimore Symphony Orchestra, Greater Twin Cities Youth Symphonies, the Minnesota Orchestra, Concerto Soloists of Philadelphia, the National Symphony Orchestra/Kennedy Center, the Detroit Symphony Orchestra, Meet the Composer/Philadelphia Orchestra/Cleveland Orchestra/St. Louis Symphony, and the Mendelssohn Club of Philadelphia

- Residencies have included Yaddo, Detroit Symphony/Unisis African American Composers
- Residency and National Symposium, and the Plymouth Music Series of Minnesota
- Honors and awards include Harvard University Bohemians Prize and Francis Boot Prize, Presser Award from the Presser Foundation, Charles Ives Scholarship from the American Academy of Arts and Letters
- Winner of the Indianapolis Symphony Marian K. Glick Young Composer's Showcase, first place in the Austin Peay State University Young Composers Competition, third prize in the Boston Conservatory Young Composers Competition

Jack M. Jarrett**Professor**

- B.A., University of Florida
- M.A., Eastman School of Music
- D.Mus., Indiana University
- Conductor, Western Plains Opera Company
- Author of software packages, including MusicPrinter Plus for IBM PC and 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
- Former assistant conductor, Richmond Symphony Orchestra

Alexandros Kalogeras**Assistant Professor***

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

Vuk Kulenovic**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**Associate 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 and Jacksonville Symphony Chamber Players
- 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 chairman and board member, League-ISCM, Boston, 1987-1991

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
- Director of Polymnia Chorale Society, Melrose, Massachusetts
- Author of *In Touch with Music*

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 C. Stewart

Associate Professor

- B.A., Whitman College
- M.M., New England Conservatory of Music
- D.M.A., Peabody Institute of the Johns Hopkins University
- Guest conductor, Nusantara Symphony Orchestra, Jakarta, Indonesia
- Composer of two off-Broadway musicals, *Cambodia Agonistes* and *Shanghai Lil's*
- Piano soloist with several symphony orchestras in the Boston area
- Composer of "Landscapes of T.S. Eliot," premiered by the Chanctonberry Chorus in England, and Concertino for Piano and Band, premiered in Hingham, Massachusetts
- Former pianist, Maryland Symphony Orchestra
- Recipient of Meet the Composer grant for the Naked Feet Dance Company and the 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.E.A., State University of New York – Purchase
- M.M., New England Conservatory of Music
- Ph.D., Brandeis University
- Third horn with Nashua, New Hampshire, Symphony Orchestra
- 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
- Member, Berklee Faculty Bass and Woodwind Quartets

Arthur Welwood

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, American Music Center, ASCAP, College Music Society
- Vice president, Connecticut Composers Inc.
- Composer of music for orchestra, chamber music, and choral ensembles
- Regional, national, international performances for over 40 years

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
- Music director, Washington Symphony Orchestra, D.C.

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

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

Linda Chase

Assistant Professor*

Suzanne B. Dean

Assistant Professor*

- 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.M., 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 and Professional Writing Division Curriculum Development Award, 1998
- Former professor, Humber College
- Author of *Writers Production Handbook*, Berklee Press

Jerry Gates

Associate Professor*

- Alumnus, Berklee College of Music
- Bassist
- Director, Berklee Recording Orchestra
- Codirector, Contemporary Writing and Production concerts
- 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 desktop publishing consultant
- Performances with Glen Yarborough and Karen Ackers
- Copyist for Billy Beyers, George Russell, Boston Pops, and others

Jose B. Hernandez

Instructor*

- Alumnus, Music Conservatory Jose Angel Lamas, Caracas, Venezuela
- Diploma, Berklee College of Music
- Performances with Vicky Carr, Tito Gomez, Humano, Antonio Lauro, Pablo Milanes, Gianni Nazzaro, the Pampero Studio Orchestra, Los Pleneros del Coco, Pete (conde) Rodriguez, Soledad Bravo, Cecilia Todd, and Nancy Wilson
- Composer, arranger, and producer of music for Radio Caracas TV musicals, WCVB Boston talk show *Aqui*, jingles, and arrangements for singers and orchestras in Venezuela, Puerto Rico, Spain, and the U.S.
- Recordings as a leader for CBS and Polydor

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, *Autumn Leaves* with Dave Rasmussen Jazz Orchestra, and *Souvenirs* featuring Kenwood Dennard
- Composer of and performer on various jingles
- Performance tour and clinics in Europe

Wendy L. Klein

Assistant Professor*

- B.M., Berklee College of Music
- B.A., Brown University
- M.M., New England Conservatory of Music
- Flutist
- Member of the Joe Parillo Ensemble, Intermezzo, and the Music School Faculty Touring Ensemble
- Recordings include *Block Island Summer* and *Almost Carefree* with the Joe Parillo Ensemble and *Holiday Reflections* with the Nature Company
- Publications include "Comparison Between a Musical and a Mathematical Description of Tone Quality on a Boehm Flute" for the *American Journal of Physics*, August 1975

Jaromir M. Kocandrl

Associate Professor

- B.M., Berklee College of Music
- Performances with the Drifters, the Platters, the Coasters, the Bee Gees, Roy Orbison, Mary Wells, the Marvelettes, the Seekers, Phil Wilson, Boston Jazz Conspiracy, and Canberra Symphony Orchestra
- Appearances on radio and television
- Arranger, composer, and professional freelance and session player
- Author of *History of Rock and Roll: A Selective Discography*

Daniel D. Moretti

Associate Professor*

- B.S., Union Institute
- Tenor/soprano/alto saxophones, flute, alto flute, and clarinet
- 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

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

Jeffrey S. Perry**Instructor***

- B.M., Berklee College of Music
- M.M., DePaul University
- Instruments include trumpet, electric bass, keyboards, and voice
- Leader of the Jeff Perry Quintet
- Electric bassist, vocals, and arranger for Sarin, a Boston-based pop-rock band
- Recordings include the Jeff Perry Quintet's 1998 *Andersonville* (trumpet, composer, arranger, acoustic jazz originals)
- Extensive private studio instruction since 1985
- Coordinator for after-school music program in Newton, Massachusetts

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

Kim Douglas Steiner**Assistant Professor***

- Alumnus, Berklee College of Music
- B.S., Indiana University of Pennsylvania

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 Schuur, 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

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 Phylcia 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

Matthias Gohl**Associate Professor***

- Diploma, Berklee College of Music
- Keyboardist and arranger
- Collaborations include Carly Simon, Nana Vasconcelos, and Bushdance
- Performances with Carly Simon, Dave Stewart, Nana Vasconcelos, and the Metropolitan Opera of New York
- Recordings with Carly Simon, Dave Stewart, and Rushdance, and film soundtracks with Elliot Goldenthal, Ennio Moricone, and Michael Small

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 and principal composer, Verite Music (commercial music house)
- Credits include films scores for *Outside Providence* (Miramax), *Legacy* (HBO Films), *The Autumn Heart* (Arrow Releasing), and *Troublesome Creek* (Artistic License, Academy Award nominee), and TV scores for PBS eight-part miniseries "Odyssey of Life" (Peabody Award winner), HBO/Cinemax TV film *Always a Bridesmaid*, and the PBS seven-part miniseries "Columbus and the Age of Discovery" (Emmy nomination for Best Original Music)
- Theme packages for the History Channel, USA Networks, the Sci-Fi Channel, Warner Bros Network, and MTV

- Numerous television and radio commercials for Bell Atlantic, Coke, Converse, Gillette, Kodak, Reebok, Spalding, Titleist, UPS, and others

Eric R. 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*, *Swing Kids*, *Die Hard with a Vengeance*, and *Lethal Weapon 4*

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

Associate 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 Costaricense Norteamericano, Costa Rica
- Faculty member, School of Continuing Education of the New England Conservatory of Music and Wellesley College

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**

- Diploma, Berklee College of Music
- B.A., University of Richmond
- Music director and soloist for Royalty of Rock 'n' Roll concert series, featuring Little Anthony, the Drifters, the Platters, and others
- President of and clinician for Softwind Instruments, manufacturers of the synthophone (MIDI saxophone)
- Former instructor of clarinet, flute, and saxophone in public schools

Danny Harrington**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

Thomas W. Hojnacki**Associate Professor***

- B.M., M.M., New England Conservatory of Music
- Composer, conductor, and pianist
- Member of the Kenny Hadley Big Band
- Performances with Al Martino, Gregory Hines, George Garzone, Jimmy Giuffre, Steve Marvin, Marcus Belgrave, and Matt Wilson
- Recordings include MMC New Composers Series (MMC Recordings) and Slovak Radio Symphony Orchestra, Robert Black conductor
- Major publications include *Choral Music, Orchestra, Band and Chamber Music*, and *All Through the Night: The New Christmas Carol Musical*, all published by Dzane Music
- Musical director for over 50 theater productions including works at the Charles Playhouse, the Worcester Foothills Theatre Company, and the North Shore Music Theatre

Lucile D. Holstedt**Associate Professor**

- B.M., Berklee College of Music
- B.A., Vassar College
- M.A., Emerson College
- Coordinator, Berklee College of Music Diversity Committee
- Teacher, Berklee College of Music City Music Saturday School
- Songwriter, choral arranger, playwright, director, and performer in theater, music theater, improv comedy, clubs, and choral groups
- Performing and writing credits include *Women on the Edge*, *Planet Girl Productions*, *Mrs. Potatohead*, and *Improv Boston*

David A. Johnson**Professor**

- B.M.Ed., Hartt School of Music
- Performances with Pepper Adams, Bob Hope, Jerry Lewis, Joan Rivers, Stevie Wonder, and others
- International tours with the Jimmy Dorsey Orchestra and the Benny Goodman Tribute Orchestra
- Clinics and performances in Japan, Europe, Canada, and South America
- Articles on jazz harmony published in *Jazz Player* magazine

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 M. 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 the NEA, Meet the Composer, the American Music Center, Arts Lottery, and the Aaron Copland Fund
- Recordings include *I'm Me and You're Not*, by Darrell Katz, performed by the JCA Sax Quartet on Brownstone Recordings, and, with the Jazz Composers Alliance Orchestra, *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

Craig Macrae

Associate Professor*

- M.M., Indiana University
- Ph.D., University of Illinois at Urbana – Champaign
- Performances with Orquesta Adelante, the Miavana Afro-Cuban Jazz Ensemble, and the Joe Distefamo Quartet
- Publications on Central Asian music
- Guest lecturer at the U.S. Foreign Service Institute, the University of Wisconsin, the University of Illinois, Tashkent State University (Uzbekistan), and Kurmangazi National Conservatory (Kazakhstan)
- Taught previously at the University of Illinois, Indiana University, East Carolina University, and the University of Maine at Augusta

Scott W. McCormick

Associate Professor

- B.M.E., Illinois Wesleyan University
- M.M., Holy Names College
- Ph.D., Northwestern University
- Former faculty member at Northwestern University, Holy Names College, and the University of Calgary
- Author of the Inner Hearing and Harmonic Hearing music software programs

Joseph E. Mulholland

Associate Professor

- B.A., Williams College
- M.M., New England Conservatory of Music
- Jazz piano performer
- Composer and arranger for dance, theater, film, and video
- Recordings include three CDs released with the Joe Mulholland Sextet, MIDI Production, and Digital in Home Studio

Wayne Naus

Associate Professor

- B.M., Berklee College of Music
- Appearances with Lionel Hampton, Buddy Rich, Maynard Ferguson, Ella Fitzgerald, Gil Evans, Mel Torme, and Louis Bellson
- RCA recording artist
- Numerous international television and concert performances
- Author of *Beyond Functional Harmony*, published by Advance Music

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

Matthew Nicholl

Associate Professor

- B.M., M.M., University of North Texas
- Composer of film scores for National Geographic Society, PBS, NASA, and Blue Cross/Blue Shield
- Composer and arranger of annual national promotional campaigns for PBS, 1986-1990
- Author of textbook *Introduction to MIDI/Synthesis*, CPP/Belwin
- Performances with Komla Amoaku, Buddy Baker, Nnenna Freelon, Steve Houghton, Gregg Bissonnette, Nelson Riddle, and the Paul Winter Consort

Mia M. Olson

Assistant Professor*

- Diploma, Berklee College of Music
- B.M., University of Wisconsin – Madison
- M.M., New England Conservatory of Music
- Professional flutist performing classical, jazz, Latin, and Brazilian music for concerts, clubs, radio, and functions
- Solo recording *Images* with guitarist Lance Gunderson, as well as recordings with Hermanes Abreu Group and Conexão Brazil Ensemble, Tunnel 6, Bandón 33
- Experienced private instructor in flute and piano

Stephen Rochinski**Associate Professor**

- Diploma, Berklee College of Music
- Guitarist, arranger, and music director for *The Anthony Tillman Show*
- Guitarist with Pete and Conte Candoli, Tim Hagans, Bob Dogan, and Pat Harbison
- Concert appearances with Tal Farlow, Attila Zoller, and Jimmy Raney
- Clinician with Tal Farlow
- Author of *The Jazz Style of Tal Farlow*, published by Hal Leonard
- Recipient of NEA Fellowship
- Jardis Records recording artist
- Internationally active performer/clinician

Michael Scott**Professor**

- B.M., Berklee College of Music
- Performances with Les Elgart, the Four Freshmen, and own group on radio and television
- Tours with the U.S. Army Band
- Recipient, Midwestern Collegiate Jazz Festival Composer/Arranger Award

Daniel Ian Smith**Assistant Professor***

- B.M., Ithaca College
- M.M., New England Conservatory of Music
- Former faculty member, Boston University, New England Conservatory of Music
- Performances with John Lewis, George Russell, Jimmy Giuffre, Nick Brignola, Kazumi Watanabe, Jyoji Sawada, Aardvark Jazz Orchestra, Big and Phat Orchestra, NuClassix Composers Forum, and Composers in Red Sneakers
- Recordings for Sony, DIW (Japan), and Big and Phat Jazz Productions
- Recipient, 1996 Uchida Fellowship sponsored by the Japan Foundation

John Stein**Assistant Professor***

- B.M., Berklee College of Music
- M.Ed., Harvard University
- Active professional guitarist, bassist
- Band leader, John Stein Trio and Quartet
- Member of the Ron Gill Quintet and Sextet
- Performances with David "Fathead" Newman, Larry Goldings, Lou Donaldson, Dr. Lonnie Smith, Bill Pierce, John LaPorta
- Recordings include *Hustle Up* (Tightly Knit Records), *Green Street* (A Records), *Portraits and Landscapes* (Jardis Records), and *Ron Gill Sings the Songs of Billy Strayhorn* (WGBH Records)

Eduardo Tancredi**Assistant Professor***

- Diploma, Berklee College of Music
- Piano performances in the United States, Europe, and Latin America
- Leader, Sonabó/the Bandón 33
- Member, Sol y Canto and Wallys Latin Jazz Ensemble
- Recordings include *Viaje* and *Felices Fiestas con Sonabó* with Sonabó, *Indo e Vindo* with the Bandón 33, *Sancocho* and *Sendero del Sol* with Sol y Canto, and *Bailando en la Muralla* with Flor de Caña

Stephen Wark**Assistant Professor***

- B.M., Berklee College of Music
- Experienced private instructor
- Active drummer and vocalist with bands in the Boston area
- Percussion studies with Fred Buda and Alan Dawson
- Arranging and composition studies with Ted Pease, John Bavicchi, and Bill Maloof
- Featured vocalist with the White Heat Swirl Orchestra
- Former instructor in Massachusetts public schools

Michael 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
- Founding director, New Opera and Musical Theater Initiative (NOMTI)
- Producer, Open Call Festival of New Musicals, Boston, June 1999, 2000, and 2001
- Commissioned by the North Shore Music Theatre to compose score to *Friendship of the Sea*
- Semifinalist, 1997, Massachusetts Cultural Council artist grant in composition

Jazz Composition**Kenneth Pullig****Chair**

- B.M., Berklee College of Music
- B.S., University of Connecticut
- 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**Professor**

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Recordings for documentary films, commercials, and theatrical productions in New York and New England
- Lecturer/clinician in New England and the South
- Member, ASCAP, Pi Kappa Lambda

Jeffrey A. Friedman

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.
- Director, Berklee Concert Jazz Orchestra

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, JCA featuring Hemphill and Rivers, and Aardvark Jazz Orchestra

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

Associate 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 Bofill, Jerry Butler, Michael Jackson, Lou Rawls, and others
- Composer and producer of internationally aired jingles and commercial themes, and music for theater and films

Jon D. 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
- Performances on TV shows *Touched by an Angel*, *General Hospital*, *All My Children*, *The Jaime Foxx Show*, *The Young and the Restless*, and *Beverly Hills 90210*

Susan Kean Cattaneo

Assistant Professor*

- Diploma, Berklee College of Music
- B.A., Pomona College
- Former coleader of acoustic duo with singer/songwriter Burtis
- Former member of the Blackfish Band
- Performed at Nectarfest Music Festival featuring Rickie Lee Jones, Bela Fleck, and Bob Weir
- Singer/songwriter on album of original songs
- Writer/producer of television commercials
- Recipient of Emmy Award nomination
- Winner of New York State Broadcasters Award

Henry Gaffney

Associate 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*

Grayson J. Hugh

Associate Professor*

- Singer/songwriter, recording artist, composer
- Saxophonist, shanaist, harmonist, percussionist (African, Brazilian, Middle Eastern, Native American), pennywhistler, dulcimer
- Performances with Dickie Betts, Jack Bruce, Phoebe Snow, Mick Ronson, and Ian Hunter
- Recordings include *Road to Freedom* (MCA'92) and *Blind to Reason* (RCA/BMG Records '88)
- Songs featured in film *Thelma and Louise* and end-title song in *Fried Green Tomatoes*
- Guest lead vocal on *Conjure*, produced by Kip Hanrahan (American Clave Records '96)
- Commissioned to compose scores for modern dance companies Viola Farber (New York), Laura Glenn works (New York), Prometheus (Cambridge), Bennet Dance Company (Cambridge)

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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www.berklee.edu

Berklee College of Music
1140 Boylston Street
Boston, Massachusetts 02215-3693
U.S.A.

