

bulletin

2007 2008

Berklee
college of
music

15) Music
a) Repertoire
b) Form
c) Melody

**The Bulletin of
Berklee College of Music
2007-2008**

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

For information:
800 BERKLEE (U.S. and Canada); 617 747-2222
Email: admissions@berklee.edu

Website: berklee.edu

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Cover Photography: Tom Keller

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History

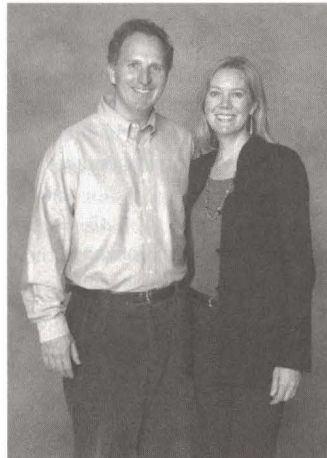
Berklee College of Music was founded on the revolutionary principle that the best way to prepare students for careers in music is through the study and practice of contemporary music. For more than half a century, the college has evolved to reflect the state of the art of music and the music business. With more than a dozen performance and nonperformance majors, a diverse and talented student body representing more than 70 countries, and a music industry “who’s who” of alumni, Berklee is the world’s premier learning lab for the music of today—and tomorrow.

Berklee has proven its commitment to this approach by wholeheartedly embracing change. The musical landscape looks nothing like it did when Berklee was founded in 1945, but the college has remained current by supplementing its core curriculum with studies in emerging musical genres and indispensable new technology. Berklee also has responded to important developments in music education and music therapy, making good on its promise to improve society through music.

The college was founded by Lawrence Berk, an engineer trained at Massachusetts Institute of Technology and veteran arranger with the CBS and NBC radio orchestras, who wanted to teach contemporary music and provide practical career preparation for the working musician. His idea caught fire, and the small teaching studio grew into a sizable school, then college, in just over two decades. In 1966, he was joined in the administration by his son, Lee Eliot Berk, who was appointed president by the trustees in 1979.

Under President Lee Eliot Berk’s leadership, Berklee developed additional majors for the contemporary music professions, including the majors in music production and engineering, music business/management, music synthesis, songwriting, and music therapy. Further, the mission of the college was extended to include greater international outreach, with students from 70 countries around the world attracted to Berklee as a result. President Berk retired from the college in May 2004, after 25 years as its president.

At Berklee, students acquire a strong foundation of contemporary music theory and technique, then build upon that foundation by learning the practical, professional skills needed to sustain a career in music. Majors such as music production and engineering, film scoring, music business/management, music synthesis, songwriting, and music therapy, as well as traditional mainstays of performance and composition, lead toward either a fully accredited four-year baccalaureate degree or a professional diploma. Perhaps more importantly, they prepare students for employment in the music industry.



*President Roger H. Brown
and Linda Mason*

Berklee attracts a diverse range of students who reflect the multiplicity of influences in today’s music, be it jazz, rock, hip-hop, country, gospel, electronica, Latin, or funk. The college is a magnet for aspiring musicians from every corner of the earth, which gives the school a uniquely international flavor. Of all U.S. colleges and universities, Berklee has one of the largest percentages of undergraduates from outside the United States—25 percent. Reflecting the interplay between music and culture, Berklee creates an environment where aspiring music professionals learn how to integrate new ideas and showcase their distinctive skills in an evolving community.

The college’s alumni form an ever-widening network of industry professionals who use their openness, virtuosity, and versatility to take music in surprising new directions. Notable alumni include BT, Gary Burton, Terri Lyne Carrington, Bruce Cockburn, Juan Luis Guerra, Roy Hargrove, Quincy Jones, Diana Krall, Aimee Mann, Arif Mardin, Branford Marsalis, Danilo Perez, John Scofield, Howard Shore, Alan Silvestri, Luciana Souza, Susan Tedeschi, and Gillian Welch.

President Roger H. Brown and Linda Mason

Roger H. Brown assumed the presidency of Berklee College of Music on June 1, 2004. He is a Phi Beta Kappa graduate of Davidson College with a degree in physics and a graduate of the Yale University School of Management. Although best known as an entrepreneur and philanthropist, he is a lifelong music enthusiast and a drummer by avocation. Brown has produced and performed on several CDs of children’s music, was the drummer on a number of commercial jingles, and continues to perform live on occasion.

Brown cofounded Bright Horizons Family Solutions in 1986 with his wife, Linda Mason, and served as chief executive officer until January 2002. Prior to 1986, he was codirector of the Save the Children relief and development effort in

Sudan, and he worked on the border of Thailand with Cambodian refugees for CARE and UNICEF, both with Mason. Brown and Mason coauthored the book *Rice, Rivalry, and Politics*, which examines the management of emergency relief efforts. In addition, Brown served as a management consultant for Bain and Company, a global management-consulting firm.

Brown was one of the founders of the Bright Horizons Foundation for Children, which aids nonprofit agencies that work with at-risk children in communities where Bright Horizons employees live and work. He also cofounded Horizons for Homeless Children, which serves the needs of homeless children throughout the Boston area.

In recognition of his advocacy for better early childhood education, Brown was the recipient of the 1999 Caring Corporation Award from the Child Care Action Campaign. He was honored in 1997 by *Working Mother* magazine as one of the 25 Friends of the Family, a title bestowed upon men who have made it easier for working parents to raise and nurture children. He was also named National Entrepreneur of the Year in 1996 by Ernst and Young/*USA Today*, and Best Entrepreneur by *BusinessWeek* magazine in 1997.

Brown is an active board member of Horizons for Homeless Children, Bright Horizons Family Solutions, Boston After School and Beyond, Stonyfield Farms, Wheaton College, and Sonicbids.

Linda Mason is cochair of the board for Bright Horizons Family Solutions. She cofounded Bright Horizons in 1986 and served as president until 1998. Mason was one of the founders of the Bright Horizons Foundation for Children and a cofounder of Horizons for Homeless Children.

Mason has worked as a business consultant for Booz Allen Hamilton in New York and Paris. She is a graduate of the Yale School of Management, Cornell University, and the Sorbonne University in Paris, France. Mason serves on the boards of Horizons for Homeless Children and Whole Foods Market, Inc., and on the Yale School of Management Advisory Board. She was recently made a trustee of Yale University.

Mason is the author of *The Working Mother's Guide to Life*, released in November 2002 by Random House, and serves as the parenting expert for *Fox 25 Morning News* in Boston.

Mission

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career.

Developing the musicianship of all our students is the foundation of our curriculum. We believe that the lessons and qualities derived from that work—the self-discipline needed for excellence, the empathy required of music making, and the openness and inquisitiveness essential to creativity—are critical to achievement in any pursuit, musical or otherwise; and that music is a powerful catalyst for personal growth, which is central to any collegiate experience.

Founded on jazz and popular music rooted in the African cultural diaspora, our comprehensive curriculum is distinctly contemporary in its content and approach, and embraces the principal musical movements of our time. Through a course of scholarly and practical learning experiences integrating performance and writing, our curriculum covers the variety of influential styles, relevant technologies, and career opportunities open to today's music professional.

Objectives

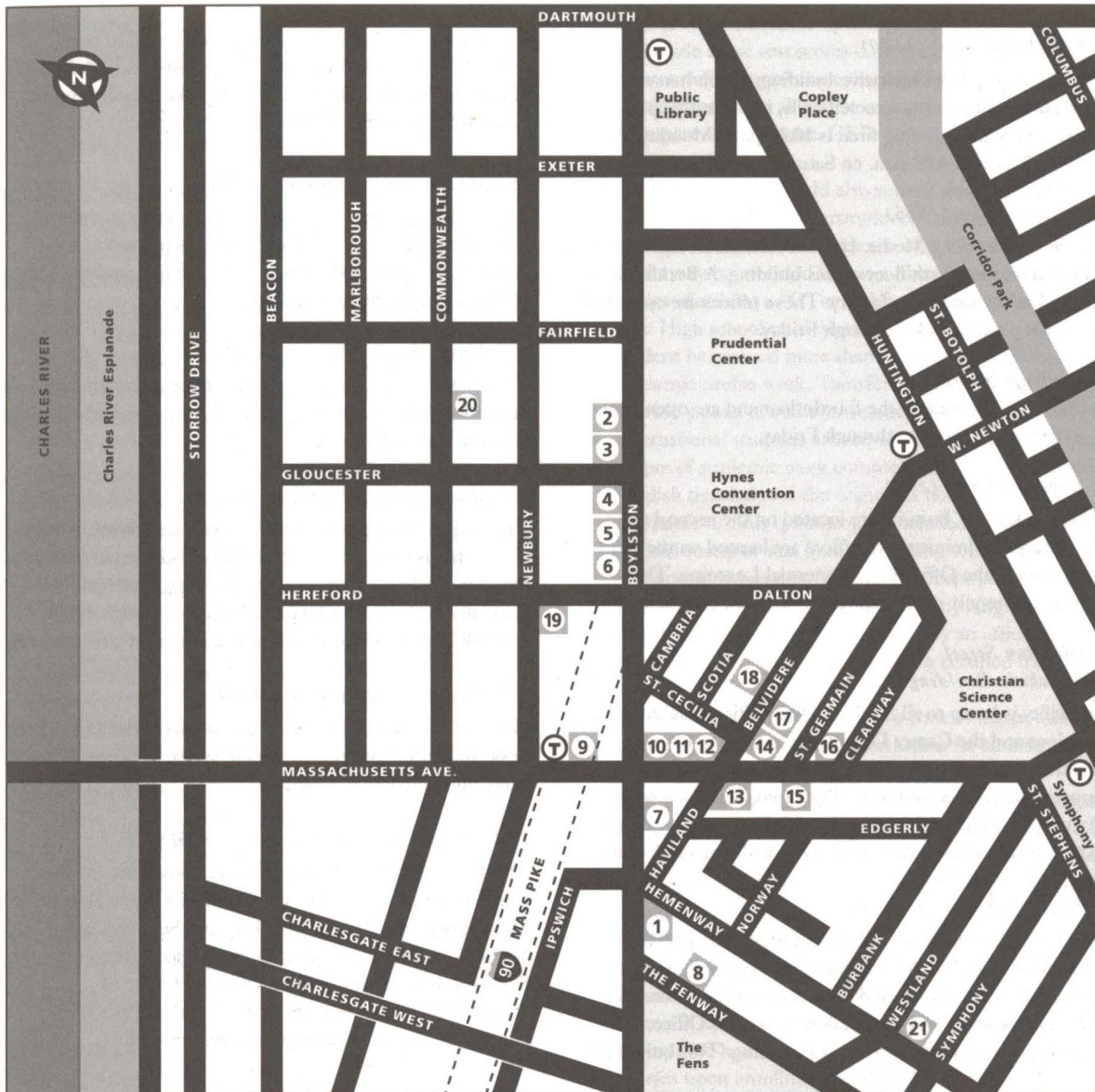
- To define and refine the individual talents of our students by providing a broad range of major programs offered by a distinguished faculty, and to prepare them for careers in music that reflect the diversity of expression and opportunities that define music today.
- To enable our students to employ their music education in a global society by providing a coherent liberal arts curriculum that informs their thinking about issues that have shaped our time.
- To encourage our students to appreciate and apply music's enormous force for the enrichment of society and intercultural understanding.
- To cultivate a supportive learning environment by actively promoting a climate of respect for personal and cultural differences, and by offering a range of services and activities to support the needs of the student musicians who come to us from around the world.
- To maintain the vitality of our college community by encouraging and supporting continuing professional development for all of its members.
- To provide an environment in which all know that they are full and valued members of the community.
- To value ethical behavior in all aspects of personal and professional life by establishing a community that values integrity in all relationships.
- To retain our leadership position in music education and to ensure that our curriculum remains relevant by pledging to value academic freedom and innovation.

Academic Calendar

Fall Semester	2007	2008
* Labor Day	September 3	September 1
New Student Orientation Begins	September 3	September 1
Entering Student Check-In	September 4	September 2
Continuing and Returning Student Check-In	September 5–7	September 3–5
Instruction Begins	September 10	September 8
* Columbus Day	October 8	October 13
* Veterans Day	November 12	November 11
Registration	November 19–December 6	November 17–December 4
* Thanksgiving Recess	November 22–25	November 27–30
Examinations	December 17–21	December 15–19
* Winter Recess	December 22–January 15	December 20–January 15
Spring Semester	2008	2009
New Student Orientation Begins	January 15	January 13
Check-In (all students)	January 16–18	January 14–16
* Martin Luther King Day	January 21	January 19
Instruction Begins	January 22	January 20
* Presidents Day	February 18	February 16
* Spring Recess	March 15–23	March 14–22
Registration	April 7–May 2	April 6–May 1
* Patriots Day	April 21	April 20
Examinations	May 5–9	May 4–8
Graduation	May 10	May 9
Summer Semester (12 weeks)	2008	2009
New Student Orientation Begins	May 21	May 20
Check-In (all students)	May 22–23	May 21–22
* Memorial Day	May 26	May 25
Instruction Begins	May 27	May 26
* Independence Day	July 4	July 4
Examinations	August 11–15	August 10–14
Summer Performance Program (5 weeks)	2008	2009
Check-In (all students)	July 12	July 11
Testing–Placement and Auditions	July 13	July 12
Instruction Begins	July 14	July 13
Instruction Ends	August 15	August 14

* College closed

Berklee Campus Map



- 1 1140 BOYLSTON STREET
- 2 855 BOYLSTON STREET
- 3 867 BOYLSTON STREET
- 4 899 BOYLSTON STREET
- 5 921 BOYLSTON STREET
- 6 939 BOYLSTON STREET
- 7 1080 BOYLSTON STREET
- 8 22 THE FENWAY
- 9 100 MASSACHUSETTS AVENUE
- 10 130 MASSACHUSETTS AVENUE
- 11 136 MASSACHUSETTS AVENUE
- 12 150 MASSACHUSETTS AVENUE

- 13 155 MASSACHUSETTS AVENUE
- 14 168 MASSACHUSETTS AVENUE
- 15 171 MASSACHUSETTS AVENUE
- 16 180-186 MASSACHUSETTS AVENUE
- 17 9 BELVIDERE STREET
- 18 20 BELVIDERE STREET
- 19 320 NEWBURY STREET
- 20 264-270 COMMONWEALTH AVENUE
- 21 98 HEMENWAY STREET

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

College Facilities Directory

1140 Boylston Street (1140)

This main college administrative building, which houses offices, classrooms, and two recital halls, is generally open at 8:00 a.m. every day. Closing time is 10:00 p.m., Monday through Friday, and 4:00 p.m. on Saturday and Sunday.

855 Boylston Street (855)

The offices of Berklee Media, Human Resources, and Payroll are located on the fourth floor of this building. A Berklee ID is requested of visitors to the facility. These offices are open 9:00 a.m. to 5:00 p.m., Monday through Friday.

867 Boylston Street (867)

Classrooms are located on the fourth floor and are open 9:00 a.m. to 5:00 p.m., Monday through Friday.

899 Boylston Street (899)

The offices for Ear Training are located on the second floor, and a variety of administrative offices are located on the third floor, including the Office of Experiential Learning. The building is generally open during normal business hours.

921 Boylston Street

Genko Uchida Building (921)

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

939 Boylston Street (939)

The first floor of this building houses Café 939 at Berklee, a public coffee shop and performance space for Berklee and other outside acts. The second floor contains the Counseling and Advising Center and the Student Activities Office, accessed via the 921 Boylston Street building. This building is scheduled to open in fall 2007.

1080 Boylston Street (1080)

This building houses the Berklee bookstore. 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.

22 The Fenway (FENS)

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

130 Massachusetts Avenue (130M)

The Student Activities Center and some Ensemble Department offices are located on the first floor. Student lounges, student club offices, a meeting room, and a vending area are among the services offered in the Student Activities Center. The Student Activities Center is scheduled to move to 939 Boylston Street in late 2007.

136 Massachusetts Avenue (BPC)

The Berklee Performance Center contains 1,220 seats, state-of-the-art sound and lighting systems, and a full range of multimedia capabilities. The box office is open Monday through Saturday from 10:00 a.m. to 6:00 p.m.

150 Massachusetts Avenue (150M)

This building is open 24 hours a day, seven days a week when the college is in session. Various departments have their own hours. Classrooms, a residence hall, and the Office of Public Safety are located here.

155 Massachusetts Avenue (155M)

This facility houses Berklee.edu, the Office of Communications, the Office of International and Special Programs, and a number of faculty and staff offices.

168 Massachusetts Avenue (168M)

This facility houses student and faculty mailrooms, a copy center that is open to both the college and the public, and a number of administrative offices. Building hours are generally 8:00 a.m. to 7:00 p.m., Monday through Friday, and 9:00 a.m. to 3:00 p.m. on Saturday.

171 Massachusetts Avenue (171M)

Hours of this practice facility are available at the 150M front desk. Individual practice rooms are available primarily for piano and percussion principals.

180–186 Massachusetts Avenue (180M)

The Information Technology Center houses the Student Computer Support Center, the Center for Technology in Music Instruction, and Technology and Support classrooms. Network and Telecommunications Services, Administrative Systems, Training and Support, and the Office of Information Technology are located on the upper level. Hours are 9:00 a.m. to 5:00 p.m. unless posted.

9 Belvidere Street (150NX)

St. Cecilia's at 20 Belvidere Street (SC)

Boston Architectural Center

at 320 Newbury Street (BAC)

and 100 Massachusetts Avenue (BAC)

These classroom buildings are generally open 8:00 a.m. to 6:00 p.m., Monday through Friday.

264–270 Commonwealth Avenue (270)

98 Hemenway Street (98)

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

25–39 Fordham Road (FORD)

Hours of this off-campus practice facility, located in the Allston-Brighton section of Boston on the Green Line B train, are available at the 150M front desk. Individual rooms, ensemble rooms, and a 12-station computer lab are available.

Admissions Requirements

Note: Admissions requirements are subject to change. For Berklee's most current application procedures, detailed guidelines, and answers to many questions, students should visit the college's website at berklee.edu.

Berklee's board of admissions thoroughly reviews each application, considering every aspect of an applicant's strengths. It looks for candidates who reflect the rich diversity of Berklee's curriculum, with high musical aptitude as players or writers, or in business, production, music therapy, or music education. It seeks students who show high potential; who are creative, collaborative, and open to new ideas; who are problem solvers and entrepreneurs; who have something extra that sets them apart.

An integral part of selecting the entering class is Berklee's unique audition and interview process, designed to help applicants show their strengths while helping the board of admissions assess their aptitude and ability to succeed in Berklee's highly charged and dynamic environment.

Admissions Process

The application to Berklee consists of three parts.

The Application Form

- Sign up for an audition and interview.
- Submit the \$150 application fee.
- Complete and submit the essay and music-training background information.

The Audition and Interview

An audition and interview is required. All applicants will be considered for scholarships through the audition and interview process.

- Participate in a 15-minute audition including a prepared piece of the applicant's choice, some sight-reading, and some call and response. Applicants may also jam with the faculty auditioners.
- Participate in a 15-minute discussion of the applicant's goals and aspirations and why they have chosen Berklee as a possible path in the pursuit of their music career. Applicants are invited to bring samples of their creative work to share with the interviewer.

Supporting Materials

- First-time college applicants should submit official academic transcripts, including the most recent senior grades (high school transcript) or GED. Those who have college/university credits at another institution must also submit an official transcript. All documents must be submitted in English.

- SAT or ACT scores are optional. Applicants may choose to include these test scores if they are an area of strength.
- Homeschooled applicants should submit a homeschool portfolio outlining all course content, textbooks used, examples of work done, GED or state certification, and grades received.
- Transfer students should also submit transcripts of all completed college/university-level work—in addition to a high school diploma as evidence of graduation. Transfer credit may be awarded for most liberal arts courses (with grades of at least a "C" or 2.0) from an accredited institution. High school transcripts are not required if the student has earned more than 24 credits of college-level academic course work. Transfer students should also provide a dean of students release form.
- International students are required to submit official transcripts of academic work completed along with a certified English translation if the original is not in English. Academic records (photocopies included) must bear an original stamp or seal from the issuing school or from the Ministry of Education. We cannot accept photocopies stamped by a notary. Documents in any language other than English must be accompanied by an official translation bearing an original stamp from a certified translation service.
- Applicants are asked to provide a contact name, address, phone number, and email information for an instrumental or vocal instructor.
- Applicants for whom English is not their primary language are strongly encouraged to submit a TOEFL score. Those who are unable to submit a TOEFL score may provide a contact name, address, phone number, and email address for an English language instructor who can attest to their English language proficiency. All accepted applicants who have not already completed the TOEFL are required to do so and submit their scores within one month of acceptance. TOEFL scores are required for placement in appropriate-level English as a second language (ESL) courses upon enrollment at the college.

Mailing Supporting Documents

If applicants are mailing their application materials, they should do so by registered mail so that the documents can be tracked if necessary. Please make copies of all documents for your records and, whenever possible, mail all supporting documents together in one envelope.

Materials should be mailed to:

Office of Admissions
Berklee College of Music
1140 Boylston Street
Boston, Massachusetts 02215-3693, USA

Application Timeline

Berklee has a fixed application deadline, which requires that the completed application for admission, along with all required supporting documents, are postmarked on or before the date specified.

For the Summer (May) Semester

Application Deadline: December 1
Auditions Take Place: August–January
Admissions Decisions Issued: March 1

For the Fall (September) Semester

Early Action Deadline: November 1
Auditions Take Place: August–December
Admission Decisions Issued: January 31

Regular Action Deadline: February 1
Auditions Take Place: August–March
Admission Decisions Issued: March 31

For the Spring (January) Semester

Application Deadline: July 1
Auditions Take Place: March–July
Admission Decisions Issued: September 1

Applications received after the specified deadline will be considered at the discretion of the board of admissions.

Contacting Admissions

Toll-free within the U.S. and Canada:
800 BERKLEE (537-5522) or 800 421-0084
Direct: 617 747-2221 or 617 747-2222
Email: admissions@berklee.edu
Outside the U.S. and Canada: 617 747-2650
International Fax: 617 747-8602
International Email: internationaladmissions@berklee.edu
Website: berklee.edu/admissions

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 check-in. 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
- One dose of meningococcal vaccine within the last 5 years or a signed Massachusetts Department of Public Health waiver for the vaccine

These 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

Normally Berklee requires all applicants to the college to submit evidence of graduation from an accredited high school. Berklee will be unable to release a student's schedule at check-in unless the file is complete and contains a final high school or secondary school transcript that includes the graduation date and an official school seal or school signature. Exceptions to this requirement must be approved by the board of admissions. 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. GED test scores or state certification are acceptable as evidence of graduation and are required of homeschooled applicants.

Tuition Deposit

Upon notification of acceptance, applicants are required to submit a \$500 tuition deposit. This deposit is not applied to the student's tuition bill. It becomes the permanent deposit for all subsequent semesters of study. It is refunded upon graduation or upon permanent or temporary termination of study with timely notification to the college in accordance with published deadlines. For more specific information, please see Withdrawal from the College and Financial Aid, page 30.

The deposit is fully refundable to entering students upon written notification until the following deadlines:

For the fall (September) semester: May 1
 For the spring (January) semester: November 1
 For the summer (May) semester: April 1

Because Berklee must limit enrollment, failure to submit the deposit could jeopardize placement in the entering class or the ability to secure college housing, requiring the student to defer to a later semester. Requests for a refund of the tuition deposit or to defer to a later semester must be made in writing and received by the college on or before the deadlines identified above. Requests to defer a tuition deposit to a later semester will only be honored once. Payments may be made via phone using a Visa or MasterCard through the Office of the Bursar at 617 747-2165 or 617 747-2610.

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. Upper-semester students may apply to become a student orientation leader by contacting the Counseling and Advising Center.

Check-In

Check-in takes place each semester during the week prior to the first day of classes. During check-in all entering 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 entering 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 entering students in classes appropriate to their level of ability. For more information, see First-Semester Curriculum, page 60.

Entering Student Auditions

During check-in, entering students are required to take a placement audition. The audition will be administered by instrumental and Ensemble Department faculty to assess students' ability to play/sing in a group setting as well as their skill level. During check-in, students will receive an audition packet that contains information about the audition. Included 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. Therefore, it is helpful if students play exercises that are part of their practice routine. The results of this audition will determine placement in 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

Fall 2007 Semester	Degree Program	Diploma Program
Tuition and Fees:		
¹ Application Fee (nonrefundable)	\$150	\$150
¹ Tuition Deposit (nonrefundable)	\$500	\$500
Tuition	\$12,700	\$11,850
Registration Fee	\$50	\$50
² Housing Prepayment	(\$300)	(\$300)
³ Residence Hall Fees	\$6,775	\$6,775
⁵ Accident and Tuition Insurance	\$132	\$132
^{4,5} Health Insurance	\$1,376	\$1,376
⁸ Comprehensive Fee	\$240	\$240
⁹ Berklee Laptop Purchase Program	\$2,950	\$2,950

Spring 2008 Semester	Degree Program	Diploma Program
Tuition and Fees:		
¹ Application Fee (nonrefundable)	\$150	\$150
¹ Tuition Deposit (nonrefundable)	\$500	\$500
Tuition	\$12,700	\$11,850
Registration Fee	\$50	\$50
² Housing Prepayment	(\$300)	(\$300)
³ Residence Hall Fees	\$6,775	\$6,775
⁶ Accident and Tuition Insurance	\$95	\$95
^{4,6} Health Insurance	\$964	\$964
⁸ Comprehensive Fee	\$240	\$240
⁹ Berklee Laptop Purchase Program	\$2,950	\$2,950

Summer 2008 Semester	Degree Program	Diploma Program	Full-Credit Summer Program	Summer Performance Program
Tuition and Fees:				
¹ Audition/Application Fee (nonrefundable)	\$150	\$150	\$50	\$50
¹ Tuition Deposit (nonrefundable)	\$500	\$500		
Tuition	\$11,775	\$10,150	\$10,150	\$3,895
² Tuition Prepayment			(\$100)	(\$200)
² Housing Prepayment	(\$300)	(\$300)	(\$300)	(\$150)
³ Residence Hall Fees	\$6,103	\$6,103	\$6,103	\$2,800
⁷ Accident and Tuition Insurance	\$80	\$80	\$80	
^{4,7} Health Insurance	\$477	\$477	\$477	
⁸ Comprehensive Fee	\$350	\$350	\$350	\$150
⁹ Berklee Laptop Purchase Program	\$2,950	\$2,950		

Miscellaneous Fees for Summer/Fall 2007 and Spring 2008 (generally not required of first-semester students)

Class Instruction (per credit hour)	\$900
Extra Ensemble (per credit hour)	\$900
Extra Private Instruction (per semester)	\$1,800
Facilities Fee (part-time study only)	\$500
Insufficient Fund Fee	\$50
Late Registration Fee	\$200
Make-up Examinations (each)	\$15–25

*Please note: All fees are subject to change.

¹ The application fee and tuition deposit are one-time fees. See pages 8 and 25 for more information on tuition deposit policies.

² Prepayments are deducted from remaining fees.

³ Residence hall fees include 19 meals weekly.

⁴ Estimated fee, subject to change. Required of students not submitting an insurance waiver.

⁵ For students beginning in September; coverage until August 31, 2008.

⁶ For students beginning in January; coverage until August 31, 2008.

⁷ For summer semester only.

⁸ Comprehensive fee for all full-time students.

⁹ One-time fee, usually for entering students upon beginning studies at Berklee. The purchase is subject to a 5 percent Massachusetts sales tax in the amount of \$147.50 that will be included on the student's bill.

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).
- Traveler's checks presented at registration.
- Credit card payments on campus for application fees, tuition deposits, and miscellaneous fees only.
- Credit card payments for tuition and fees through Official Payment Corp. online at my.berklee.net or by phone at 866 661-9951.
- 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 that is based upon the student completing the Free Application for Federal Student Aid (FAFSA). This document calculates a family's "need" and allows the student and family to be considered for state grants and scholarships and the following federal programs: the Pell Grant, the Supplemental Educational Opportunity Grant (SEOG), the Perkins Loan, and the Direct Stafford and Parent Loan for Undergraduate Students (PLUS) loan programs. Other supplemental financing options also available to Berklee students and parents are the MEFA, Education Finance Partners, Signature, and Bank of America loan programs.

Please be aware that funds from any one program are limited, so it is best to apply well in advance for all possible sources of assistance: need-based, merit-based (generally scholarships), and non-need-based loans.

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, email 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 International Grant 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 websites:

CanHelp Loan	IEFC.com citizens of Canada with a U.S. cosigner
MEFA Loan	mefa.org residents of Massachusetts
ISLP Loan	educaid.com citizens of any country with a U.S. cosigner

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

Additional information is also 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 website at berklee.edu/financing. Students may request a copy by calling 800 538-3844. For more information, email the Office of Financial Aid at financialaid@berklee.edu or the Office of Scholarships and Student Employment at scholarships@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 a live 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 617 747-8681, scholarships@berklee.edu, or visit our website at berklee.edu/scholarships.

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 a live audition. While the vast majority of awards are partial-tuition awards, a limited number of full-tuition awards are available to exceptionally gifted students. Applicants are asked to demonstrate musical merit and potential, exhibited by performance on their principal instrument, including voice. Candidates may also have their music-writing abilities taken into consideration, in addition to their performance skills.

Berklee accepts applications for merit-based scholarships throughout the year with specific application deadlines. Auditions are held in more than 50 cities worldwide. Students are eligible to apply for merit-based scholarship awards annually. Students may only audition once per year. Award decisions are based upon an applicant's demonstrated musicianship as an instrumentalist/vocalist and/or composer.

The Presidential Scholarship

The Presidential Scholarship program is founded on the principle that all deserving, talented, and financially challenged students should be provided the opportunity to experience the unique benefits of a Berklee education. Presidential scholars represent the most talented individuals among all young musicians graduating from high school each year. Each will receive full tuition and room and board, which is renewable over four years of study.

Candidates must exhibit outstanding musical merit determined through a live audition. They are also required to demonstrate financial need through submission of the Free Application for Federal Student Aid (FAFSA).

All candidates for the Presidential Scholarship must first participate in a live audition at one of Berklee's many audition sites throughout the United States. For deadlines, locations, and application instructions, visit the college website at berklee.edu/wst or call toll free at 800 BERKLEE. Both domestic and international students are eligible to be selected. Candidates who qualify based on their auditions will be notified that they have been nominated for a Presidential Scholarship and will be asked to complete an application for need-based financial aid. Final selection of the Presidential scholars will be announced on or before April 15 each year.

Live Auditions

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 \$15 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; São Paulo, Brazil; Barcelona, Spain; Paris, France; and Seoul, Korea. For a complete listing of where Berklee plans to visit in the upcoming year and to complete an online application, visit the scholarships website at berklee.edu/scholarships, email scholarships@berklee.edu, or call 617 747-8681.

Berklee Entering Student Talent (BEST) Scholarship

The Berklee Entering Student Talent (BEST) Scholarship is designed to provide applicants to the college an opportunity to have their music-writing abilities taken into consideration, in addition to their performance abilities (live audition). In order to be considered for the BEST scholarship, applicants must submit a CD of three original compositions, accompanied by written scores. Deadlines correspond with the application deadlines for admission. The maximum award amount through the BEST scholarship is \$8,000 per year. For details on how to apply, visit the website at berklee.edu/scholarships/recording_guidelines.html or email scholarships@berklee.edu.

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 a recorded audition 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 website at berklee.edu, emailing scholarships@berklee.edu, or calling 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. United States 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 periodically 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

Endowed Funds

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

484 Phi Alpha Scholarship Fund

to provide an opportunity for students from Cambridge, Massachusetts, to attend Berklee's summer program

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 Endowed Music Business/Management Scholarship Fund

for an outstanding music business/management major at the college

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

Claire Beskind Scholarship Fund

for an outstanding pianist

Billboard Endowed Scholarship Fund

for continuing students in recognition of academic and musical excellence

Jia Kennie Blackwell Memorial Scholarship

for talented female musicians in need of assistance to continue or begin their Berklee education

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

Fletcher Bright Scholarship

for an outstanding continuing student with an interest in music for strings

Nancy Brusger Scholarship

for outstanding achievement by a music education and/or music therapy major

Gary Burton Endowed Performance Scholarship Fund

to provide an opportunity for students from the SoundArt program of Los Angeles to come to Berklee's summer program

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

Daniel Edge Memorial Scholarship Fund

for outstanding achievement in music production and
engineering

Harry Ellis Dickson Endowed Scholarship

for students who participate in the Berklee City Music
program

Henry Droz-WEA Endowed Scholarship

for sons or daughters of WEA employees

Mary Jane Ellison Scholarship

for outstanding achievement by a jazz pianist at
the college

Epic Records Endowed Scholarship

in recognition of outstanding achievement by a music
business/management major at the college

Fundacion Banco Popular Scholarship Fund

for an outstanding student from Puerto Rico with demon-
strated financial need

Steve Gadd Scholarship Fund

for an outstanding drummer

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

James David Harber Scholarship

for outstanding achievement by a percussionist with
demonstrated financial need

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

Inouye Family Endowed Scholarship Fund

for an outstanding fifth-semester or higher music
business/management major at the college

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

Lester Lanin Endowed Scholarship Fund

for outstanding students with demonstrated financial need

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 continuing students with outstanding composition and
arranging skills in the Professional Writing Division

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

Phoebe Zaslove Milligan Memorial Scholarship Fund

for students who exemplify great passion, intensity, and
ambition for music

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

Solomon Munjack Endowed Scholarship

for outstanding continuing students with demonstrated
financial need

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

Newbury Comics Music Business Scholarship Fund
for a single fifth-semester student with outstanding academics and demonstrated 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

Henry Schniewind Scholarship Fund
for outstanding older students

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

Robert Share Memorial Scholarship Fund
for international students with financial need

Howard Shore Endowed Scholarship
for outstanding students who demonstrate 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

Livingston Taylor Endowed Scholarship Fund
for an outstanding student interested in performing, writing, or composing contemporary popular music

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. Wagnmann 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

Wes Wehmiller Memorial Scholarship Fund
for an electric bassist who has achieved an outstanding record at the college

Phil Wilson Endowed Scholarship Fund
for demonstrated outstanding performance as a brass principal

Chris Yeoman Scholarship
for outstanding achievement by a percussionist

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

Youth Concerts at Symphony Hall
for composers

Emanuel Zambelli Scholarship Fund
for piano performance in the classical genre

Zildjian Endowed Berklee City Music Award
for outstanding musicianship by a percussionist attending the SYSTEM 5 Summer Performance Program

Armand Zildjian Award
for outstanding percussionists

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, in order to assist students in meeting educational expenses. On-campus employment is an opportunity for professional and educational growth, with more than 650 positions ranging from 10 to 15 hours of work per week, and 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 sources of funding for the program: 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 Student Employment.

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 Berklee Application for Student Employment obtained online once a student is enrolled at the college and (2) a separate FAFSA (Free Application for Federal Student Aid). International students are required to submit an online 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 35 hours per week during vacation periods and semester breaks.

For further details, email the Office of Scholarships and Student Employment at studentemployment@berklee.edu, call 617 747-8681, or visit the office located at 921 Boylston Street, suite 622.

Life Outside the Classroom

Berklee provides students with many opportunities for spending their time outside the classroom. Whether living in an apartment or a residence hall, students can experience fully the benefits of being part of a diverse urban educational setting. Students are encouraged to become involved with their studies and cocurricular activities.

Berklee College of Music offers a holistic approach to the development of students through programs and services that focus on academic, social, cultural, leadership, and career development, as well as on the general well-being of students. These experiences promote maturity in aptitudes and attitudes crucial to the development of a successful musician.

Housing

Student housing is as much a part of the college learning process as the classroom experience. It is an exciting time of self-discovery and discovery of the world in general. Berklee students are exposed to a wide variety of backgrounds, cultures, and musical styles. For many students, this is their first experience with the responsibility of independence and the art of compromise that comes with living with other people.

The majority of Berklee students live in apartments in Boston and the vicinity. Because the college's residence hall space is limited, acceptance to the college does not guarantee on-campus housing availability. The Housing Office assists students with on-campus living. The Office of Off-Campus Student Services, located in the Office of Student Activities, works closely with all students to provide information, guidance, and support to those seeking off-campus housing. Information about both on- and off-campus housing is located in the housing pages of the college's website, berklee.edu/housing.

On-Campus 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. For students living on campus, the Office of Residence Life provides student services. Resident assistants organize a variety of social and educational events for students.

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.

Housing Applications

Detailed housing information and an application for residence are sent to accepted and confirmed students by the Housing Office, subject to availability of residence hall space. Mailings for the fall term begin in February, for the spring term in October, and for the summer term in March. Residence space is limited and does fill up quite early prior to each term. 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 and confirmed students.

Dining Services

All resident students participate in the on-campus meal plan. A wide variety of items is offered at lunch and dinner, including a choice of at least three entrees and specialty bars (such as deli sandwiches and pastas). An extensive salad bar and two choices of soup supplement these meals.

Students who live outside the residence halls also are welcome at all meals. They can pay a per-meal cash price, charge their Berklee card accounts, or arrange for several different meal plan options through the college's food service provider. For nonresident food plan information, contact the food service manager in the dining hall, or call 617 747-2510.

For further information concerning Berklee's residence halls, contact the Housing Office at 617 747-2292, or visit the housing pages on the college website, berklee.edu/housing.

Off-Campus Student Services

The majority of Berklee students rent apartments in and around Boston. Off-Campus Student Services provides resources regarding commuting, local realtors, and various local vendors. Students are encouraged to access the Student Activities Center website to review the off-campus bulletin board, alerting them to current apartment postings, neighborhood descriptions, and tenants' rights. Students needing off-campus housing also are encouraged to investigate apartment options, location, accessibility, and price before starting to look for an apartment. Students are more satisfied with their off-campus living option when they have established where they will live before arriving for orientation. Please be advised that all on-campus, residence hall-related housing questions and concerns should be directed to the Berklee Housing Office.

Activities

The Office of Student Activities organizes a variety of social, recreational, cultural, and educational events. Café shows, club meetings, trips to Nashville, an annual Berklee harbor cruise, cultural celebrations, leadership workshops, and wellness seminars are a few examples of the diverse programs available to students. Students can take advantage of the many cultural venues Boston has to offer. The Museum of Fine Arts (MFA); Fenway Park, home of the Boston Red Sox; and the Boston Common/Esplanade are all within walking distance to Berklee.

Prior to orientation, entering students with questions are encouraged to correspond with students working at the Student Activities Center by emailing connectors@berklee.edu or by communicating with peer advisors who will begin emailing entering students well in advance of orientation.

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 a wide variety of services to the Berklee community. Many services can now be accessed on the web through my.berklee.net. Web services include student course registration and access to online course schedules, semester grades, and (unofficial) academic transcripts. The Office of the Registrar home page offers downloadable academic requirements for all major fields of study, an online version of the current registration manual, and other helpful student academic information.

Students may stop by the office for in-person services. Frontline coordinators answer questions, provide enrollment verification services, and process transcript requests. Office staff provide graduation counseling and services, transfer credit evaluation (for both new and enrolled students), and a one-stop service center for formerly enrolled alumni who wish to return to Berklee.

The Office of the Registrar coordinates student health insurance on campus (for specific questions regarding use of insurance, students should contact Koster Insurance directly), publishes the registration manual twice annually, provides enrollment information to applicable parties both internal and external to Berklee, maintains the academic

records of all alumni and enrolled students, and provides registration services to most special (nonmatriculated) programs offered by Berklee. The office distributes grades, conducts academic probation, and produces the dean's list for the Office of the Dean of Students. Feedback and suggestions on services are always welcome.

Counseling and Advising Center (939)

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 academic advising, personal counseling, international student advising, and services to students with disabilities. The center is accessed via 921 Boylston Street.

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.

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. A team of licensed mental health professionals is available to assist students with a variety of mental health concerns, such as depression, anxiety, relationship and family issues, sexual identity concerns, substance abuse, eating or sleep problems, and learning difficulties. Short-term individual counseling is available or, if necessary or upon a student's request, referrals may be made to outside professionals or community agencies. Counselors are available from 9:00 a.m. to 5:00 p.m., Monday through Friday. In the event of an emergency before or after the center's operating hours, students living on campus should call Berklee security at 617 747-2333. Students who live off campus and are in crisis should call 911 or go to their local hospital emergency room. A student in crisis who visits the center during our operating hours will be seen the same day.

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. As of January 30, 2003,

immigration regulations require all colleges in the United States to electronically report information on all international students' F-1 status and academic progress. Students are strongly encouraged to meet with an international student advisor at the Counseling and Advising Center with any questions related to maintaining F-1 status.

International students who are travelling outside of the United States with intent to return to their studies at Berklee in the next semester must have an accurate I-20 form to reenter the United States. Students need to have page 3 endorsed by the college before travelling. Students who do not have the I-20 form must request one before leaving. Appropriate financial documentation is required for issuance of new I-20s. Students must request their I-20 forms at least five business days before their intended date of departure. Students must register for the semester for which they plan to return to Berklee in order for the I-20 to be signed.

International students are responsible for their academic progress and maintenance of their immigration status. 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.

International advisors are available in the Counseling and Advising Center on a walk-in and appointment basis.

Services for Students with Disabilities

Based on individual need, students with documented psychiatric, physical, and/or learning disabilities are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting special service accommodations in teaching and/or testing situations must maintain ongoing contact with appropriate advisors in the Counseling and Advising Center and allow a minimum two-week notice for accommodation request forms to be sent to faculty. Counselors can assist with academic planning, scheduling adjustments, and counseling, as well as referral to outside agencies, testing sites, and support groups.

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. Although advisors are available to work with students in all phases of academic and educational planning, decision making, and problem solving, they work primarily with early-semester students prior to their declaring a major. Academic advisors can be seen by appointment or during daily walk-in hours.

Peer Advising

All entering students are linked with an upper-semester peer advisor to assist in the transition to Berklee. Peer advisors assist students throughout their first semester on campus and can help with academic questions and course planning, and share firsthand experience about life at Berklee. Students also have the benefit of getting to know approximately 15 other students in their same group. Drawing on Berklee's diversity, their group is likely to be made up of students from all over the world with broad musical and career interests. This is often the way that students find a bandmate, a study partner, and lasting friendships at Berklee. Students meet with their group at key points during the semester and one-on-one with their peer advisor as needed.

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 and the entertainment industry. Students are encouraged to think of it as their "career work center."

The center has five primary functions. First, job and performance opportunities are received by the Career Development Center and posted online at berkleemusic.com for both students and alumni to view from anywhere in the world. More than 3,500 job opportunities are posted annually.

Second, the Career Development Center acts as a career counseling service. The Career Development Center staff is available by appointment to help students with career exploration, goal-setting, and job search strategies. Students may also access the Berklee Career Network (BCN), a database of alumni who are available for additional career advising.

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.

As a career library, the Career Development Center also has Apple computers, a copy machine, and office reference books for student use. Basic word processing and resumé layout help are available from the Career Development Center staff.

Of special interest is the collection of videotapes and audio recordings from Berklee's Career Workshop Series and Visiting Artist Series, which feature successful professionals from many areas of the music industry sharing their career insights with Berklee students. Students can ask to do a topic search and obtain a detailed listing of resources pertaining to their interests.

Fourth, 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.

Lastly, throughout the academic year, the Career Development Center presents career development workshops such as Preparing a Resume and Press Kit, Band/Artist Promotion, Guerilla Music Marketing, and Getting the Best Record Deal. Industry representatives attend and participate as panelists, exhibitors, and workshop leaders.

Additionally, the Career Development Center presents audition events during the fall and spring semesters by hosting entertainment companies such as Cirque Du Soleil, Walt Disney Entertainment, Carnival and Royal Caribbean Cruise Lines, Hershey Park Entertainment, and Blue Man Productions.

Office of Experiential Learning (899)

The Office of Experiential Learning provides opportunities for qualified students to gain professional experience in the music industry while building career contacts in their field of study. More than 1,000 companies participate in the program, including Electronic Arts (EA), Newbury Comics, Q Division Studios, Rumblestrip Audio, Sony Music, Universal Music, WBCN, and Zildjian. 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 the Office of Experiential Learning, 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. There is an academic component to the internship as well, with assignments given by the Office of Experiential Learning in collaboration with the student's academic department. Internships may or may not include financial compensation. It is the responsibility of international students to contact an

international student advisor to apply for internship authorization. Authorization must appear on page 3 of the I-20 prior to beginning the internship. Practicums 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 and 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.

The Office of Experiential Learning offers Major Specific (XX-495) level internships, Introductory Internships (IN-295), and the Los Angeles Internship Program (IN-497). Requirements vary. Students are responsible for their own check-in and must be currently enrolled in the college during the time the internship is taking place.

Learning Center (150M)

The Learning Center is a networked, computer-based facility dedicated to training and supporting students using technology tools necessary for their educational development. The facility also provides peer tutoring in core music classes and music software. Go to learningcenter.berklee.edu for more information.

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.

Office of Student Activities/ Student Activities Center (939)

The Student Activities Center (SAC) exists to broaden, enrich, and support the student experience. The Student Activities Center offers a holistic approach to student development through programs and services focused on the social, cultural, and general well-being of students. Through the Student Activities Center, a wide variety of clubs and organizations have been formed and remain active. Students who are interested in starting a new club or organization, joining existing clubs, or who would like further information about student activities may contact the student leadership coordinator through the Office of Student Activities. The SAC is accessed via 921 Boylston Street.

Other student activities supported by the Student Activities Center include café shows; leadership workshops; recreation, sports, and fitness opportunities; the Student Government Association (SGA); the *Groove* student newspaper; and much more. Students who have questions about student activities offered at Berklee may email studentactivities@berklee.edu.

The following is a sample of active clubs and organizations:

A Cappella Group at Berklee
 Acoustical Society at Berklee
 Alcoholics Anonymous
 Anime
 Association of Mexicans at Berklee
 Audio Engineering Society
 Basketball Club
 Berklee CARES (Community Action Response Education Service)
 Berklee Entrepreneur Action Team (B.E.A.T.)
 Berklee IceCats Hockey Team
 Black Student Union
 Boston Jazz Society
 Buddhist SGI Club
 BUGLE (Berklee Union of Gays, Lesbians, and Everyone)
 Catholic Student Organization
 Christian Fellowship at Berklee
 College Republicans
 Contra Dancing Club
 Dance Club
 Dean's Club
 Electronica Club
 Filipino Student Alliance
 Film Scoring Club
 Flag Football Club
 Global Students Network
The Groove
 Habibi, The Belly Dance Club
 Jams @ Berklee
 Jewish Student Organization
 Korean Christian Fellowship
 Korean Student Club
 Latin American Music Club
 Marketing and Design Club
 MENC (Music Education Club)
 Microtonal Society
 Movie Club
 Music Business Association (MBA)
 Music Law Group
 Music Therapy Association
 Musical Theater Club
 Orchestral Club
 Pep Band @ Berklee
 Philosophy Club
 President's Club
 Show Choir
 Sista Circle

Soccer Club
 Society of Composers
 Songwriters' Club
 Steppin' Social Club
 Student Musicians Against AIDS
 Student Orientation Leaders
 Teaching Club
 Turntablist Club
 Women Musicians Network (WMN)
 Yoga Society at Berklee

Clubs and organizations listed above are accurate as of bulletin publication date. The right is reserved to make changes based on student interest.

Student Government Association (SGA)

The Student Government Association provides a sincere and welcoming forum where students can express their viewpoints in all areas of college life. Student Government is the link between the student body and the administration, constantly checking the student pulse and bringing pressing issues to the attention of the SGA leadership. The SGA does much of its official business through senate meetings. The SGA encourages all students to engage in the democratic process at Berklee. The SGA also actively supports participation in the democratic process on a national level.

The purpose of the Student Government Association is to provide adequate channels 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 which affect them; to promote student activities; and to provide opportunities to practice leadership skills. The constitution of the Student Government Association is available in the Office of the Vice President for Student Affairs/Dean of Students and in the Office of Student Activities.

Café Shows

Café shows serve as a showcase of Berklee talent run by students for students. At 10:00 p.m., Monday through Saturday, the Berklee dining hall transforms into a nightclub, hosting student bands, club venues, and more. Café shows could be a first gig or a final stop before graduation. Interested students may submit an application—a café show is waiting.

The Groove

The Groove is a biweekly campus paper that covers campus news, articles of interest to students and to the Berklee community, and special features on events at Berklee, in the music industry, and around the world.

Leadership Development

The development of key leadership skills is crucial to the success of an individual or band in the competitive world of music. Using a Leadership Ladder model, anyone is eligible to start the leadership journey by participating in workshops focusing on the development of human relationships, communication, negotiation, self-awareness, motivation, and problem solving. Community service is also central to developing effective leaders. Through various partnerships with volunteer organizations, students are encouraged to participate in volunteer opportunities throughout Greater Boston that have a positive impact on individuals and communities.

Health and Fitness Programs

Wellness, including fitness, nutrition, and healthy sleep habits, is indispensable to the well-being of Berklee students. Free courses, consultations, and exams are offered throughout the year to ensure these practices are available when students need them. Berklee has also partnered with nearby fitness facilities to offer students discounted or no-cost memberships. Students can access the YMCA, the Tennis and Racquet Club, the Boston Kung Fu Tai Chi Institute, and the fitness centers of both Emerson College and Simmons College. Students have also formed clubs to support this endeavor, including the Yoga Club, Steppin' Social Club, and Music Therapy Association.

Sports

Student Activities has collaborated with students to create the following competitive outlets: the Berklee IceCats hockey team; the Intramural Program; a partnership with Boston Ski and Sports Club; and an alliance with Emerson College's NCAA Division III varsity athletics program. These programs are essential to leadership development, team building, and conflict resolution.

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 is 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.

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

The Department of Safety and Security offers an escort service, which is available to students 24 hours a day on campus. Service may be requested by calling the Security Department at extension 2333.

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.

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.

Office of Financial Aid (921)

The Office of Financial Aid is responsible for administering need-based aid such as state grants and scholarships and the federal aid programs: the Pell Grant, Supplemental Educational Opportunity Grant (SEOG), the Perkins Loan program, the Direct Stafford and Parent Loan for Undergraduate Student (PLUS) programs as well as other supplemental/credit-based programs like the MEFA, Signature, Education Finance Partners, and Bank of America loan programs. For further information please see the Financial Information section beginning on page 10.

Veterans Counseling

A student who is a veteran, disabled veteran, or son or daughter of a disabled veteran should seek appropriate advice concerning these benefits from the veterans counselor 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 scholarship 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 exists 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 beginning on page 10.

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 overpayments, and distribution of work-study student employment payroll checks. For further information about bursar payment policies, see 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 also publicizes 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, selects 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 Concert Operations (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 Concert Operations, which supervises the use of these facilities.

Recital Halls

Recital halls are available for concerts by organized student groups. For further information, visit the Office of Concert Operations.

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. Information and applications may be obtained from the Office of Concert Operations. 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 (Project Bands)

Beginning in the middle of the semester, these noncredit workshop ensembles meet weekly and offer 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 important members of the college community. The Parent Office addresses the needs of Berklee parents. The Parent Office works closely with the Berklee Parents' Association, publishes the *Parent Handbook*, provides programming and orientation for parents, 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., Monday through Friday. Parents may reach the office by phone at 617 747-8571, by email through the "For Parents" section of Berklee's website at 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.

Student Lounges (1140, 939)

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 Mail and Document Services (168M)

Berklee's campus copy center is also a commercial copy center open to the general public. Students can present their student ID card to receive special discounted pricing. The copy center is located at 168 Massachusetts Avenue and is open 8:00 a.m. to 6:00 p.m., Monday through Friday. It is closed on weekends and major holidays.

Berklee Apple Computer Store (186M)

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 ground-shipping charges anywhere in the United States.

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.

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 Full-Time and Part-Time Attendance on page 26.

Catalog (Bulletin) Year Policy

Berklee College of Music features a dynamic curriculum that balances traditional music education with the very newest in contemporary music studies. As such, the major curricula are constantly evolving as new courses are developed and added. Catalog year (sometimes called bulletin year) determines the set of academic requirements (both liberal arts and major) that must be fulfilled for graduation. (The terms *catalog year* and *bulletin year* may be used interchangeably.) Students graduate under the catalog in effect at the time of their initial undergraduate enrollment as a degree- or diploma-seeking student at Berklee.

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 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 through my.berklee.net and college email. Students with outstanding financial obligations must make prior arrangements with the Office of the Bursar in order to register.

Each student must register online during announced dates each semester. A manual is printed for each registration period. Students should use this manual when registering. Any questions regarding this process should be directed to the Office of the Registrar or the Counseling and Advising Center.

A late fee of \$200 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 \$500 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.

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. 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.

After the registration deadline, the college must assume that the student who has not notified the college of his/her plans will not be continuing. 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 posted on my.berklee.net and in the registration manual. Students are required to claim their schedule in person during check-in. Schedules will not be released, however, until all financial and other obligations to the college are met. Students not

claiming their schedule during check-in will be removed from all scheduled classes and ensembles. Attendance may be counted starting with the first class meeting.

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. All students are considered full-time and charged the full-time diploma or degree tuition fee regardless of how many credits are registered for, unless a student meets the criteria and is authorized to be part-time.

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. Students receiving financial aid who are requesting part-time status should consult with the Office of Financial Aid. Scholarship recipients requesting part-time status should consult with the Office of Scholarships and Student Employment.

Note: Part-time status may be granted for domestic students 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. (Authorization is required for all students by the Counseling and Advising Center.)
- A student who has fewer than 12 credits required for graduation remaining. (Not available for two-year certificate.)
- A student who has fewer than 24 credits required for graduation remaining 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 or international students.)

- 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. Practicums offered through the Music Therapy and Music Education departments are not within the purview of the Office of Experiential Learning.
- Students enrolled only in Music Education Practice Teaching/Seminar. Practicums supervised by the Music Education Department involve a substantial workload commitment, comparable to full-time study. A minimum of 450 clock hours practice teaching and weekly seminars are required.
- Students enrolled only in the Music Therapy Internship supervised by the Music Therapy Department. This post-course work experience extends through two semesters and involves 1,040 hours of full-time music therapy experience at a clinical site approved by the American Music Therapy Association. Students enrolled in the first semester of the internship are considered to be active Berklee students throughout the completion of the internship in the second semester.
- A student with a documented physical, learning, or psychiatric 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.

Part-Time Attendance Policy for Holders of F-1 Visa

The Student and Exchange Visitor Information System (SEVIS) requires schools to electronically report the number of credits F-1 students enroll in each semester. Department of Homeland Security (DHS) regulations require students in F-1 nonimmigrant status to attend college on a full-time basis and define full-time as at least 12 required credit hours per semester. Credit by Exam (CBX), advanced placement credit, CLEP credit, and transfer credit do not count toward full-time status, even if earned while at Berklee. Only the following exceptions are allowed:

- *Documented illness or medical condition:* A student may be allowed to enroll in fewer than 12 credit hours if sufficient medical documentation from a licensed doctor (doctor of osteopathy, doctor of medicine, or doctor of psychology) is submitted to the Counseling and Advising Center prior to going below 12 credits. This basis for part-time authorization must be reestablished each semester that part-time is granted. Part-time based on a medical condition is limited to 12 months (three semesters) by the United States government.
- *Initial academic difficulty:* DHS regulations permit students in their first or second semester of study in the United States to drop below 12 credits if they are having initial difficulties with the English language or reading requirements, or if they are unfamiliar with American teaching methods. A recommendation and documentation of attendance from teachers is required prior to dropping below 12 credits. Students must resume full-time attendance at the next available semester.
- *To complete course of study in current term:* Students may be permitted to enroll in fewer than 12 credit hours during their final semester of study before graduation if they satisfy all graduation requirements during that semester (including incompletes, recitals, and portfolio requirements).
- *During a vacation semester:* Students may enroll in fewer than 12 credits during an approved vacation semester with authorization from the Counseling and Advising Center. Students planning to attend Berklee during a vacation semester must also meet Berklee's requirements (less than 24 credits and a sequence or less than 12 credits) for part-time status.

Students must obtain authorization from the Counseling and Advising Center prior to enrolling in fewer than 12 credit hours. If students fall below 12 credits for any reason other than those listed above, it is considered a "reportable event" under SEVIS requirements, and the college is required to report it through SEVIS within 21 days. If the reason for less than full-time attendance is not among those listed above, the college is required to report the student's F-1 status as "terminated."

In some cases, international students may need to enroll in classes not required for their program in order to maintain F-1 status. Students are responsible for their academic decisions. Therefore, Berklee strongly encourages students to plan their course work with an academic/international student advisor each semester.

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 ID 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, late fee, and comprehensive 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 SEVIS 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 using my.berklee.net and the registration manual. 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 Withdrawal from Classes, page 29).

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

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.

Attendance is expected for all courses beginning with the first class meeting. Absences during the first two weeks of classes may count against a student.

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 Withdrawal from

Classes, page 29, 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 Liberal Arts)	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 29). 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 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.

Return to the College after Absence

A student who is hospitalized for psychological reasons during the course of the semester or during any school break must provide to the clinical supervisor in the Counseling and Advising Center a copy of the hospital discharge summary and a letter from a treating physician stating that the student is psychologically stable and prepared to return to the residence halls, classrooms, and common areas on campus. In some cases, a similar letter may also be required of students who medically withdraw from the college but are not hospitalized or who are suspended from the college for serious behavioral incidents. All such letters should verify that the student requesting readmittance poses no direct threat to himself or herself or to others and that the student is otherwise qualified to return to school. The readmittance review team (RRT) will review the student's request for readmittance and make a recommendation to the Office for the Vice President for Student Affairs/Dean of Students regarding the student's ability to function safely within the residence halls, classrooms, and common areas on campus. The RRT's primary goal is to ensure the student's safe and successful return to the residential and academic programs at Berklee College of Music. To that end, the RRT seeks to support and accommodate students upon their reinstatement and will gladly offer assistance in identifying a treatment plan for the student, if one is needed and if one is not already in place.

The Office for the Vice President for Student Affairs/Dean of Students has the authority to grant or deny the student's request for reinstatement. All such decisions are final and are not subject to appeal. The Office for the Vice President for Student Affairs/Dean of Students may condition a student's reinstatement upon a showing that (1) the student is not a direct threat to himself or herself or to others and (2) the student is otherwise qualified to return to school. Failure to make such a showing will result in the denial of the student's request for readmittance.

Notification of Absence

Excused 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 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.

Withdrawal from Classes

After the second week of classes, students may no longer drop a course from their schedule. However, they may withdraw from a class by completing a Student Initiated Withdrawal from a Class form at the Counseling and Advising Center. They will receive a grade of "W" for that class. They continue to be financially responsible for that class and are not eligible for a tuition refund or replacement course. Please be aware that withdrawing from a class may

affect students' scholarship, financial aid, and/or international student visa status. If they receive financial aid or veterans' benefits, they may reduce their eligibility for aid by withdrawing. If they are an international student, they may jeopardize F-1 visa status.

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. Neither the student nor the instructor may initiate a grade of "W" after the end of the week following midterm week.

Medical considerations may warrant a course withdrawal after the "W" deadline. Medical documentation is required for approval of a late course withdrawal through the Counseling and Advising Center.

Withdrawal from the College

Students who wish to withdraw from the college for any reason must complete a Withdraw from the College form, which they can obtain at the Office of the Registrar. Students withdrawing before the end of the fourth week of either the fall or spring semester are entitled to a credit of part of their tuition. After the fourth week, no credit will be made. Students withdrawing by the end of the third week of classes in the summer semester are entitled to a credit of their tuition on the basis of assessing 25 percent of the semester's tuition per week of attendance. After the third week, no credit will be made. No deduction is made for temporary absence, nor is any credit granted if students are suspended, dismissed, or leave the college without formally withdrawing. Financial aid awards may be prorated upon withdrawal from the college. Contact the Office of Financial Aid for more information.

International students in F-1 status should consult their international advisor in the Counseling and Advising Center prior to submitting a Withdrawal from the College form as it will affect immigration status.

Withdrawal from the College and Financial Aid

Students who receive Title IV federal financial aid and who 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. 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 requires 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 the date the student completed the college's withdrawal process. 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 residence hall/board charges under the college's standard refund policy. Refunds 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 of tuition or fees will be made.

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

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 31 will help explain how refunds are calculated. Refer to the column that 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.

Accident and Tuition Insurance

Low-cost tuition insurance is provided to all enrolled students through A.W.G. Dewar, Inc. If illness or injury causes students to withdraw from a semester, they are insured for 100 percent of tuition and, if living in a Berklee residence, for housing costs. Students who withdraw for mental health reasons are reimbursed for 75 percent of tuition and Berklee residence expenses. In both circumstances, a licensed U.S. physician must verify to A.W.G.

Dewar, Inc. that the student's medical condition prevents semester completion. Berklee policy regarding withdrawing from the college and financial aid (page 30) may affect the refund amount. Berklee scholarship funds are repaid first before a final amount is paid to the student. Berklee's standard tuition refund policy covering the first four weeks of the fall and spring semesters, and the first three weeks of the summer semester (below) is applied first. Berklee pays one portion of the refund. The remaining amount is paid by A.W.G. Dewar, Inc. Details of this plan appear on the Berklee College of Music website.

Refund Percentage Chart

Fall and Spring Semesters

	Institutional	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

	Institutional	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 percentages are weekly guidelines; actual refunds are based on calendar days. 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.

Credits Earned

Semester Level	Diploma	Degree	Five-Year Dual Diploma	Five-Year Dual Degree
1	0-13	0-16	0-11	0-14
2	13-26	16-32	12-23	15-29
3	26-39	32-48	24-35	30-44
4	39-52	48-64	36-47	45-59
5	52-65	64-80	48-59	60-74
6	65-78	80-96	60-71	75-89
7	78-91	96-112	72-83	90-104
8	91+	112+	91-104	112-128
9	N/A	N/A	104-117	128-144
10	N/A	N/A	117+	160

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 this page.

Program Credit Limit

Students should register for a sufficient number of courses, ensembles, instrumental labs, and private instrumental instruction (see Private Instrumental Instruction, page 34) to result in total credits up to but not exceeding the program credit limit. In any given semester, a particular combination of desired courses may result in schedules of one credit less than the program credit limit. However, sufficient credits are contained in each program so that this deficiency will not affect a student's overall progress toward graduation (see Graduation Requirements, page 37).

Maximum Credit Limit per Semester

Students in their second semester or higher are eligible to register for up to two credits beyond the credit limit of their program (16 credits for degree and 13 credits for diploma). Therefore, the registration credit maximum is 18 credits for degree students and 15 credits for diploma students. Students are advised that per-credit charges apply for each credit over the credit limits for degree and for diploma programs.

First-semester entering students and transfer students generally may not exceed the registration credit limit of their programs (16 credits for degree and 13 credits for diploma). Students who want to register for credits beyond this amount and have demonstrated high academic achievement before entering Berklee, and/or with demonstrated high musical proficiency, are referred to the academic advising coordinator in the Counseling and Advising Center for approval to do so.

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, Change of Major

College policy requires that all students declare a major field of study by their third semester credit standing. If students have not declared a major and are currently in their second semester credit standing or higher, they will need to declare prior to their registration window.

Students enter Berklee without an official major and may declare a major to take effect for their third semester. To begin the process of declaring a major, students should visit the departmental office of the major in which they are interested. Performance majors should begin with their instrumental department. There, students will complete a Declaration of Major form to be submitted to the Office of the Registrar.

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.

Music Production and Engineering/ Music Synthesis

In order to ensure the proper amount of hands-on experience, the music production and engineering (MP&E) and music synthesis majors currently limit enrollment. Students interested in MP&E and music synthesis must apply for admission to the majors' departments before final approval of the declaration of major can be given. Special deadlines for applying for admission into MP&E and music synthesis will be posted. Information regarding this process can be obtained from the MP&E and Music Synthesis departments.

Music Education/Music Therapy

Admission to the music education and music therapy majors is restricted to degree candidates and requires departmental approval.

Music Business/Management

Music business/management is restricted to degree candidates; diploma enrollment requires departmental approval.

Performance

Students may declare the performance major by their third semester of credit standing, but it is highly recommended that they do so during their second semester of study. Students who intend to declare the performance major must visit their instrumental/voice department chair and request an Intent to Declare Performance Major form. It is strongly recommended that students planning to declare the performance major have grades of B or higher in private instruction, ear training, and ensemble/lab.

Professional Music

Admission to the professional music major requires a departmental advising meeting 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 departmental chair.

Berklee Laptop Purchase Program (BLPP)

The BLPP includes an Apple Macintosh laptop computer and a musical-key external keyboard controller. Much of the software included in the package is pre-installed and configured for the Berklee environment. These laptops can connect to Berklee's extensive campus wireless network, allowing users easy access to technology resources throughout the college.

The computer comes with a three-year warranty from Apple that includes worldwide service and support from Apple Computer. In addition, support is available from Berklee's Office of Information Technology via the Student Computer Support Center. The warranty ensures that Apple-authorized technicians will perform repairs, and parts and labor will be covered for three years. The plan includes global repair coverage, which can be very important for travelling abroad. Please note: items not covered under warranty include, but are not limited to:

- Physical damage (breakage, cracks)
- Liquid spills
- Cosmetic damage (scratches, dents)
- Damage or failure due to abuse, neglect, or inappropriate use
- Extreme physical or electrical stress
- Consumables, such as batteries and power supplies, unless due to defect
- Loss or misplacement of the computer
- Theft

Berklee strongly recommends that students protect and care for their computer as they would any other valuable resource. Repairs not covered under warranty can be very expensive. Berklee also strongly advises students to investigate alternate means (personal insurance or other insurance) to protect them in the event their computer is damaged or stolen. If breakage or other damage occurs (regardless of fault), the student is liable for the cost of any and all repairs or replacement.

Student Computer Support Center

The Student Computer Support Center (SCSC) at Berklee provides support to students for their BLPP laptops, all supported software packages, Berklee Internet services, and all Berklee-provided technology resources. The SCSC is part of Berklee's Office of Information Technology. Hours of operation are 9:00 a.m. to 5:00 p.m., Monday through Friday. The center is closed on weekends and college holidays.

Students can contact the SCSC by:

- Visiting it in person at 186 Mass. Ave., lower level
- Sending an email to 8800@berklee.edu
- Calling extension 8800 (617 747-8800)
- Using the Technology Services tab at my.berklee.net

Computer Requirements for Berklee Students

Berklee requires all entering students to own an Apple Macintosh laptop computer that meets the college's minimum specifications. To facilitate this requirement, the college has made exclusive arrangements to purchase large numbers of computers from Apple Computer and software from various software companies. This bulk purchase of computer hardware and software provides a comprehensive system at an exclusive discount price that is well below the best market price for this package.

Continuing and Returning Students

Continuing and returning students entering one of the six technology-heavy majors who did not purchase a BLPP laptop or receive a laptop waiver will be required to purchase a BLPP laptop before beginning their major. Continuing and returning students entering other majors will not be required to purchase a BLPP laptop.

Transfer Students

Transfer students are considered entering students by the college and will also be required to purchase the BLPP laptop.

Summer Session Students

Students who attend only the 12-week Summer Session will not be required to purchase a BLPP laptop. However, summer session students should be aware that some classes require a computer and that enrollment in those classes may be denied without an Apple laptop that meets the college's minimum requirements.

Nonmatriculating Students

Nonmatriculating students are students from ProArts schools or other institutions who are enrolled in Berklee courses, but are not enrolled in a degree or diploma program at Berklee. Nonmatriculating students are not required to purchase the BLPP laptop, but may have the opportunity to purchase it during optional enrollment periods that the college offers periodically. The student must be enrolled for and participating in a Berklee course at the time of the purchase.

Laptop Waivers

If students own Apple laptops that meet or exceed Berklee's minimum computer specifications, they may apply for a waiver from the Berklee Laptop Purchase Program after they arrive on campus. Waivers are granted on a case-by-case basis at the discretion of the college. If a student's laptop is denied a waiver, the decision of the associate director of the student computer support center is final.

Prior to the start of classes, students must bring their computers to the Student Computer Support Center to be inspected. Their serial numbers will be logged so that ownership of the laptops can be verified. If it is determined that a student's laptop meets or exceeds the college's minimum specifications, a waiver may be granted.

If a waiver is granted, the Bursar's Office will be contacted and the computer charge will be removed from the student's tuition and fee bill. However, the student will be charged a fee for the software licenses that Berklee provides to all enrolled students. It will appear on the student's bill as "Software Charge." This charge must be paid in order to have the waiver approved.

Please note: The Apple MacBook computer is not eligible for a waiver. The MacBook's memory architecture shares its video memory with the computer's main memory (minimum graphics memory usage is 80MB). This design can severely constrain the computer's performance when running the intensive software applications used at Berklee. The Apple MacBook Pro is eligible for a waiver. For more information and to view the list of minimum computer specifications, go to berklee.edu/computers.

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: 26 credits of instrumental instruction (18 credits of PI/PF 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.

Changing one's principal instrument during a Berklee career may cause additional private instruction requirements and additional charges.

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.

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 posted online at my.berklee.net and 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," "NA," or "W" should be directed to the individual instructor.

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 grades of "I" or "NA," filed with the Office of the Registrar are regarded as final (see Incomplete Grade Policy, page 37, 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, and course chair. The final grades "IF" and "W" cannot be changed. Students should be aware that the possibility of changing a grade diminishes with the passage of time due to faculty changes and the discarding of individual class records.

Repeat Course Policy

Students may enroll in and receive a grade for a course taken for a second or subsequent time. Only the highest grade will be computed into the CumGPA and concentrate cumulative grade point average (see Calculating the Grade Point Average on this page). The repetition of a course will not eliminate the previous grade from the student's record, nor

may additional credit toward 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. Courses passed by CBX are not counted as part of a semester's course load.
3. A minimum grade of "B" must be earned in exam and/or project assignments for CBX to be awarded.
4. Courses for which a student received a grade of "F" or "I" are not eligible for CBX; in these cases, the policies governing Grade Change apply.
5. All current schedule changes (including those involving CBX) must be completed by the published deadline (end of the check-in period).
6. 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. The dean's list is calculated based on all the grades received by the registrar by the deadline at the end of the second week of classes in the following semester. Students should be aware that they must submit any work satisfying a grade change to their instructors for review well in advance of the deadline for the dean's list.

Academic Probation

Students with a CumGPA below 2.00 at the completion of a semester will be placed on academic probation for the following semester. In order to be removed from probation, a minimum CumGPA of 2.00 must be earned by the end of the next semester of enrollment. Students on probation are expected to meet with a counselor 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 permanent dismissal from the college.

If students are placed on academic probation for a given semester and then subsequent grade changes that improve students' CGPAs and/or CCGPAs are received by the Office of the Registrar by the end of the second week of the following semester, those students will be removed from probation status. Grade changes submitted after the second week of classes in the subsequent semester do not change students' probation status.

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 below shows the minimum number of credits to be earned for the number of semesters attended. Falling below these minimums, regardless of CumGPA, is unsatisfactory progress.

Minimum Credits to Be Earned For Financial Aid and Scholarships

Four-Year Program

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

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 chosen program of study in order to be awarded and continue to receive scholarships, grants, and loans and to maintain their employment through Berklee College of Music. The definition of satisfactory academic progress includes minimum standards for cumulative grade point average (CumGPA) and a calculation of completion rate (credit hours completed divided by credit hours attempted). For federal funds, a student's CumGPA must be at least 2.00 on a 4.00 scale; for Berklee scholarships, the CumGPA must be at least 2.50.

If a student fails to make satisfactory academic progress, he or she will be notified of that fact by the Office of Financial Aid and/or the Office of Scholarships and Student Employment after grades have been posted at the end of the semester. The first notice will be considered a warning notice. If the student fails to improve his or her standing as

required by the end of the next academic term, the student's awards will be cancelled. In the case of unusual circumstances, the student may appeal the denial of aid to the Office of the Vice President for Student Affairs/Dean of Students.

International Student F-1 Visa Status and Satisfactory Academic Progress

International students must maintain a 2.0 CGPA and full-time enrollment for two semesters each year to maintain status. Students must sign up for and complete a minimum of 12 required credits for two semesters before being eligible for a vacation semester (except for spring entering students).

Incomplete Grade Policy

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

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

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

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

A fee of \$15 must be paid for all late make-up midterm examinations. A fee of \$25 must be paid for all late make-up final projects and final examinations. These fees must be paid at the Office of the Bursar, and the receipts must be presented to the instructor at the time of the make-up exam or when the late project is submitted.

Deficiencies in Program of Study

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

Deficiencies may also occur as a result of a student's change of major, instrument, or program. Deficiencies in music subjects must be made up by repeating the course at Berklee (see Repeat Course Policy, page 34).

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

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 following limits 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 full-time 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. Credit by exam, advanced placement credit, CLEP credit, and transfer credit do not count as residency requirement credits, even if earned while at Berklee.

Catalog (Bulletin) Year Policy

Berklee College of Music features a dynamic curriculum that balances traditional music education with the very newest in contemporary music studies. As such, the curricula of all the majors are constantly evolving as new courses are developed and added to the curriculum. Catalog year (sometimes called *bulletin year*) determines the set of academic requirements (liberal arts and the major) that must be fulfilled for graduation. (The terms *catalog year* and *bulletin year* may be used interchangeably.) Students graduate under the catalog in effect at the time of their initial undergraduate enrollment as a degree- or diploma-seeking student at Berklee.

Each fall semester a new set of catalogs will be created for each major, including dual majors. Catalogs will be assigned as follows: the fall 2007 catalog will be assigned to students entering in the fall of 2007, spring of 2008, and summer of 2008. The fall 2008 catalog will be assigned to students entering in the fall of 2008, spring of 2009, and summer of 2009. Students may opt to change their catalog year assignment to the most recent catalog if they prefer to graduate under the newer set of curricular requirements.

Students who discontinue study for more than four years and then return to Berklee will be automatically assigned to the catalog of the most recent fall semester. Students are not allowed to change their catalog year assignment to an earlier catalog without the written permission of the chair of the major. Students are responsible for meeting with the chair to discuss applicability of past course work to their catalog assignment.

Changing between the degree and diploma programs will not cause a change to a student's previously assigned catalog year.

Title II of the Higher Education Act (HEA)— Music Educator Recruitment, Preparation, Support, and Licensing

In October 1998, Congress enacted Title II of the Higher Education Act (HEA). Title II authorizes new federal grant programs that support the efforts of states, institutions of

higher education, and their school district partners to improve the recruitment, preparation, and support of new teachers. Title II also includes new accountability measures in the form of reporting requirements for institutions and states on teacher preparation and licensing. Section 207 of Title II requires the annual preparation and submission of three reports on teacher preparation and licensing: one from institutions to states, one from states to the U.S. Secretary of Education, and one from the Secretary of Congress to the public.

The college received an aggregate pass rate of 94 percent for the 2005–2006 academic year. The Berklee Music Education program requires passing scores on both the MTEL Communications Skills and Music examinations as admission to the teaching practicum experience. Therefore, no student may complete the program without having achieved passing scores. The report also contains information on Berklee's teacher preparation program for the Music Initial Teaching License, including the number of students in the program, the number of students who participated in teaching practica, and student-to-teacher ratios for supervision in practica.

The administration and faculty at Berklee College of Music are committed to preparing exemplary classroom music teachers. While a student's success on the MTEL is only one part of becoming a classroom teacher, it is an important part, and the college supports students in every way possible to help them be successful.

Research, Assessment, and Quality

The college's Office of Institutional Research and Assessment was organized in 2000 and is dedicated to facilitating faculty and staff assessment efforts that support improvements in student learning and alumni success. A number of ongoing projects gather information to further this mission. These include the Five/Zero Alumni Survey, an annual study of recent and fifth-year graduates to discover how they are doing in the music career marketplace and what their advice is for current Berklee students and faculty; the Entering Student Goals Assessment Survey, which tracks incoming students' prioritization of their personal goals for attending Berklee; tracking curriculum and policy improvements to ascertain that assessment and planning continues (and posting them on the college's Institutional Assessment Portfolio website for internal communication and cross-divisional learning); and supporting faculty assessment of student learning through a program of Institutional Assessment Portfolio Project Grants funded by the Davis and Annenberg foundations. Findings from these and other projects are applied to continuous improvement of Berklee's teaching, career, and student support services.

Emergency Closing

When bad weather conditions (snowstorms, hurricanes) or other circumstances make it necessary to close the college, all students, faculty, and staff will be notified through announcements on the following radio and television stations: WBZ-AM (1030); WBUR-FM (90.9); Channel 4, CBS; Channel 5, ABC; and Channel 7, NBC. Students, faculty, and staff are encouraged to listen to the radio and television stations to determine whether the college will be closed. Though classes may be canceled, only in extreme emergencies will the buildings be closed. Normally, the stations begin cancellation announcements between 5:00 a.m. and 6:00 a.m. Students may also call the college's main number, 617 266-1400. The college's website provides closing information at berklee.edu/news/closings_weather.html.

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 identification number, and library bar code. The back of the card has a magnetic stripe that is encoded with a student's identification number and is used for access to campus facilities. The card stripe also allows access to the student's online flexible spending account for use in campus vending machines and at local merchants, including the campus dining hall and college bookstore. For more information, on the flexible spending account, visit berkleecard.com.

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 \$15 in cash 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. If the magnetic stripe is damaged, the card will be replaced at no charge.

Each summer, the resident student identification code "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 \$15 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.

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 (through a waiver process) that they are in a health insurance program that meets the law's minimum QSHIP benefit requirements. 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.

The Massachusetts Division of Health Care Finance and Policy requires that the college may not waive participation in the institution's qualifying student health plan for 1) students who have been determined Low Income Patients for Services Eligible for Payment from the Uncompensated Care Pool or 2) students with coverage from insurance carriers outside the U.S., by foreign National Health Service programs, and by embassy-sponsored programs. Such plans are deemed not to be comparable to coverage under a qualifying student health insurance program. Therefore, waivers are not accepted. International students are expected to participate in the college's qualifying health plan. Students participating in a Berklee-sponsored study abroad program may waive the health insurance if their foreign insurance plan provides coverage in the study-abroad area.

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 nonprofessional musicians. For more information, 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.

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 mailbox with a combination lock. These mailboxes are provided for internal communication only and may not be used for commercial purposes. Students are responsible for checking their mailbox on a regular basis and remembering its combination. 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, 8:00 a.m. to 7:00 p.m., and Saturday, 9:00 a.m. to 3:00 p.m. The student mail services window on the first level is open Monday through Friday, 8:00 a.m. to 5:00 p.m., and Saturday, 9:00 a.m. to 1:00 p.m. The mailroom and the student mail services window are closed during Thanksgiving and Christmas breaks, and on 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.

Only on-campus residents may have mail and packages addressed to them at Berklee. Residents must 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 SB#
168 Massachusetts Avenue
Boston, Massachusetts 02115-3010

Commuting students should have mail and packages addressed to them at their local address; however, the college will provide incoming mail service to students living off campus for important or valuable mail or packages.

It is suggested that students verify their 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.

The college reserves the right not to distribute certain third-class mail.

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 can be left at the following locations: student mail services window, first level, 168 Massachusetts Avenue; internal mail drop, lower level, 168 Massachusetts Avenue; internal mail drop, lower lobby, 150 Massachusetts Avenue. Faculty mail will be delivered to faculty mailboxes in the 168 Massachusetts Avenue faculty mailroom. All other staff and department mail will be delivered via the campus mailstops located throughout campus.

To address mail to faculty, include the faculty name and faculty box (FB) number. For example:

Faculty member name
Faculty box ### (or FB ###)

To address mail to a department or staff member, include the staff member name and department name. If possible, please also include the mailbox number, which is the same as the building address. For example, the Admissions Office is located at 921 Boylston Street. To completely address a piece of mail for Admissions, or to a staff member in Admissions, include the following:

Staff member name
Admissions Department
MS-921

Any questions concerning faculty or staff mail should be directed to the mail processing staff at the student mail services window on the first floor of the 168 Massachusetts Avenue building.

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.

Policy and Procedure for Grievances Involving Discrimination or Harassment

It is the policy of Berklee College of Music to maintain a working and learning environment that is safe, respectful, productive, and free from sexual harassment and any other unlawful discrimination. Any form of unlawful discrimination or harassment, based on race, color, religion, gender, national origin, age, disability, military or veteran status, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by applicable law, is strictly prohibited.

The college, as well as state and federal laws, prohibits retaliation against any person who, in good faith, reports, assists in reporting, or participates in an investigation of possible discrimination or harassment. Any person who retaliates against such an individual will be subject to the college disciplinary procedures up to and including expulsion or termination of employment by the college.

The following sections describe the process by which staff, faculty, and students can report prohibited conduct and how complaints will be addressed by the college.

Definitions

Sexual Harassment

Sexual harassment is a form of sex discrimination that violates federal and state laws as well as college policy. Berklee College of Music, its faculty, staff, customers and suppliers, and students shall be held responsible for their acts of discrimination and sexual harassment, and are subject to appropriate disciplinary action and may be held personally liable.

Sexual harassment, whether between people of different sexes or of the same sex, is defined to include, but is not limited to, unwanted sexual advances, unwelcome requests for sexual favors, and other behavior of a sexual nature when:

1. Submission to such conduct is made either explicitly or implicitly a term and condition of an individual's academic status or employment; or
2. Submission to, or rejection of, such conduct by an individual is used as a basis for employment or academic decisions affecting him or her; or
3. Such conduct, whether verbal or physical, has the purpose or effect of unreasonably interfering with the individual's academic or work performance, or of creating an intimidating, hostile, or offensive environment in which to work or to learn.

Sexual harassment can involve:

- Teacher and student
- Supervisor and employee
- Teacher and teacher
- Student and student
- Staff member and student
- Other relationships among colleagues, peers, and coworkers
- Service providers and vendors of the college

The following behavior may constitute sexual harassment

As stated by the Massachusetts Commission Against Discrimination (MCAD): "While it is not possible to list all those additional circumstances that outline sexual harassment, the following are some examples of conduct which, if unwelcome, may constitute sexual harassment depending upon the totality of the circumstances, including the severity of the conduct and its pervasiveness":

- Lewd remarks, whistles, or personal reference to one's anatomy
- Unwanted physical contact such as patting, pinching, or constant brushing against a person's body
- Subtle or overt pressure for sexual favors
- Persistent and offensive sexual jokes and comments
- Persistent and unwanted requests for dates
- Email messages of an offensive sexual nature

Other Unlawful Harassment and Discrimination

The law also prohibits a hostile educational or work environment based on any legally protected class, which includes race, color, national or ethnic origin, ancestry, sex or gender, religion, age, physical or mental disability, sexual orientation, genetic information, military or veteran's status, and any other characteristic protected by state or federal law. In its effort to prevent unlawful harassment or discrimination the college prohibits negative or stereotyping jokes and demeaning or derogatory comments about any of these protected groups in any manner that may affect the work and educational environment.

Procedures

There are two different processes for resolving harassment and discrimination complaints. They are the informal resolution and formal resolution processes.

Informal Resolution

Any member of the Berklee community who believes that he/she has been harassed may first attempt to resolve the problem through discussion with the other party. When discussing the problem with that person would present particular stress or difficulties, the complainant has the right to consult with a college workplace discrimination and sexual harassment resource person listed in this statement for consultation and assistance with resolution of the problem on a timely basis. Conclusion of an informal proceeding

ordinarily should be sought within three weeks of the beginning of informal proceedings. However, the complainant has the right to institute formal proceedings at any time during this process.

Formal Resolution

If the problem has not been resolved to the satisfaction of the complainant through the informal process, she or he has the right to file a formal complaint in accordance with the following procedure.

A complainant has the right to institute formal proceedings without first availing himself or herself of the informal procedure.

Where to file a complaint

If the person alleged to be responsible for the harassment or discrimination is:

1. A student: file with the assistant vice president for student affairs/student development.
2. A staff member or an administrator: file with the associate vice president for human resources.
3. A faculty member: file with the senior vice president for academic affairs or his/her designee.

What to include in a formal complaint

The complaint should be reduced to writing by the complainant and should set forth the facts upon which the harassment complained of is based, the person alleged to be responsible, the names of the witnesses, and the resolution sought.

When to file a complaint

Students: The complaint should normally be filed within 14 calendar days of the incident(s) giving rise to the complaint. The college may extend this period if it finds that there are extenuating circumstances.

Staff: The complaint should normally be filed within 14 calendar days of the incident(s) giving rise to the complaint. The college may extend this period if it finds that there are extenuating circumstances.

Faculty: Faculty should file complaints in accordance with the union contract.

How a complaint will be processed

Students:

1. If the charged party is a student, the written complaint should be filed with the assistant vice president of student affairs for student development (AVPSA/SD).

2. The AVPSA/SD, upon receiving the complaint, will immediately notify and provide a copy of the written complaint to the charged party and request that he/she submit a written response to the charges within ten (10) working days. Response to a complaint is required and will be pursued to see that it is obtained in a timely fashion. Also, the AVPSA/SD will immediately notify in writing the Title IX coordinator that a complaint has been filed.
3. Upon receiving the written response from the charged party, the AVPSA/SD will attempt to resolve the situation through discussion, investigation, or other steps that he or she feels is necessary. The complainant and the charged party will be informed in writing by the AVPSA/SD (or his or her designee) of the results of the investigation and any action to be taken.
4. The AVPSA/SD will send a summary report to the Title IX coordinator, as described in the Centralized Reporting and Coordination section below.

Staff:

1. If the charged party is a staff member or administrator, the written complaint should be filed with the associate vice president for human resources (AVPHR).
2. The AVPHR, upon receiving the complaint, will immediately notify and provide a copy of the written complaint to the charged party and request that he or she submit a written response to the charges within ten (10) working days. Response to a complaint is required and will be pursued to see that it is obtained in a timely fashion. Also, the AVPHR will immediately notify in writing the Title IX Coordinator that a complaint has been filed.
3. Upon receiving the written response from the charged party, the AVPHR will attempt to resolve the situation through discussion, investigation, or other steps that he or she feels is necessary. The complainant and the charged party will be informed in writing by the AVPHR (or his or her designee) of the results of the investigation and any action to be taken.
4. The AVPHR will send a summary report to the Title IX coordinator, as described in the Centralized Reporting and Coordination section below.

Faculty:

If the charged party is a faculty member, the complaint will be handled in accordance with the union contract. The written complaint should be filed with the senior vice president for academic affairs (SVPAA) or his/her designee.

Within the constraints of the academic schedule, the SVPAA or his/her designee and the AVPs listed above will strive to conclude the investigation within thirty (30) working days from the date the original formal complaint was filed or as soon as practical depending upon schedules and availability. The academic affairs designee will follow the time limits as outlined in the union contract.

*Note: The time limits mentioned in this policy are intended as reasonable amounts of time for specific activities to occur. The appropriate college officials may adjust the time lines at their option, while attempting to ensure a fair and equitable process for all parties.

Confidentiality

The college recognizes that all individuals involved in processing the complaint may want their identity to remain confidential. However, issues of confidentiality must be balanced against the college's need to process the complaint and to resolve the problem.

Central reporting and coordination

Title IX regulations of the Education Amendments of 1972 require all college personnel to report any case of sexual harassment whether resolved informally or formally through the complaint procedure to the college's Title IX coordinator. (The role and responsibilities of the Title IX coordinator are assigned to the vice president for student affairs, as noted under the Where to Find Help section on this page.)

Such reports should not include the names or identities of the persons involved. They should include, however, a description of the complaint and the divisions or administrative units with which the participants are affiliated. Reports from decentralized areas will allow the Title IX coordinator to identify patterns of frequency in a particular area or location within the college and report these findings to the president, as necessary.

Berklee College of Music encourages anyone who believes he or she has been subjected to harassment or discrimination to use the procedures described above. In addition or instead, they may also file a formal complaint with the appropriate government agencies.

For the Student Community

Complaints of discrimination or sexual harassment may be filed directly with the U.S. Department of Education:

U.S. Department of Education
Office for Civil Rights
Post Office Square
Boston, MA 02109
617 223-9662
(Statute of Limitations: 180 days)
ed.gov/offices/OCR/sexharassresources.html

For College Employees

Complaints of sexual discrimination or sexual harassment may be directed to:

Equal Employment Opportunity Commission
JFK Building
Room 475
15 New Sudbury Street
Boston, MA 02203
617 565-3200
(Statute of Limitations: 300 days)

Massachusetts Commission Against Discrimination
One Ashburton Place
Boston, MA 02108
617 727-3990
(Statute of Limitations: 300 days)

Where to find help

The following is a list of the workplace discrimination and sexual harassment resource persons available to the college community:

Title IX Coordinator
Lawrence E. Bethune, Vice President for Student Affairs
617 747-2231, lbethune@berklee.edu

Human Resources Office
Nancy L. Eagen, Associate Vice President
for Human Resources
617 747-2326, neagen@berklee.edu

Dean of Students Office
Stefanie Sullivan, Assistant Vice President
for Student Affairs/Student Development
617 747-2268, ssullivan@berklee.edu

Housing Office
Randall Bird, Residence Life Coordinator
617 747-2253, rbird@berklee.edu

Students seeking confidential support, guidance, and counsel may contact any of the counselors in the Counseling and Advising Center. The personal counseling staff are very knowledgeable about harassment procedures, although they are not serving as Berklee College of Music workplace discrimination and sexual harassment resource persons.

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.

Counseling Center
Sara Regan, Director of Counseling and Advising Center
617 747-2311, sregan@berklee.edu

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, as well as 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 fact-finding process.

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

Sanctions

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

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 resumé 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.

Procedures for Alleged Academic Dishonesty

Any member of the college community may make an allegation of academic dishonesty against a student. Students making allegations must do so in concert with the appropriate faculty member, supervisor (such as a test proctor or lab supervisor), administrator, or staff. A written charge must be made within 20 calendar days from the date of the alleged action. However, if such action occurs during the last 20 calendar days of the semester, the period for submitting the charge is extended 20 calendar days into the subsequent semester. The last day of a semester is the last day of final examinations.

The investigation of charges of academic dishonesty is to be conducted in such a way as to protect the student's identity. An informal review and discussion with an official of the college may be held prior to bringing a charge. However, this review should not violate the student's rights in the formal process.

Section I: Process

Faculty/Supervisor Action

The process for alleged academic dishonesty begins at the faculty/supervisor level. The faculty member/supervisor directly confronts the student with the evidence supporting the allegation and takes appropriate action. Resolution at the faculty/supervisor level may include but is not limited to an informal verbal warning, a reduced or failing grade, or a letter of reprimand.

Formal Hearing

- If, in the judgment of the faculty member/supervisor, the charges of alleged academic dishonesty call for a more severe penalty than designated at the departmental level, the faculty member/supervisor may refer the case to the academic affairs designee and the assistant vice president for student affairs/student development, or their designee, for formal review and/or hearing. Reasonable written notice of the facts and evidence underlying the charge of academic dishonesty will be provided to the student. If requested, reasonable time to prepare a response to the allegation will be given to the student; or
- The student may appeal the decision of the faculty member/supervisor, and may request a formal hearing before the academic affairs designee and the assistant vice president for student affairs/student development, who may assign designees to the case. A formal hearing shall be scheduled at a time and place agreeable to all parties concerned. The hearing board will consist of the academic affairs designee and the assistant vice president for student affairs/student development and a neutral faculty member or department chair from a department other than the department of the faculty member/supervisor, department chair, or student major. If requested by the student, a student may be designated to serve on the hearing board. Sanctions will not be in effect during the appeals process.

Section II: Sanctions

Sanctions for all proven cases of academic dishonesty may include but are not limited to the following. A student may appeal any finding or sanction.

1. A reduced or failing grade
2. A letter of reprimand
3. A defined period of disciplinary probation, with or without the attachment of conditions
4. Loss of Berklee scholarship
5. Loss of work-study privileges
6. Suspension from the college
7. Dismissal from the college
8. Notation on the official transcript
9. Revocation of an awarded Berklee degree, diploma, or two-year certificate

Section III: Appeal

Students and faculty member/supervisors have the right of appeal to the vice presidents for academic affairs and for student affairs. The decision of the vice presidents is final.

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 Acceptable Use Policy section on page 48.

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 technology or the vice president for student affairs/dean of students.

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 email 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 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.

Hazing

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

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

"17. Hazing; organizing or participating; hazing defined: Whoever is a principal organizer or participant in the crime of hazing as defined herein shall be punished by a fine of not more than \$1,000 or by imprisonment in a house of correction for not more than 100 days, or by both such fine and imprisonment.

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

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

“18. Failure to report hazing:

Whoever knows that another person is the victim of hazing as defined in section 17 and is at the scene of such crime shall, to the extent that such person can do so without danger or peril to himself/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.

“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.

Education

The Office of the Vice President for Student Affairs/Dean of Students, Counseling and Advising Center, and Office of Housing help to educate the college community about the threat of drugs and alcohol to students’ physical and mental well-being and the learning process. The Counseling and Advising Center provides extensive educational materials, such as pamphlets, resource information, and self-assessment materials, which emphasize the prevention of drug and alcohol abuse. Supporting the goals of the prevention programs, Berklee’s LiveWell program for health, wellness, and fitness sponsors events and activities focusing on positive alternatives that contribute to a healthy lifestyle.

List of Harmful Effects

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

Support

The college offers confidential counseling and referral services to students who request assistance with drug and alcohol abuse issues and does not penalize students requesting such assistance. These counseling and referral services are offered by the Counseling and Advising Center and are provided by a professional staff of counselors. The nature of the counseling provided is supportive and complements other sources of intervention and treatment. It focuses primarily on the effects of drug and alcohol abuse on the student's academic progress at the college. While short-term counseling services are 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 encourages the formation of student support groups through its Student Organizations and Activities Program. In the case of disciplinary action, the vice president for student affairs/dean of students (or designee), along with the director of counseling and advising and/or the director of housing, when appropriate, 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 are 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 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 and advising, 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, and the loss of federal financial aid for the year for the first conviction.

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.

Smoking

Policy Statement

The smoking of cigarettes, cigars, and pipes is prohibited inside all Berklee College of Music facilities, including the residence halls. 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.

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, and Berklee's LiveWell program for health, wellness, and fitness.

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.

Clothing

Students should dress appropriately while in or using all Berklee facilities. For safety reasons, proper footwear should be worn at all times.

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.

Automobiles

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, 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 most recent Internal Revenue Service tax return 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; or
8. The Bureau of Citizenship and Immigration Services (BCIS), formerly 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, graduation status, semester level, program, major, principal instrument, dates of attendance, college mailbox number, residence hall telephone number, college voice-mailbox number, college email address, and hometown.

Students are advised to make copies of any important documents before submitting them to Berklee. In accordance with college policy, the Office of the Registrar cannot return documents to students. These may include such documents as immunization records and high school diploma records.

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

Music and Career Resources

Stan Getz Media Center and Library (150M)

Dedicated in 1998, the Stan Getz Media Center and Library is committed to collecting and providing access to both electronic and print resources for music materials and to providing bibliographic, reference, and instructional support for Berklee's research, scholarly, and creative pursuits. The Stan Getz Media Center and Library is open to all students, faculty, staff, and administrators, as well as alumni and ProArts Consortium members.

Media Center

The media center provides access to the expanding choices of learning resources available in 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, and DVDs. Along with a music collection that supports the broad spectrum of contemporary American music and other musical genres taught at Berklee, the media center maintains several special collections including compact disc and video recordings of Berklee Performance Center concerts, Berklee visiting artist clinics, and Berklee faculty artists. Also available via the library/media center web page is an assortment of music and nonmusic-related magazine indexes (some full text), an index of lead sheets held in the library, the *Encyclopedia Britannica Online*, the *New Grove Dictionary of Music and Musicians Online*, streamed audio databases including Naxos.com, and library-maintained online multimedia faculty reserve pages.

Library

The library provides access to printed materials relating to, and in support of, the curriculum at Berklee. The foundations of this print collection are 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 compilations; the music education collection, including instrumental methods; and the music therapy, music technology, and music business collections. Additionally, there are book collections, in both print and electronic formats, that support the nonmusic academics taught at Berklee, and a collection of periodicals, many of which are fully indexed in online magazine indexes, specifically selected to support Berklee's curricular needs. The Stan Getz Media Center and Library is a member of the ProArts Consortium and the Boston Regional Library System and fully participates in interlibrary loan and document delivery throughout these consortia and the nation.

Online Catalog

The online catalog is a sophisticated yet user-friendly web application that offers access to the Stan Getz Media Center and Library collections through name, title, call number, and subject. Material placed on reserve for a class can be accessed with the name of the instructor or the course. This system supports the unique needs of contemporary music education by allowing searches in areas not usually available in more traditional bibliographical databases. Recordings may be searched not only by album title, artist, and publisher, but also by producer, song title, and supporting musicians. Through the online catalog, students are able to access an ever-increasing, course-related collection of texts, graphics, audio, and video materials. The online catalog is available at the Stan Getz Media Center and Library and online at library.berklee.edu.

Ensemble Library (150M)

The Berklee Ensemble Library contains works in a vast array of 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 Center (150M)

The Learning Center is a computer-based training facility providing resources and opportunities that support the daily educational needs of Berklee students. The facility offers small-to-large group instruction rooms with Macintosh computer workstations. Each station is outfitted with software ranging from music sequencing, notation, and multimedia production, to word processing and web browsing. Continually providing training sessions on software located both in the facility and on the students' laptops, the trainers and peer tutors take a hands-on approach to teaching students in a classroom or one-on-one setting. As a complement to the training sessions, the software is further discussed in ongoing forums that cover popular software and hardware topics and are led by faculty, Learning Center staff, upper-semester students, and software company representatives. The Learning Center also offers a core music-tutoring program where students receive help in their general music classes from academically qualified upper-semester students. For more information, visit <http://learningcenter.berklee.edu>.

Career Development Center (921)

The Career Development Center offers comprehensive career development assistance through workshops, publications, and one-on-one advising. The center, staffed by experienced professionals, is open to both current Berklee students and alumni. 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 video and audio collection of Berklee's Visiting Artist Series, featuring successful professionals from many areas of the music industry sharing their career insights with Berklee students.

The Career Development Center offers music industry reference materials, networked computers and printers, and a comfortable setting in which to work. Through its Job Board and annual recruitment events, the center further acts as a bridge to a wide array of employment opportunities outside the college.

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 4:30 p.m. to 11:30 p.m. weekdays and 12:00 p.m. to 11:30 p.m. weekends.

All practice rooms are reserved exclusively for use by current Berklee students. It will be assumed that any person who cannot produce a valid Berklee ID 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.

The college is not responsible for instruments or other personal items left unattended in practice or rehearsal rooms.

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 Berklee ID card for the current semester must be given to the key clerk. No practice room will be assigned to a student without a valid ID card. Temporary IDs are not accepted for the use of these rooms.

3. Use of these rooms is limited to a maximum of two hours at 150M and 171M and two hours fifteen minutes at Fordham Road. The key must be turned in at the end of the practice session. 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.

Rehearsal Rooms (150M)

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

Ensemble room reservations for students take place at the ensemble office in room A05 of the 130 Massachusetts Avenue building. Sign-up times are 9:30 a.m.–11:30 a.m., Monday–Friday. Ensemble Department staff will assist students in signing up at any other time as long as they are not busy with other work. Students can sign up a day in advance. On Friday students can sign up for Saturday, Sunday, and Monday.

Room operating hours are as follows:

Monday–Friday

- B19, B60, B61, B62, B63: 6:00 p.m.–12:00 a.m., on the hour
- A06, A07, A15: 6:15 p.m.–12:15 a.m., at 15 minutes past the hour
- B03, B04, B11: 6:30 p.m.–12:30 a.m., at half past the hour

Weekends

- B19, B60, B61, B62, B63: 12:00 p.m.–12:00 a.m., on the hour
- A06, A07, A15: 12:15 p.m.–12:15 a.m., at 15 minutes past the hour
- B03, B04, B11: 12:30 p.m.–12:30 a.m., at half past the hour

There is a strict punctuality policy. If students are more than five minutes late, their rooms will be given to the next people on the waiting list. To cancel a room, call at least two hours in advance. Failure to cancel in advance will prevent students from using the rooms for a week.

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. Smoking will not be allowed in any practice or ensemble facility at any time. Ensemble rooms may be used only for music rehearsals. Unauthorized use of the room for any other purpose is prohibited.

Failure to observe the aforementioned 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 fundamental and enduring qualities shared by great music and explore music technology applications in the most up-to-date educational facilities possible in contemporary music education. Through continual upgrading of music technology applications, equipment, and facilities, the college ensures that students have access to the most effective resources to support their education.

Recording Studios (150M)

The Music Production and Engineering Department recording studio complex consists of 12 professional production facilities, which include multitrack digital and analog recording capability, automated mixdown, digital audio editing, video postproduction, 5.1 multichannel surround mixing, and comprehensive signal-processing equipment.

Music Production and Engineering students acquire extensive hands-on experience with a wide array of professional studio equipment and multiformat systems. In collaboration with students from the Professional Performance, Professional Writing, Professional Education, and Music Technology divisions, MP&E majors gain specialized experience in producing and engineering a wide range of contemporary music styles.

The recording studio complex has room configurations optimized for effective teaching and professional-level student production needs. The facilities are appointed with industry-standard equipment from Solid State Logic, Neve, GML, DigiDesign, Lexicon, Neumann, Quested, Sonic Solutions, Sony, Studer, Yamaha, and other manufacturers.

There are five multitrack control rooms appointed with 24-track Studer and Otari analog 2" tape machines, 8 to 32 tracks of DigiDesign ProTools, and 8 tracks of Tascam DA-88 digital storage plus video playback and synchronization capability. Three of these multiformat studios feature 5.1

multichannel surround mixdown options. Six additional studio/classrooms support 8–16 channels of DigiDesign ProTools, 8 tracks of Tascam DA-88 multitrack storage, video playback, dubbing, and synchronization. The 12th facility is a multiformat dubbing and editing studio. Here, students have virtually 24-hour access to DigiDesign ProTools digital audio workstations, CD burners, DAT, cassette, and analog formats. "Black Box" experimentation and analog alignment assignments are also facilitated in this room. All 12 studios have high-speed access to the college Intranet and Internet services.

Music Synthesis Labs (150M)

The college maintains a total of eight facilities for music synthesis instruction, production, design, and performance. The three principal synthesis laboratories contain over 250 different types of synthesizers, controllers, effect processors, recorders, mixers, and software, including products by Ableton, Adobe, Apple, Applied Acoustics, Arturia, Access Music, AKG, Alternate Mode, Antares, Apogee, ARP, Audio Technica, BIAS, BLUE, Buchla, Csound, Clavia, Cycling 74, Digitech, Dynaudio, Digidesign, Earthworks, Eventide, Genelec, HHB, Korg, Lexicon, Line6, M-Audio, Millennia Media, Moog Music, Mackie, Mark of the Unicorn, Native Instruments, Neumann, Novation, Oberheim, Propellerheads, Roland, Sennheiser, Shure, Sony, Symbolic Sound / KYMA, Tascam, TC Electronic, Universal Audio, Waves, Yamaha, and Zendrum, all supported by Macintosh and Windows computers. Students receive hands-on instruction and supervised development time in areas of synthesizer programming, composition, production, sound design, software design, and performance.

Music Synthesis Studios (150M)

Three new surround-equipped mix studios and an additional teaching studio allow students to learn and complete projects in state-of-the-art production facilities. Providing excellent acoustics and sound isolation, these rooms feature networked Macintosh and PC computers containing a vast array of software instruments, plug-ins, sample libraries, and DAW software. The music synthesis studios support multiple production paradigms, including the use of digital consoles, control surfaces, and "in the box" techniques. High-speed networking supports distributed learning opportunities.

Synthesis Recital Hall (FENS)

This is a multipurpose room used by students, faculty, and visiting artists for concerts and presentations. A complete synthesis workstation is available onstage, which includes analog, digital, and hybrid equipment. A variety of technology classes are also taught in this facility.

Professional Writing Division Technology Labs (150M)

The Professional Writing Division Technology Lab provides students majoring in contemporary writing and production, songwriting, and film scoring with hands-on access to professional music technology equipment. These tools and resources, in conjunction with their own equipment (laptop and major bundle), allow the students to advance their skills and complete course work. The Professional Writing Division Technology Lab consists of 14 digital audio/MIDI workstations and a teaching workstation and is used as a classroom for several courses offered by the Professional Writing Division.

The lab is designed to help writing students understand and meet the challenges of professional work. It mirrors real-world, computer-based digital audio/MIDI studios of writers/producers who must utilize ever-changing technologies in a contemporary professional environment that expects and demands increasingly sophisticated capabilities. The Professional Writing Division Technology Lab is a working example of what is possible in today's musically powerful, yet economical, production environments.

Film Scoring Facilities (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 commonly practiced in the motion picture and television industries. A dedicated set of classrooms, labs, and a scoring studio complex offer students the opportunity for hands-on study in the areas of film music composition, conducting, MIDI sequencing, and digital music editing. All student scoring assignments involve live performance in the studio and/or the use of extensive sample libraries.

The technical resources available to students majoring in film scoring include the following:

A central classroom/lab facility, which supports all technology-related courses. This facility contains multiple Mac-based DAWs with integrated MIDI, digital audio and video, and SMPTE synchronization, all of which provide hands-on experience during classes and regularly scheduled, individual lab sessions. All DAWs support Digital Performer, Pro Tools LE, Logic Pro, Reason, Kontakt 2, Waves-Platinum, and GPO. Each workstation also includes a tandem PC running GigaStudio 3 and an array of orchestral and nonorchestral sample libraries, including VSL, East West, and Spectrasonics.

A self-contained scoring studio complex where students conduct live ensembles in the performance and recording of their scoring assignments. The scoring complex has dual

recording/mixing control rooms, two linked DAW lab rooms, and a "live" studio equipped with video projection for conducting to picture with PCs running Auricle film scoring software. Control rooms are fully integrated digital audio/video postproduction suites, featuring DigiDesign's ProTools HD hardware and software, and a Genelec 5.1 Surround Sound monitoring system. The scoring studio complex supports a diverse mixture of live and/or preproduced scoring materials for synchronization in postproduction film, television, and video formats.

A 40-seat theater/classroom with video projection and 5.1 surround sound, a fully equipped classroom for advanced course work and two DAW/screening rooms where student scoring assignments are reviewed and evaluated, one on one, with department faculty. All labs, classrooms, and production/mix control rooms are linked within the department via a dedicated fiberoptic SAN hosting all production source video and student-generated audio. The department has an extensive VHS/DVD library of feature films and work prints that are utilized throughout the curriculum.

In addition to course work at Berklee, extracurricular opportunities exist for students to score independent films from local colleges (Boston University, Emerson College). This provides realistic and creative collaboration between students pursuing careers in film production and Berklee film scoring majors. Under departmental supervision, over 200 student films have been produced within the film scoring facilities. Lasting professional relationships have been formed and maintained beyond graduation. 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, music therapy, music business, and practical music 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 access to international information and services via modem and 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, teaching, and therapy 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 Technology 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.

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 1,212. Over 150 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 100 outside professional shows as well as special seminars and clinics held throughout the year, featuring such guests as Chris Botti, Dave Brubeck, Paula Cole, Aimee Mann, Marcus Miller, Randy Newman, Joshua Redman, Sonny Rollins, Joe Satriani, Susan Tedeschi, Derek Trucks, and many more.

Recital Halls (1140, FENS, 921)

Berklee presents over 600 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 outdoor amphitheater, with a seating capacity of 130, offers a facility for curriculum-related performances and summer program 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.

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 375 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

The Visiting Artist Series allows students to learn emerging music technologies and trends and valuable career insights firsthand from successful musicians. Berklee offers over 100 of these clinics each year, including recent visits by Gabriel Ataroa, Ruben Blades, Terence Blanchard, Cachao, Stanley Clarke, George Clinton, Michael Cuscuna, Kevin Eubanks, Ron Fair, Bruce Lundvall, Kathy Mattea, John Mayer, Pat Metheny, Meshell Ndegeocello, Max Weinberg, and Cornel West.

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.

The Herb Alpert Visiting Professor Program

The Herb Alpert Visiting Professorship was established in 2000 by the Herb Alpert Foundation, the philanthropic

organization launched by A&M Records cofounder and Grammy-winning recording artist, Herb Alpert. Each year, a well-known individual from the music industry is appointed as the Herb Alpert Visiting Professor, agreeing to a three-year teaching commitment to Berklee. The artist is in residence at the college for two weeks each academic year. In any given year there will be three Alpert Professors working with Berklee students on a wide range of creative endeavors. The visits will reflect Alpert's belief that students benefit tremendously if given the opportunity to interact with masters of the music industry.

Alpert Professors have included composer/keyboardist Alan Broadbent '69; composer/pianist Michel Camilo; author, musician, and jazz critic Stanley Crouch; bassist Abraham Laboriel, Sr. '72; producer, engineer, and designer George Massenburg; composer/guitarist Pat Metheny; bassist Marcus Miller; saxophonist/composer Greg Osby; and the Grammy Award-winning group the Yellowjackets.

Special Musical Events

Over 375 ensembles perform at Berklee each year. In addition, students have the opportunity to participate in the following special musical events:

BassDayze
Africana Studies/Black Music Programing
Celebration of Women in Music Week
Commencement Concert
Contemporary Writing and Production Majors Concert
Entering Student Convocation
Gospel Ensemble Concert Night
International Folk Music Festival
Latin Cultural Week
"Over the Edge" Synthesizer Concert
Percussion Days
Professional Writing Division Student Awards Concert Series
Singers Showcase
Songwriters Circle Competition
Student-Produced Café 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 liberal arts 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 liberal arts 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 Liberal Arts. 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 senior vice president for academic affairs 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 Proficiency Assessment 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 usually take a required liberal arts course.

Specific areas of study include harmony, arranging, ear training, music technology, ensemble, and private instrument/vocal instruction. Each student is assigned to appropriate levels of ensemble and private instrument/vocal instruction based on audition results.

First-Semester Assessment and Placement

First-semester placement in arranging, harmony, and ear training courses is determined by a student's score on the Entering Student Proficiency Assessment, taken during the check-in period. Students placing into advanced levels of arranging, harmony, or ear training will earn credit for each preceding course (except for PW-110 Writing Skills). 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.

Students may change levels according to demonstrated ability, and with approval of the appropriate department chair, thus ensuring meaningful progress on an individual basis. Each student completes the equivalent of one 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.

Prerequisite Courses in Core Music Requirements

It is each student's responsibility to make sure that the prerequisites of AR-111 Arranging 1, AR-112 Arranging 2, all harmony core courses (HR-111, HR-112, HR-211, and HR-212), and all ear training core courses (ET-111, ET-112, ET-211, or ET-231, and ET-212 or ET-232) are satisfied prior to enrolling in a subsequent course. If a student skips a prerequisite or does not satisfactorily complete a prerequisite, the student is still required to enroll in and satisfactorily complete that course in order to receive a degree or diploma. No credit will be given, nor credit by exam offered, for courses skipped in a sequence.

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.

Declaration of Major for Music Production and Engineering or Music Synthesis

In order to insure the proper amount of lab time and hands-on experience necessary in the curriculum of the music production and engineering (MP&E) major and the music synthesis major, enrollment in both of these programs is limited. Students interested in MP&E or music synthesis as a major must follow special application procedures.

Music Production and Engineering: Information about applying to the MP&E major is available online at <http://classes.berklee.edu/mpe>. If accepted to music production and engineering, the student must sign his/her Student Recording Rights Agreement (SRRA) before being officially admitted to the major and enrolling in any restricted MP&E classes.

Music Synthesis: Students must follow special application procedures, including obtaining the written approval of the chair of the Music Synthesis Department on the Declaration of Major form, prior to declaring music synthesis as a major or changing to music synthesis from another major. Information about applying is available from the Music Synthesis office.

Simultaneous enrollment in, or attendance of, multiple sections of any MP&E, Music Synthesis, or Music Technology course is not permitted. A student may enroll in or attend one section of a given course in these majors.

Any student having taken and received a passing grade for an MP&E, Music Synthesis, or Music Technology course may not retake the same course in a subsequent semester without department chair approval.

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 (IMELI)

IMELI is a six-week intensive summer program designed to help non-native English speakers transition into college studies at Berklee or another university music program. IMELI teaches communication skills and reading comprehension in the context of contemporary music. Small groups work on listening and conversation skills, writing, grammar, and reading comprehension, with special attention to music terminology and cultural adjustment issues. IMELI also includes music theory and performance perspectives classes, a styles lab, and ensembles. More than 140 student ensembles, led by Berklee faculty, will perform during the final Blowout Week. To be eligible, students must be 17 years old by the start of the program.

The following programs are offered to students 15 years of age and older:

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

Five-Week Summer Performance Program

The Five-Week Summer Performance Program emphasizes the mastery of playing or singing skills in a chosen style of contemporary music: funk/fusion, pop/rock, pop/r&cb, 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.

Summer Guitar Sessions

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, 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.

Berklee Percussion Festival

The Berklee 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, Mallet Studies, and more.

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 include Melody Writing, Lyric Writing, Singer/Songwriter Workshop, the Business of Songwriting, and MIDI Demo Techniques. The program's curriculum is taught by Berklee faculty members.

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, five, or six strings, 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.

Summer Gospel Workshop

The Summer Gospel Workshop offers vocalists, piano/organ players, and choir directors an opportunity to further develop repertoire, songwriting, and conducting skills in the gospel genre. The program includes workshops and ensembles in both traditional and contemporary gospel styles. Participants will learn to explore and develop their own sound through the expansion of harmonic vocabulary and rhythmic skills and have a chance to work with some of the finest gospel and contemporary Christian musicians in the world today.

Business of Music

The Music Business/Management Department presents a two-day workshop that focuses on music business for bands and artists, with a particular emphasis on the recording industry and music entrepreneurship. A series of seminars and workshops covers strategies for getting a record deal and the business, legal, and taxation issues affecting record companies, music publishing, talent management, and concert promotion. The workshop also covers web commerce and digital audio for websites.

Stage Performance Workshop

The Stage Performance Workshop helps vocalists and instrumentalists gain insight into song selection, musicianship, and presentation that will enhance their performance and set them apart from the competition. Participants get inside information on the dos and don'ts of auditioning and performing, as well as tips on what audition judges, producers, and music directors may be looking for. The program is taught by Berklee's Performance Division faculty and is designed to help participants polish their performance skills in order to leave a lasting impression.

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 locations including Athens, Barcelona, Dublin, Freiburg, Helsinki, Kobe, Kuala Lumpur, Los Angeles, Mexico City, Paris, Perugia, Quito, San Juan, São Paulo, Seoul, Tel Aviv, Thessaloniki, and Tokyo.

Berklee in Los Angeles

The Berklee in Los Angeles program takes place on the campus of Long Beach City College in Long Beach, California. The program guides the aspiring instrumentalist and vocalist in songwriting craft, the production of song demos, music production, and the business of music marketing. Students work with Berklee faculty members to learn the elements of recording and production techniques. Other topics include performance craft, the business of record deals, copyrights, performance rights, ASCAP and BMI, and legal protection. At the end of the program, students perform their songs in concert for parents, friends, and colleagues.

Berkleemusic.com

Many Berkleemusic courses are transferable to Berklee College of Music for credit. Students wishing to transfer Berkleemusic courses must first apply and be accepted to Berklee College of Music through the Admissions Office. Credits may only be applied to a matriculated student's general elective requirement for Berklee degree and diploma programs. Students can transfer up to two Berkleemusic courses in total. The transfer equivalent will be two credits per course. A grade of "C" or better in each course is required for transfer approval. The Berkleemusic courses must have been taken for credit or been part of a certificate program. The list of eligible courses is below.

Contemporary Writing and Production

- Hip-Hop Writing and Production
- Style Writing for Performers and Arrangers
- Writing Music with Finale

Ear Training

- Harmonic Ear Training

Film Scoring

- Film Scoring 101

Music Business/Management

- Inside the Record Industry
- Legal Aspects of the Music Industry
- Music Business 101
- Music Industry Entrepreneurship
- Music Publishing 101
- The Future of Music and the Music Business

Music Production and Engineering

- Critical Listening
- Recording and Producing in the Home Studio
- Remixing
- Mixing and Mastering with Pro Tools
- Desktop Music Production for Mac
- Desktop Music Production for PC
- Producing Music with Pro Tools
- Pro Tools 101
- Midi Sequencing Intermediate
- Producing Music with Ableton Live
- Producing Music with Digital Performer
- Producing Music with Reason

Music Synthesis

- Sampling and Audio Production
- Sound Design for the Electronic Musician

Songwriting

- Lyric Writing: Tools and Strategies
- Lyric Writing: Writing from the Title
- Lyric Writing: Writing Lyrics to Music
- Songwriting Workshop: Harmony
- Songwriting Workshop: Melody

Cross-Registration and Exchanges

ProArts Consortium

Through the Professional Arts Consortium (ProArts), 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 ProArts 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 ProArts Office at 617 236-8617.

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. Liberal Arts 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 ProArts 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 Office of the Registrar. 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 or go to suffolk.edu/business/10518.html.

International Programs

The Office of International Programs (IP) oversees Berklee's programs and events that take place outside of the United States and acts as the ambassador to those international parties interested in partnering with the college. These programs include the Berklee International Network (BIN);

Berklee on the Road (BOR), which includes Berklee in Umbria and Berklee in Puerto Rico; International Study Abroad (ISA); and the International Faculty Outreach and Exchange (IFOX) programs. For further details, please visit berklee.net/ip.

Berklee International Network

The Berklee International Network (BIN) 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, staff, and student ambassadors visit network member schools annually to conduct workshops, clinics, and concerts, in addition to admissions and scholarships auditions and interviews for our full-time programs.

There are currently 15 members of BIN: Academia de Musica Fermatta in Mexico City, Mexico; American School of Modern Music in Paris, France; Conservatorio Musical Souza Lima in São Paulo, Brazil; L'AULA de Música Moderna i Jazz – Conservatori Liceu in Barcelona, Spain; Instituto de Música Contemporánea Universidad San Francisco de Quito in Quito, Ecuador; International College of Music (ICOM) in Kuala Lumpur, Malaysia; Jazz and Rock Schule in Freiburg, Germany; Koyo Conservatory in Kobe, Japan; Music Academy International in Nancy, France; Newpark Music Centre in Dublin, Ireland; PAN School of Music in Tokyo, Japan; Philippos Nakas Conservatory in Athens, Greece; Pop & Jazz Conservatory in Helsinki, Finland; the Rimon School of Jazz and Contemporary Music in Ramat Hasharon, Israel; and Seoul Jazz Academy in Seoul, Korea.

Berklee holds regular summits for all of its network partners every two years. Every fourth year, the summit is held in Boston. These meetings allow partners to address specific issues affecting their programs, BIN agreements, and transfer credit agreements with Berklee. Also, partners are able to share experiences and techniques for teaching contemporary music.

Berklee supports its network partners by providing training courses for teaching contemporary music curriculum. These training sessions occur biennially during the years between our summits. Faculty members from all of our partner schools travel to Boston to take part in these weeklong educational seminars where they gain firsthand experience they can take back to their institutions.

Berklee on the Road

Berklee on the Road (BOR) programs are currently held in San Juan, Puerto Rico at the Puerto Rico Heineken Jazz Fest and in Perugia, Italy at the Umbria Jazz Festival.

During these programs, musicians participate in classes, ensembles, workshops, and jam sessions during the day and have the opportunity to attend the festival in the evening, which often includes performances by Berklee faculty members, students, and alumni.

These programs give musicians a firsthand opportunity to experience what it is like to be a Berklee student, as well as provide Berklee direct access to talented prospective students. The programs also include a final performance and scholarship ceremony. For more details on these programs, visit berklee.net/ip/bor.html.

International Study Abroad

Berklee graduates are entering a musical world that is increasingly more international. Berklee's International Study Abroad (ISA) program is designed to provide students with the opportunity to gain a broader understanding of other cultures as well as their own, to develop better communication skills, and to experience life as a musician from a different perspective.

The ISA program offers Berklee students the chance to expand their horizons and to benefit from this deeply enriching experience while earning credits towards the completion of their degree at Berklee. Students accomplish this by attending one of the partner schools participating in the program. In this setting, they receive a first-class education while studying alongside musicians attending the host institutions. For more details, visit berklee.net/ip/studyabroad.html.

International Faculty Outreach and Exchange (IFOX)

International Faculty Outreach and Exchange (IFOX) gives faculty members the opportunity to experience teaching and cultural exchange at another institution. Through this program Berklee continues to enhance, promote, and expand its academic partnerships with institutions abroad.

In keeping with Berklee's philosophy of being "a microcosm of the music world, reflecting the interplay between music and culture" these programs allow faculty members to cultivate new relationships and extend personal and professional networks abroad. They promote international experiences that contribute to the academic, personal, and professional growth of faculty members and students, thereby contributing to Berklee's overall goal of diversity and cultural awareness.

Major Fields of Study

Composition

The student majoring in composition will study tonal harmony, counterpoint and fugue, tonal composition, 20th-century compositional techniques, instrumentation, and orchestration. Music literature studied will emphasize the concert music repertoire of the 20th century, but also will include principal composers and styles from the 16th to the 19th 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 with 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
ISKB-211 & 212	Basic Keyboard 1 & 2				1	1				
CP-213	Advanced Counterpoint				2					
CM-221	Techniques of Tonal Writing				2					
LHAN-311	Style Analysis: Classical & Romantic					2				
CM-311 & 312	Contemporary Techniques in Composition 1 & 2					2	2			
CM-231	Instrumentation and Score Preparation						2			
LHAN-312	Style Analysis: 20th Century							2		
CM-398	Directed Study in Composition of Small Forms							2		
CW-441	Scoring for Full Orchestra								2	
CM-497	Directed Study in Sonata Composition								2	
CM-498	Directed Study in Orchestral Composition									2
	Approved Specified Electives*								2	4

*Approved Specified Electives (select from the following): CM-351, CM-355, CM-361, CM-495, COND-351, COND-361, COND-421, COND-498, LHAN-261, LHAN-315, LHAN-316, LHAN-371, LHAN-372, LHAN-373, LHAN-374, LHAN-375, LHAN-376, LHAN-381, LHAN-385, SW-345.

Composition Portfolio Completion: As part of the composition concentrate requirements, a portfolio must be satisfactorily completed. Information can be obtained from the department chair.

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.

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-251 & 252	General Music History 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 Registration Manual.

Liberal Arts: 30 Credits Required for Degree

LCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)		3	3						
Art History: two courses required	To fulfill requirements in Art History, two courses from the following must be taken: LCOR-231, LCOR-232, one section of Art History Topics (LCOR-233)								3	3
History: two courses required	To fulfill requirements in History, two courses must be taken: (a) one survey course (LCOR-211, LCOR-212, LCOR-P213, LCOR-P214, LCOR-P215, LCOR-216, LCOR-221, or LCOR-222); AND (b) one Africana Studies/Music and Society course (LCOR-224, LCOR-225, or LCOR-226), one section of World Civilization Topics (LCOR-223), or one survey course not previously taken.					3	3			
LMSC	Natural Science Selection (LMSC-230 does not fulfill this requirement)								3	
LSOC	Social Science Selection									3
LXXX	Liberal Arts 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 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 a studio 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 five 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					
PW-161	Technology Tools for the Writer			2						
CW-171	Groove Writing				2					
AR-112	Arranging 2					2				
CW-261	MIDI Applications for the Writer					2				
CW-211	Writing for Sm. Ensemble						2			
CW-216	Vocal Writing						2			
CW-222	Intro. to Writing & Prod. for the Recording Studio						2			
CW-311	Writing for Large Ensemble 1							2		
CW-361	Sound Processing Applications for Writers							2		
CW-411	Writing for Large Ensemble 2								2	
CW-450	Scoring to Visuals								2	
CW-422	Advanced Production for Writers									2
CW-498	Directed Study in Contemporary Writing & Prod.									2
	Approved Specified Elective*									2

*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 (for fall 2005 only), 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.

Score and Part Proficiency: As part of the contemporary writing and production concentrate requirements, this proficiency must be completed in order to graduate. Information can be obtained from the Contemporary Writing and Production Department chair.

Contemporary Writing and Production Portfolio Completion: As part of the contemporary writing and production concentrate requirements, a portfolio must be satisfactorily completed. Information can be obtained from the department chair.

Core Music: 22 Credits Required for Degree/Diploma

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

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

Traditional Studies: 14 Credits Required for Degree/2 Credits (Conducting 1 & 2) 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 (Required for Degree/Diploma)								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

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

Liberal Arts: 30 Credits Required for Degree

LCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)	3	3							
Art History: two courses required	To fulfill requirements in Art History, two courses from the following must be taken: LCOR-231, LCOR-232, one section of Art History Topics (LCOR-233)			3	3					
History: two courses required	To fulfill requirements in History, two courses must be taken: (a) one survey course (LCOR-211, LCOR-212, LCOR-P213, LCOR-P214, LCOR-P215, LCOR-216, LCOR-221, or LCOR-222); AND (b) one Africana Studies/Music and Society course (LCOR-224, LCOR-225, or LCOR-226), one section of World Civilization Topics (LCOR-223), or one survey course not previously taken.					3	3			
LMSC	Natural Science Selection (LMSC-230 does not fulfill this requirement)								3	
LSOC	Social Science Selection									3
LXXX	Liberal Arts 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 requirements, consult the Office of the Registrar.

The contemporary writing and production major requires the purchasing of the contemporary writing and production major bundle, which includes specific hardware and software components that meet the curricular, musical, and professional goals of the major. More information may be found on Berklee's website at berklee.edu/computers, or obtained from the Contemporary Writing and Production Department chair.

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 representing course work that will include a finished score of a short film, fully produced and synchronized; a similarly produced and synchronized main title theme for a television series; a professional resumé and letter of application suitable for the purpose of career placement and advancement; and an audio CD including a variety of musical examples composed and produced by the student and selected to function as a demo 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
ISKB-211 & 212	Basic Keyboard 1 & 2				1	1				
FS-221	Introduction to Film Scoring			2						
FS-241	Techniques of Tonal Writing				2					
CM-221	Instrumentation & Score Preparation				2					
CM-231	Advanced Counterpoint				2					
CP-213	Analysis of Dramatic Scoring (must be taken with FS-361)					2				
CM-311	Computer/Synthesis Applications for Film Scoring (must be taken with FS-241)					2				
FS-340	Contemporary Techniques in Composition 1						2			
FS-341	Dramatic Orchestration for Film (must be taken with FS-341)						2			
FS-361	Scoring Techniques for Film & Video (must be taken with FS-340)						2			
FS-375	Film Music Editing 1 (must be taken with FS-441)							2		
FS-441	Scoring Applications for Film & Video (must be taken with FS-375)							2		
FS-487 or	Directed Study in Film Scoring or									
FS-488	Directed Study in Video Scoring/Sequencing*									2
FS XXX	Advanced Film Scoring Elective**									2
	Approved Specified Electives***								2	

*FS-461 must be taken prior to semester 8, if taking FS-488

**Advanced Film Scoring Electives (select from the following): FS-433, FS-461, FS-468, FS-475

***Approved Specified Electives (select from the following): CM-312, COND-351, COND-361, CW-237, CW-341, CW-441, FS-131, FS-495, LHAN-312, MB-211, MP-210, FSP-251 The Language of Film (prototype course), FSP-343 Seminal Film Composers (prototype course), or any advanced film scoring elective not taken as 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 & 112	Ear Training 1 & 2	3	3							
ET-211 & 212 or	Ear Training 3 & 4 or									
ET-231 & 232	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.

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

Private Instruction: 8 Credits Required for Degree	2	2	2	2						
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Private Instruction: 8 Credits Required for Diploma

Private Instruction: 8 Credits Required for Diploma	2	2	2		2					
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Ensemble/Lab: 5 Credits Required for Degree

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

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

Liberal Arts: 30 Credits Required for Degree

LCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)	3	3							
Art History: two courses required	To fulfill requirements in Art History, two courses from the following must be taken: LCOR-231, LCOR-232, one section of Art History Topics (LCOR-233)								3	3
History: two courses required	To fulfill requirements in History, two courses must be taken: (a) one survey course (LCOR-211, LCOR-212, LCOR-P213, LCOR-P214, LCOR-P215, LCOR-216, LCOR-221, or LCOR-222); AND (b) one Africana Studies/Music and Society course (LCOR-224, LCOR-225, or LCOR-226), one section of World Civilization Topics (LCOR-223), or one survey course not previously taken.					3	3			
LMSC	Natural Science Selection (LMSC-230 does not fulfill this requirement)								3	
LSOC	Social Science Selection									3
LXXX	Liberal Arts 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 requirements, consult the Office of the Registrar.

The film scoring major requires the purchasing of the film scoring major bundle, which includes specific hardware and software components that meet the curricular, musical, and professional goals of the major. More information may be found on Berklee's website at berklee.edu/computers, or obtained from the Film Scoring Department chair.

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				
AR-331	Big Band Arranging/Score Analysis						2			
HR-325	Reharmonization Techniques						2			
CM-371	Jazz Composition I						2			
CM-373	Jazz Composition II							2		
CM-375	Jazz Composition								2	
CP-361 & 362	Jazz Counterpoint 1 & 2						2	2		
CM-499	Directed Study in Jazz Composition									2
Approved Specified Electives*										
									2	4

*Approved Specified Electives (select from the following): AR-203, AR-321, AR-328, AR-340, AR-407, CM-345, CM-385, CM-434, CW-205, HR-335, HR-345, HR-355, JC-495, LHAN-352, LHAN-353, PW-161.

Jazz Composition Portfolio Completion: As part of the jazz composition concentrate requirements, a portfolio must be satisfactorily completed. Information can be obtained from the department chair.

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 (Conducting 1 & 2) 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 (Required for Degree/Diploma)							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.

Liberal Arts: 30 Credits Required for Degree

LCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)	3	3							
Art History: two courses required	To fulfill requirements in Art History, two courses from the following must be taken: LCOR-231, LCOR-232, one section of Art History Topics (LCOR-233)								3	3
History: two courses required	To fulfill requirements in History, two courses must be taken: (a) one survey course (LCOR-211, LCOR-212, LCOR-P213, LCOR-P214, LCOR-P215, LCOR-216, LCOR-221, or LCOR-222); AND (b) one Africana Studies/Music and Society course (LCOR-224, LCOR-225, or LCOR-226), one section of World Civilization Topics (LCOR-223), or one survey course not previously taken.			3	3					
LMSC	Natural Science Selection (LMSC-230 does not fulfill this requirement)								3	
LSOC	Social Science Selection									3
LXXX	Liberal Arts 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 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** or MB-355**	Computer Applications in the Music Business** or Advanced Computer Applications**			2						
MB-275	Principles of Financial Accounting			2						
MB-301	Business Leadership and Ethics					2				
MB-351	Data Management & Statistics						2			
MB-401	International Marketing							3		
MB-490 & 491*** or MB-495***	Senior Practicum 1 & 2*** or Internship***								1	1
	Choose one track from the following:									
	<i>Management:</i>									
MB-331	International Industry Oper.: Record Companies						2			
MB-335	International Industry Oper.: Music Publishing							2		
	Approved Specified Electives****							2	2	2
	<i>Music Products Industry:</i>									
MB-337	Music Products in Commerce						2			
MB-339	Music Technology in the Marketplace							2		
	Approved Specified Electives****							2	2	2
	<i>Entrepreneurial:</i>									
MB-340	Business Startups						2			
MB-341	Creative Promotion through Media							2		
	Approved Specified Electives****							2	2	2

*Math proficiency required. See note under General Education.

**MBUS majors are required to take MB-255 or MB-355. MBUS majors may skip MB-255 and enroll in MB-355 by achieving a satisfactory score on the MBUS Computer Placement Exam and receiving a waiver from the department chair. A passing score on the MBUS Computer Placement Exam does not constitute test-out of MB-255 or MB-355.

***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 two credits are taken under this requirement, the additional credits count as ASEs.

****Approved Specified Electives (select from the following): all track courses listed above not taken as requirements, MB-131, MB-287, MB-305, MB-345, MB-355 (only for MBUS majors who have taken MB-255), MB-375, MB-387, MB-391, MB-397, MB-405, MB-433, MB-P493 Entrepreneurial Practicum, MP-247, PM-340.

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 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.

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

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.

Liberal Arts: 30 Credits Required for Degree

LCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)		3	3						
Art History: two courses required	To fulfill requirements in Art History, two courses from the following must be taken: LCOR-231, LCOR-232, one section of Art History Topics (LCOR-233)							3	3	
History: two courses required	To fulfill requirements in History, two courses must be taken: (a) one survey course (LCOR-211, LCOR-212, LCOR-P213, LCOR-P214, LCOR-P215, LCOR-216, LCOR-221, or LCOR-222); AND (b) one Africana Studies/Music and Society course (LCOR-224, LCOR-225, or LCOR-226), one section of World Civilization Topics (LCOR-223), or one survey course not previously taken.				3	3				
LMSC	Natural Science Selection (LMSC-230 does not fulfill this requirement)									3
LSOC	Social Science Selection								3	
LXXX	Liberal Arts Electives*						3			3

*MB-101 and LMSC-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 LMSC-230.

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

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

The Music Business/Management diploma is available only by application to the department chair.

For the most current information on 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

50 Credits Required for Degree (Including Practice Teaching Seminar)**

Completion of licensure and degree requirements for the music education major at Berklee College of Music is likely to take more than four years.

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8	9
ME-111	Introduction to Music Education			1							
ME-326	Multimedia for the Educator				2						
ISKB-221 & 222	Keyboard 1 & 2 – Music Education			1	1	1	1				
ISWD-222	Clarinet Class				1						
ME-211	Elementary Class Methods				3						
ME-311	Secondary Class Methods					3					
ME-325	Orff and Kodaly					2					
ISKB-321 & 322	Keyboard 3 & 4 – Music Education					1	1				
PIXX-311 & 312	Private Instruction 5 & 6					2	2				
COND-322	Instrumental Rehearsal Techniques						2				
ISBR-221 or 231	Trumpet or Trombone Class						1				
COND-321	Vocal Rehearsal Techniques							2			
ME-341	Teaching with a Multicultural Perspective								2		
ME-321 & 322	Vocal Methods/Materials 1 & 2								1	1	
ENVC-361	Music Education Concert Choir									1	
ME-381 or ENLB-271	Survey of Instrumental Literature or Concert Band									1	
ME-431	Instrumental Methods/Materials									1	
ME-475	Prepracticum Apprenticeship/Seminar									1	
PSME-311	Recital Class									1	
ME-495	Practice Teaching Seminar (6 credits post-course work)							6			
Approved Specified Electives*											
							2	2	2		

*Approved Specified Electives (select from the following): AR-112, AR-313, AR-314, AR-316, ISBR-221 or ISBR-231 (whichever not taken), ISGT-221, ISPC-221, ISST-221, ISWD-221, ISWD-223, ME-352, ME-355, ME-385, MTEC-111, Music, the Brain, and Learning (ME-P328), Instrument Repair (ME-P387), 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					
ME-152	Computer Applications for Music Education			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: 12 Credits Required

CM-251 & 252	Traditional 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

Liberal Arts: 33 Credits Required

LCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)		3	3							
LHUM-221	Prep. for MA Communication Skills Licensing Exam				3						
Art History: two courses required	To fulfill requirements in Art History, two courses from the following must be taken: LCOR-231, LCOR-232, one section of Art History Topics (LCOR-233)				3	3					
History: two courses required	To fulfill requirements in History, two courses must be taken: (a) one survey course (LCOR-211, LCOR-212, LCOR-P213, LCOR-P214, LCOR-P215, LCOR-216, LCOR-221, or LCOR-222); AND (b) one Africana Studies/Music and Society course (LCOR-224, LCOR-225, or LCOR-226), one section of World Civilization Topics (LCOR-223), or one survey course not previously taken.						3	3			
LSOC-211	General Psychology							3			
LHUM-475	Philosophy of Education									3	
LSOC-411	Child and Adolescent Psychology								3		
LMSC	Natural Science Selection (LMSC-230 does not fulfill this requirement)									3	

Other: 2 Credits Required (only if enrolled in PW-110*)

*Students who receive a qualifying score on the Entering Student Placement Assessment will be enrolled in PW-110 Writing Skills in their first semester. Students who are enrolled in AR-111 Arranging 1 or higher (based on qualifying score on Entering Student Placement Assessment) are not required to complete these two credits and do not receive credit for PW-110.

Total credits required: 130–132 for degree

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

The music education major requires the purchasing of the music education major bundle, which includes specific hardware and software components that meet the curricular, musical, and professional goals of the major. More information may be found on Berklee's website at berklee.edu/computers, or obtained from the Music Education Department chair.

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
MP-211	Principles of Audio Technology 1 (formerly MTEC-211)				2					
MP-214	Critical Listening Lab				1					
MP-215	Production Analysis Lab (formerly MTEC-215)					1				
MP-225	MIDI Systems for Music Technology (formerly MTEC-221)					2				
MP-212	Principles of Audio Technology 2 (formerly MTEC-212; must be taken with MP-241)*					2				
MP-241	Mix Techniques Lab (formerly MTEC-241; must be taken with MP-212)					2				
MP-247	Business of Music Production					2				
MP-318	Creative Production Skills (must be taken with MP-340)						2			
MP-340	Multitrack Recording Techniques (must be taken with MP-318)						2			
MP-341	Mix Techniques 2						2			
MP-320	Music Production for Records							2		
MP-385	Advanced Recording Techniques							2		
MP-421	Music Production for Visual Media								2	
MP-441	Advanced Mix Lab								2	
MP-461	Advanced Production Projects									2
	Approved Specified Electives**									2

*Math proficiency required. MP-212 must be taken after LMSC-208 or 209. See note under Liberal Arts.

**Approved Specified Electives (select from the following): MB-201, MB-401, MB-405, MP-309, MP-322, MP-325, MP-431, MP-471, MP-475, MP-495, MS-321, MS-322, MS-413, MS-414, MTEC-420.

Core Music: 22 Credits Required for Degree/Diploma

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

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

Traditional Studies: 14 Credits Required

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

Private Instruction: 8 Credits Required for Degree/Diploma

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

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

Liberal Arts: 30 Credits Required for Degree/3 Credits Required for Diploma

LCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)		3	3						
Art History: two courses required	To fulfill requirements in Art History, two courses from the following must be taken: LCOR-231, LCOR-232, one section of Art History Topics (LCOR-233)							3	3	
History: two courses required	To fulfill requirements in History, two courses must be taken: (a) one survey course (LCOR-211, LCOR-212, LCOR-P213, LCOR-P214, LCOR-P215, LCOR-216, LCOR-221, or LCOR-222); AND (b) one Africana Studies/Music and Society course (LCOR-224, LCOR-225, or LCOR-226), one section of World Civilization Topics (LCOR-223), or one survey course not previously taken							3	3	
LMSC-208 or 209	Acoustics* (Required for Degree/Diploma)			3						
L50C	Social Science Selection				3					
LXXX	Liberal Arts Electives						3			3

*All students planning to enter this major must take the Math Proficiency Assessment at least one semester prior to enrollment in LMSC-208 or 209. LMSC-208 or 209 must be taken prior to MP-212.

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 requirements, consult the Office of the Registrar.

The music production and engineering major requires the purchasing of the music production and engineering major bundle, which includes specific hardware and software components that meet the curricular, musical, and professional goals of the major. More information may be found on Berklee's website at berklee.edu/computers, or obtained from the Music Production and Engineering Department chair.

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. It should be noted that admission to the music synthesis 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 Synthesis Concentrate

30 Credits Required for Degree/Diploma*

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8		
MS-220	Studio Technologies				2							
MS-223	Modular Functions and Signal Flow (formerly MTEC-223)			2								
MS-225	MIDI Systems (formerly MTEC-221)			2								
MS-320	Digital Mix Techniques				2							
MS-321	Advanced MIDI Systems				2							
MS-322	Advanced Programmable Synthesis				2							
MS-326	Multimedia Portfolio Workshop					2						
MS-381	Contemporary Applications of Digital Audio					2						
MS-401	Music Synthesis Advanced Seminar						2					
MS-491	Advanced Projects in Synthesis									2		
Approved Specified Electives**										4	4	2

*Math proficiency required. MS-220 must be taken after LMSC-208 or 209. See note under Liberal Arts.

**Approved Specified Electives (select from the following): ENSB-327, FS-221, FS-391, MB-337, MP-247, MP-310, MS-210, MS-250, MS-330, MS-335, MS-337, MS-339, MS-340, MS-341, MS-351, MS-371, MS-391, MS-413, MS-414, MS-426, MS-431, MS-461, MS-495, Sound Design for Animation (MSYN prototype), Orchestral Mock-Up Production (PW prototype)..

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 (2 credits). See also Curriculum Information section of the Registration Manual.

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.

Liberal Arts: 30 Credits Required for Degree/3 Credits Required for Diploma

LCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)	3	3							
Art History: two courses required	To fulfill requirements in Art History, two courses from the following must be taken: LCOR-231, LCOR-232, one section of Art History Topics (LCOR-233)				3	3				
History: two courses required	To fulfill requirements in History, two courses must be taken: (a) one survey course (LCOR-211, LCOR-212, LCOR-P213, LCOR-P214, LCOR-P215, LCOR-216, LCOR-221, or LCOR-222); AND (b) one Africana Studies/Music and Society course (LCOR-224, LCOR-225, or LCOR-226), one section of World Civilization Topics (LCOR-223), or one survey course not previously taken					3	3			
LMSC-208 or 209	Acoustics* (Required for Degree/Diploma)		3							
LSOC	Social Science Selection								3	
LXXX	Liberal Arts Electives								3	3

*All students planning to enter this major must take the Math Proficiency Assessment at least one semester prior to enrollment in LMSC-208 or 209. LMSC-208 or 209 must be taken prior to MS-220.

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 requirements, consult the Office of the Registrar.

The music synthesis major requires the purchasing of the music synthesis major bundle, which includes specific hardware and software components that meet the curricular, musical, and professional goals of the major. More information can be found on Berklee's website at berklee.edu/computers or obtained from the Music Synthesis Department chair.

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 practicums 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. Students apply for acceptance to this major after they enroll in MTH-201, Introduction to Music Therapy. Students who have completed a degree in music from an accredited college may be eligible for the Music Therapy Equivalency Certificate. (Degree only.)

Music Therapy Concentrate

46 Credits Required for Degree (including Internship)**

Completion of licensure and degree requirements for the music therapy major at Berklee College of Music is likely to take more than four years.

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8	9
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-351	Exceptional Children						3				
LSOC-301	Behavioral Assessment and Observation						3				
LSOC-421	Abnormal Psychology							3			
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-281	Technology for Music Therapists									2	
MTH-431	Music Therapy and Medicine									2	
MTH-432	Music Therapy Practicum 5: Clinical Application									2	
MTH-495	Music Therapy Internship (2 credit postcourse work)										6
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

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

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 1 or 2 (Music Education)						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.

Liberal Arts: 30 Credits Required for Degree

LCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)		3	3							
Art History: two courses required	To fulfill requirements in Art History, two courses from the following must be taken: LCOR-231, LCOR-232, one section of Art History Topics (LCOR-233)								3	3	
History: two courses required	To fulfill requirements in History, two courses must be taken: (a) one survey course (LCOR-211, LCOR-212, LCOR-P213, LCOR-P214, LCOR-P215, LCOR-216, LCOR-221, or LCOR-222); AND (b) one Africana Studies/Music and Society course (LCOR-224, LCOR-225, or LCOR-226), one section of World Civilization Topics (LCOR-223), or one survey course not previously taken								3	3	
LSOC-211	General Psychology or Psychology Elective						3				
LSOC-431	Psychology of Aging							3			
LMSC-424	Human Anatomy & Physiology									3	
LSOC	Social Science Elective								3		

Other: 2 Credits Required (only if enrolled in PW-110*)

*Students who receive a qualifying score on the Entering Student Placement Assessment will be enrolled in PW-110 Writing Skills in their first semester. Students who are enrolled in AR-111 Arranging 1 or higher (based on qualifying score on Entering Student Placement Assessment) are not required to complete these two credits and do not receive credit for PW-110.

Total Required Credits: 123–125 credits of course work 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
18.5 Credits Required for All Performance Majors										
PFXX-231 & 232*	Additional Private Instruction—Semester-levels 3 & 4*				1	1				
PIXX	Private Instruction 5-8						2	2	2	2
RPXX	Recital Preparation 1-4							2	2	2
ILRE-375	Recital Workshop for Performance Majors						0.5			

11.5 Credits Required for All Principals Except Piano-Vocal Dual Emphasis

PSHR-321**	Harmonic Considerations in Improvisation**						2			
PFSS***	Approved Styles Survey***								2	
	Ensembles/Labs/Approved Specified Electives****						1.5	2	2	2

11.5 Credits Required for Piano-Vocal Dual Emphasis Principal

ILVC-110	Elements of Vocal Technique			0.5						
ILVC-121,122, or 123 Vocal Style Lab										
ILPN-097	Vocal Accompanying						2			
PFSS-P352	Survey of Piano Vocalist Styles									2
	Ensembles/Labs/Approved Specified Electives****						1.5	2	1	2

*Students who place beyond semester-level 3 and/or 4 private instruction must fulfill those credits by completing Approved Specified Electives. See the appropriate department chair for more information.

**Not required of voice and drum set performance majors. Voice performance majors must take P5PC-425. Drum Set Performance majors must take P5PC-341.

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

****Approved Specified Electives: PFET-361-PFET-377 (Performance Ear Training courses; specific courses depend on principal instrument), PS-495, PSU courses, PSIM courses

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 (2 credits). See also Curriculum Information section of the Registration Manual.

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	

Private 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.

Liberal Arts: 30 Credits Required for Degree

LCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)	3	3							
Art History: two courses required	To fulfill requirements in Art History, two courses from the following must be taken: LCOR-231, LCOR-232, one section of Art History Topics (LCOR-233)						3	3		
History: two courses required	To fulfill requirements in History, two courses must be taken: (a) one survey course (LCOR-211, LCOR-212, LCOR-P213, LCOR-P214, LCOR-P215, LCOR-216, LCOR-221, or LCOR-222); AND (b) one Africana Studies/Music and Society course (LCOR-224, LCOR-225, or LCOR-226), one section of World Civilization Topics (LCOR-223), or one survey course not previously taken		3	3						
LMSC	Natural Science Selection (LMSC-230 does not fulfill this requirement)							3		
LSOC	Social Science Selection								3	
LXXX	Liberal Arts Electives						3			3

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

*ILVC-271 Microphones, PA Systems, and the Singer (0.5 credit) is required of PERF vocal majors, and should be included in the General Elective course selection.

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

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

Professional Music

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

Professional Music Concentrate

30 Credits Required for Degree/Diploma

Course Number	Course Title	Semesters:	1	2	3	4	5	6	7	8
Student Designated Concentrate Courses*										
				2	2	2	2	2	2	2
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	

*Designated Concentrate and Approved Specified Elective courses must be approved by the Professional Music Department. These courses should demonstrate a focused effort that relates directly to the student's career goals and final project. Interested students should contact the Professional Music Department as early as possible to discuss these issues. Note: Ensembles, Liberal Arts Courses, and repeated Labs are not allowed.

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

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

Private Instruction: 8 Credits for Degree/Diploma

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

		1*	1	1	1	1				
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*See First-semester Ensemble/Lab Enrollment section of the current Registration Manual. See principal instrument department for required labs.

**Maximum number of Ensemble/Lab credits is six for degree/diploma

Liberal Arts: 30 Credits Required for Degree*

LCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)	3	3							
Art History: two courses required	To fulfill requirements in Art History, two courses from the following must be taken: LCOR-231, LCOR-232, one section of Art History Topics (LCOR-233)					3	3			
History: two courses required	To fulfill requirements in History, two courses must be taken: (a) one survey course (LCOR-211, LCOR-212, LCOR-P213, LCOR-P214, LCOR-P215, LCOR-216, LCOR-221, or LCOR-222); AND (b) one Africana Studies/Music and Society course (LCOR-224, LCOR-225, or LCOR-226), one section of World Civilization Topics (LCOR-223), or one survey course not previously taken			3	3					
LMSC	Natural Science Selection (LMSC-230 does not fulfill this requirement)								3	
LSOC	Social Science Selection									3
LXXX	Liberal Arts Electives								3	3

*Maximum number of Liberal Arts credits is 6 for degree/12 for diploma

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

*Maximum number of ProArts credits is four for degree/diploma

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

For the most current information on 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				
PW-161	Technology Tools for the Writer (4th semester for diploma)				2					
SW-231	Arranging for Songwriters						2			
SW-361	Song Demo Production Techniques						2			
SW-241	Survey of Popular Song Styles							2		
SW-311 or SW-371	Advanced Songwriting or Singer/Songwriter Workshop								2	
SW-335	The Business of Songwriting									2
SW-498	Directed Study in Songwriting									2
Approved Specified Electives*								2	2	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-471, ENSB-371, ENVC-371, ENVC-482, ENVC-485, ET-331, ET-351, ET-411, ET-441, FS-221, 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-311, SW-321, SW-325, SW-345, SW-365, **SW-371, SW-495.

**May be taken as an Approved Specified 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.

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 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.

Liberal Arts: 30 Credits Required for Degree

LCOR-111 & 112	College Writing 1 (Structure) & 2 (Lit)		3	3						
Art History: two courses required	To fulfill requirements in Art History, two courses from the following must be taken: LCOR-231, LCOR-232, one section of Art History Topics (LCOR-233)							3	3	
History: two courses required	To fulfill requirements in History, two courses must be taken: (a) one survey course (LCOR-211, LCOR-212, LCOR-P213, LCOR-P214, LCOR-P215, LCOR-216, LCOR-221, or LCOR-222); AND (b) one Africana Studies/Music and Society course (LCOR-224, LCOR-225, or LCOR-226), one section of World Civilization Topics (LCOR-223), or one survey course not previously taken						3	3		
LMSC	Natural Science Selection (LMSC-230 does not fulfill this requirement)									3
LSOC	Social Science Selection									3
LXXX	Liberal Arts 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 requirements, consult the Office of the Registrar.

The songwriting major requires the purchasing of the songwriting major bundle, which includes specific hardware and software components that meet the curricular, musical, and professional goals of the major. More information can be found on Berklee's website at berklee.edu/computers or obtained from the Songwriting Department chair.

Course Descriptions

Arranging

AR-111 Arranging 1

Course Chair: M. Nicholl 2 credits
Required of: All
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: PW-110 or satisfactory placement score, and HR-111

AR-112 Arranging 2

Course Chair: M. Nicholl 2 credits
Required of: CWPR and JCMP majors
Electable by: All
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 be taken by CWPR majors prior to enrolling in AR-112.

Prerequisites: AR-111 and HR-112

AR-201 Chord Scale Voicings for Arranging

Course Chair: K. Pullig 2 credits
Required of: JCMP majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: AR-112 and HR-211

AR-203 Music Preparation 1

Course Chair: K. Pullig 2 credits
Required of: JCMP majors
Electable by: All
Offered: Spring, Summer, Fall

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.

Prerequisites: AR-111

AR-228 A Survey of Jazz Composition and Arranging

Course Chair: K. Pullig 2 credits
Required of: JCMP majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: None

AR-313 Scoring for Instrumental Ensembles in the Secondary School

Course Chair: C. Adderley 2 credits
Required of: None
Electable by: All
Offered: Fall semester in odd-numbered years

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

Prerequisites: CM-212 and CP-212

AR-314 Arranging for Secondary Vocal Ensemble

Course Chair: C. Adderley 2 credits
Required of: None
Electable by: All
Offered: Spring semester in odd-numbered years

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

Prerequisites: CM-212

AR-316 Arranging for High School Jazz Ensemble

Course Chair: C. Adderley 2 credits
Required of: None
Electable by: All
Offered: Spring semester in even-numbered years

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.

Prerequisites: AR-112

AR-321 Contemporary Arranging and Composition

Course Chair: K. Pullig 2 credits
Required of: None
Electable by: All
Offered: Spring

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

Prerequisites: CM-371

AR-328 Arranging for Contemporary Jazz Ensemble

Course Chair: K. Pullig 2 credits
Required of: None
Electable by: All
Offered: Fall

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

Prerequisites: AR-201 and HR-212

AR-331 Big Band Arranging and Score Analysis

Course Chair: K. Pullig 2 credits
Required of: JCMP majors
Electable by: All
Offered: Spring, Summer, Fall

Methodology of big band arranging. Analysis of scores by classic and contemporary big band arrangers. Library assignments and class discussion. Written arrangements and score analysis projects required.

Prerequisites: AR-201, AR-203, AR-228, and HR-212

AR-340 Jazz Arranging for Small Ensemble

Course Chair: K. Pullig 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

Jazz arranging techniques for the rhythm section and various small-group instrumental combinations of up to three horns (melodic voices). Emphasis on developing complete rhythm section sound (with or without winds) and advanced voicing techniques (including interval-based voicings, linear approach techniques, and constant structure).

Prerequisites: AR-201

AR-407 Advanced Jazz Arranging for Large Ensemble

Course Chair: K. Pullig 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

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

Prerequisites: Written approval of course chair

Composition

CM-211 Traditional Harmony and Composition 1

Course Chair: G. Fritze 2 credits
Required of: Degree – all majors, except COMP and MUED majors; Diploma – FILM majors
Electable by: All
Offered: Spring, Summer, Fall

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

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

CM-212 Traditional Harmony and Composition 2

Course Chair: G. Fritze 2 credits
Required of: Degree – all majors, except COMP and MUED majors; Diploma – FILM majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: CM-211 and CP-211

CM-221 Techniques of Tonal Writing

Course Chair: G. Fritze 2 credits
Required of: COMP and FILM majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: CM-212 and CP-212

CM-231 Instrumentation and Score Preparation

Course Chair: G. Fritze 2 credits
Required of: COMP and FILM majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: CM-212

CM-251 Traditional Materials and Structure of Music 1

Course Chair: G. Fritze 2 credits
Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Summer, Fall

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

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

CM-252 Traditional Materials and Structure of Music 2

Course Chair: G. Fritze 2 credits
Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Summer, Fall

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

Prerequisites: CM-251 and CP-211

CM-311 Contemporary Techniques in Composition 1

Course Chair: G. Fritze 2 credits
Required of: COMP and FILM majors
Electable by: All
Offered: Spring, Summer, Fall

Specific techniques of traditional 20th-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.

Prerequisites: CM-221 and either COND-211 or COND-221

CM-312 Contemporary Techniques in Composition 2

Course Chair: G. Fritze 2 credits
Required of: COMP majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: CM-311 and COND-211

CM-318 New Music Composition and Performance Workshop

Course Chair: G. Fritze 2 credits
Required of: None
Electable by: All
Offered: Spring

The workshop provides opportunities for student composers to hear performances of their own work, and for student performers to gain public performing experience of original student works and works written within the last 60 years. Important works of the 20th century are explored. It is advisable, but not required, for students to have taken LHAN-261 prior to enrolling in this course. This course can be repeated for credit.

Prerequisites: ET-111 and HR-111

CM-345 Jazz Fusion Composition and Arranging for Small Ensemble

Course Chair: K. Pullig 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

Through the study of major artists and recordings, the student will identify the compositional and instrumental practices of the jazz fusion idiom. Concepts learned will be applied to writing assignments and projects.

Prerequisites: AR-201 and HR-212

CM-351 Choral Composition

Course Chair: G. Fritze 2 credits

Required of: None

Electable by: All

Offered: Spring, Fall

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

Prerequisites: CM-212

CM-355 Principles and Techniques of Writing for the Voice

Course Chair: G. Fritze 2 credits

Required of: None

Electable by: All

Offered: Spring, Summer, Fall

Examination of representative solo vocal works from the 19th and 20th 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.

Prerequisites: CM-212 and CP-212

CM-361 World Music Resources in Composition

Course Chair: G. Fritze 2 credits

Required of: None

Electable by: All

Offered: Spring, Fall

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

Prerequisites: AR-111, HR-211, and one of the following: CM-311, ILPH-351, ILPH-357, LHAN-345, LHAN-346, or PSW-351

CM-371 Jazz Composition I

Course Chair: K. Pullig 2 credits

Required of: JCMP majors

Electable by: All

Offered: Spring, Summer, Fall

A systematic approach to the art of composing in the jazz idiom. Exploration of melodic, harmonic, and rhythmic principles. Standard jazz song form. Analysis of jazz standards. Arranging considerations applied as a means of enhancing a composition. Projects for small jazz group required.

Prerequisites: AR-201

CM-373 Jazz Composition 2

Course Chair: K. Pullig 2 credits

Required of: JCMP majors

Electable by: All

Offered: Spring, Summer, Fall

Composition of non-song-form jazz pieces based on motivic development. Discussion of form and content as it applies to episodic composition in jazz. Examination of representative works by various jazz composers. Various assignments and the composition of an episodic five-minute piece are required.

Prerequisites: CM-371

CM-375 Jazz Composition 3

Course Chair: K. Pullig 2 credits

Required of: JCMP majors

Electable by: All

Offered: Spring, Summer, Fall

Composition of multisection extended jazz compositions. Discussion of form and orchestration as it applies to extended composition in jazz. Examination of representative works by various jazz composers. Composition of a short chamber piece without rhythm section and a large-scale 10-minute piece is required.

Prerequisites: AR-331 and CM-373

CM-385 Postbebop Harmonic Innovations

Course Chair: K. Pullig 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

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

Prerequisites: HR-325

CM-398 Directed Study in Composition of Small Forms

Course Chair: G. Fritze 2 credits
Required of: COMP majors
Electable by: COMP majors
Offered: Spring, Summer, Fall

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

Prerequisites: CM-311

CM-434 Serial Techniques as Applied to Jazz Composition

Course Chair: K. Pullig 2 credits
Required of: None
Electable by: All
Offered: Spring

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

Prerequisites: AR-201 and written approval of course chair

CM-495 Composition Internship

Course Chair: G. Fritze 2 credits
Required of: None
Electable by: COMP majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to the composition major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Composition Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

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

CM-497 Directed Study in Sonata Composition

Course Chair: G. Fritze 2 credits
Required of: COMP majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: CM-312 and CM-398

CM-498 Directed Study in Orchestral Composition

Course Chair: G. Fritze 2 credits
Required of: COMP majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: CM-497

CM-499 Directed Study in Jazz Composition

Course Chair: K. Pullig 2 credits

Required of: JCMP majors

Electable by: JCMP majors

Offered: Spring, Fall

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

Prerequisites: CM-375

JC-495 Jazz Composition Internship

Course Chair: K. Pullig 2 credits

Required of: None

Electable by: JCMP majors

Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to the jazz composition major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Jazz Composition Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

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

Conducting

COND-211 Conducting 1

Course Chair: G. Fritze 1 credit

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.

Prerequisites: ET-211 or ET-231

COND-212 Conducting 2

Course Chair: G. Fritze 1 credit

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*.

Prerequisites: COND-211

COND-216 Conducting 1 with Live Keyboard Ensemble

Course Chair: G. Fritze 1 credit
Required of: None
Electable by: All, upon approval of instructor
Offered: Spring, Fall

This course emphasizes in-depth score study and elements involved with the formulation of musical ideas, the role of the conductor, and the proper kind of relationship between the conductor and the orchestra. Students gain valuable experience rehearsing and conducting an ensemble. The course utilizes eight keyboards, allowing the formation of an in-class live keyboard ensemble creating a virtual orchestral sound. Each of eight performers play their own individual lines from the score while one person conducts and rehearses the ensemble. Each conductor will be videotaped while in front of the ensemble for further study.

Prerequisites: ET-211 or ET-231

COND-221 Vocal Conducting for Music Education Majors

Course Chair: C. Adderley 2 credits
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.

Prerequisites: None

COND-222 Instrumental Conducting for Music Education Majors

Course Chair: C. Adderley 2 credits
Required of: MUED majors; MTHE majors not taking COND-221
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 score analysis. Lab sessions for instrumental application of classroom skills. Geared to the needs of public school music educators.

Prerequisites: COND-221 or written approval of course chair

COND-311 Advanced Conducting Seminar with Live Orchestra

Course Chair: G. Fritze 2 credits
Course Advisor: G. Monseur
Required of: None
Electable by: All
Offered: Spring, Fall

This course is designed for the student who wishes to further abilities in conducting. Emphasis is on rehearsal techniques and interpretation, while working with a live orchestral ensemble.

Prerequisites: Written approval of instructor and course chair, and either COND-351 or COND-498

COND-321 Vocal Rehearsal Techniques for Music Education Majors

Course Chair: C. Adderley 2 credits
Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Summer, Fall

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

Prerequisites: COND-222

COND-322 Instrumental Rehearsal Techniques for Music Education Majors

Course Chair: C. Adderley 2 credits
Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Summer, Fall

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

Prerequisites: COND-222

**COND-351 Advanced Conducting Workshop
with Live Keyboard Ensemble**

Course Chair: G. Fritze 2 credits
Course Advisor: G. Monseur
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A practical course for conductors and music directors in preparation, organization, rehearsal, and recording under studio conditions. Emphasis on establishing fluency in conducting and rehearsal techniques to maximize efficiency in the session.

Prerequisites: COND-211 and COND-212

**COND-361 Conducting for Film and TV
Production**

Course Chair: G. Fritze 2 credits
Course Advisor: G. Monseur
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: COND-351 and written approval of course chair

COND-421 Advanced Rehearsal Techniques

Course Chair: G. Fritze 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

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

Prerequisites: COND-311 or COND-351

COND-498 Directed Study in Conducting

Course Chair: G. Fritze 2 credits
Course Advisor: G. Monseur
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Supervised preparation and performance of an approved conducting project. Projects may originate with recitalists or from various departments such as Film Scoring, Contemporary Writing and Production, and Music Production and Engineering. The student will conduct at least one project from the following categories: studio recording, recital or live concert requiring a conductor, or preparing and conducting a work with the Berklee Wind Ensemble.

Prerequisites: COND-212 and written approval of instructor and course chair

Contemporary Writing and Production

CW-141 Hip-Hop Writing and Production 1

Course Chair: M. Nicholl 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

An introduction to writing and production techniques in hip-hop styles. Topics include the social and cultural aspects of hip-hop music as it pertains to the music's origins and early pioneers, the analysis of stylistic and musical characteristics, as well as instruction in the use of sequencing software in hip-hop production.

Prerequisites: MTEC-111

CW-151 Survey of Pop/Rock Styles

Course Chair: M. Nicholl 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: AR-111 and HR-112

CW-171 Groove Writing

Course Chair: M. Nicholl 2 credits
Required of: CWPR majors
Electable by: All
Offered: Spring, Summer, Fall

Expanding on the material introduced in AR-111, 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.

Prerequisites: AR-111, ET-112, HR-112, and MTEC-111

CW-205 Music Preparation 2

Course Chair: M. Nicholl 2 credits
Required of: None
Electable by: All
Offered: Spring

Building on the content of AR-203, 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.

Prerequisites: AR-203 and PW-161

CW-211 Writing for Small Ensemble

Course Chair: M. Nicholl 2 credits
Required of: CWP majors
Electable by: All
Offered: Spring, Summer, Fall

Instruction in advanced small group writing concepts that encompasses sophisticated rhythm section scoring and groove writing, including writing for auxiliary percussion; an introduction to writing for voices and strings; background writing for horns, strings, and voices; manipulation of elements of large-scale form and structure; creation of complex, layered textures; and hybrid writing techniques involving sequencing and live players. In addition, the course will focus heavily on score and part preparation.

Prerequisites: AR-112, CW-171, and CW-261

CW-216 Vocal Writing

Course Chair: M. Nicholl 2 credits
Required of: CWPR majors
Electable by: All
Offered: Spring, Summer, Fall

Conceptualizing, writing, and producing vocals; contemporary writing and production techniques for vocal groups of different sizes; working with vocals in live situations versus the recording studio environment; writing background vocals above a band versus a cappella vocal writing. Creating vocal band effects will also be explored. Range considerations, timbre, vocal production, and notation for various size vocal groups; writing and production techniques and considerations for recording studio situations. Some classes meet in the recording studio and include demonstration of vocal production and recording techniques.

Prerequisites: AR-112, HR-211, and either ET-211 or ET-231

CW-218 Jingle Writing

Course Chair: M. Nicholl 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: AR-111 and HR-211

CW-221 Writing and Production Techniques in the Pop/Rock Idiom

Course Chair: M. Nicholl 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Techniques of instrumental and vocal writing, arranging, and production in the pop/rock idiom. Includes extensive score analysis of major composers and performers, discussion of stylistic techniques and orchestrations, historical perspective, problem solving, and basic production and programming concerns. The course is designed to guide the student in developing an original pop/rock writing style.

Prerequisites: AR-112 and HR-211

CW-222 Introduction to Writing and Production for the Recording Studio

Course Chair: M. Nicholl 2 credits
Required of: CWPR majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: CW-261 or SW-361

CW-225 Writing in Salsa Styles

Course Chair: M. Nicholl 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A study of rhythmic styles of contemporary salsa music, including characteristics of instrumentation and the unique clave rhythmic pattern. Specific rhythmic styles analyzed will include mambo, son montuno, guajiro, bomba, merengue, and songo, among others. Musical scores of Oscar D'Leon, Paquito D'Rivera, Juan Luis Guerra, Eddie Palmieri, Arturo Sandoval, 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.

Prerequisites: AR-112

CW-237 Scoring for Percussion

Course Chair: M. Nicholl 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

Survey of the mallet, membrane, and accessory groups of the percussion instrument family. Demonstration and discussion of notation, range, techniques, and effects. Scores from Broadway shows, and studio, orchestral, chamber, and solo pieces.

Prerequisites: AR-112

CW-247 Writing for Woodwinds

Course Chair: M. Nicholl 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

A study of the flute, clarinet, and double reed families based on intensive listening, transcription, live demonstration, and composition. Compositions will include: visual imagery, storytelling, non-Western based concepts and forms, sound exchange, layering sound, and techniques for composition that includes improvisation.

Prerequisites: AR-112

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

Course Chair: M. Nicholl 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

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

CW-261 MIDI Applications for the Writer

Course Chair: M. Nicholl 2 credits
Required of: CWPR majors
Electable by: All with permission of chair
Offered: Spring, Summer, Fall

The student will learn to utilize digital technology and MIDI to create musical arrangements of both original and existing material using a computer-based music workstation. Projects are designed to simulate real-world writing assignments. Building on skills learned in PW-161, Technology Tools for the Writer, this course will focus on the musical use of technology and basic production aspects of a project, including MIDI and audio signal flow within the hardware of the workstation; virtual signal flow within the software environment; recording, editing, and processing digital audio; advanced sequencing and sequence editing techniques; and file management. In addition to using their own laptops in the Professional Writing technology lab, students are expected to have the CWP major bundle.

Prerequisites: ISKB-212 (except piano principals) and either MTEC-221 or PW-161

CW-275 Music Production Techniques for Writers

Course Chair: M. Nicholl 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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 Peter Gabriel, Quincy Jones, Jeff "Mutt" Lange, Daniel Lanois, George Martin, Prince, Phil Spector, Don Was, 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.

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

CW-311 Writing for Large Ensemble 1

Course Chair: M. Nicholl 2 credits
Required of: CWPR majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: CW-211

CW-341 Scoring for Strings

Course Chair: G. Fritze 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: CM-212

CW-343 Contemporary Arranging for Strings

Course Chair: M. Nicholl 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: HR-212 and either AR-201 or CW-211

CW-361 Sound Processing Applications for Writers

Course Chair: M. Nicholl 2 credits
Required of: CWPR majors
Electable by: CWPR majors
Offered: Spring, Summer, Fall

This course focuses on the use of sound-processing equipment as it pertains to the writer who engineers and produces his or her own pieces. Through the use of software plug-ins, this course examines the artistic application of ambient devices such as reverbs, delays, flangers, harmonizers, and choruses, and dynamic processing units such as compressors, noise gates, outboard equalization, and limiters. The course also explores how writing can be enhanced in recording and mixing through the effective use of sound-processing equipment. Students will have the opportunity to understand how to enhance their recordings with these effects through in-class demonstration, listening analysis, and assigned projects. In addition to using their own laptop in the Professional Writing technology lab, students are expected to have the CWP major bundle.

Prerequisites: CW-261

CW-410 Advanced Writing Techniques and Concepts 2 – Small Ensemble and Studio Production

Course Chair: M. Nicholl 2 credits
Required of: CWPR majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: CW-310

CW-411 Writing for Large Ensemble 2

Course Chair: M. Nicholl 2 credits
Required of: CWPR majors
Electable by: All
Offered: Spring, Summer, Fall

An advanced study of the techniques and concepts of writing/arranging for a studio orchestra. A continuation of CW-210 with the addition of the string section, French horn, tuba, percussion, additional woodwinds, harp, and synthesizer. Emphasis is placed on orchestral combinations, stylistic factors, techniques of scoring melody and accompaniment, sophisticated voicings such as ambichords, writing effective introductions and endings, and routining an arrangement. Extensive use of taped examples and score extracts.

Prerequisites: CW-311

CW-422 Advanced Production for Writers

Course Chair: M. Nicholl 2 credits
Required of: CWPR majors
Electable by: CWPR majors
Offered: Spring, Summer, Fall

A project-driven course that focuses on production from the writer's perspective. The content includes more advanced creative and production projects, incorporating MIDI sequences using sampled sounds and synth modules with live overdubbing of acoustic instruments, more refined utilization of sound-processing equipment, and conceptualizing with sound-processing ideas in mind. In addition to class meetings, each student will be assigned recording studio time to be used for overdubs, sweetening, and/or mixing. Students will use their own laptop in the Professional Writing technology lab and are expected to have the CWP major bundle.

Prerequisites: CW-222, CW-311, and CW-361

CW-441 Scoring for Full Orchestra

Course Chair: G. Fritze 2 credits
Required of: COMP majors
Electable by: All
Offered: Spring, Summer, Fall

Orchestration techniques for full symphony orchestra.

Prerequisites: CM-231

CW-445 Contemporary Orchestration

Course Chair: M. Nicholl 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Exploration of techniques of writing for each orchestral instrument and for various combinations of instruments, unusual orchestral instruments, and special effects many instruments can create. Principles of combining and balancing instruments; comparison between the live orchestral situation and the recording studio environment. Incorporation of ethnic instruments into orchestration; application of orchestral instruments to contemporary settings and styles. Overview of the development of the modern symphonic orchestra and the full orchestra as used in film scores. Live demonstrations of instruments; score listening and analysis.

Prerequisites: CM-231 or CW-411

CW-450 Scoring to Visuals

Course Chair: M. Nicholl 2 credits
Required of: CWPR majors
Electable by: All
Offered: Spring, Fall

A study of the creative, technical, production, and business aspects of writing music for visual media, primarily television commercials. Content includes the creative process: reacting to emotion and mood of visuals, supporting the picture with appropriate music, stylistic considerations, compressing/expanding musical ideas, and hitting visual cues. Production aspects include various approaches to shaping the musical product to support the creative direction that has been chosen or provided. Exploration of sound design (incorporation of sound effects into music tracks) and technical aspects of timings, film editing influences, frame-counting, and synchronization. Business aspects: working with producers and directors, taking direction, selling ideas, and general and contractual obligations that modify the creative process. Various projects and assignments in writing music in different moods, styles, and lengths, that supports and enhances visuals. Most creative work will be realized at MIDI workstations using a MIDI sequencing program and video software; students must have a strong working knowledge of MIDI systems and sequencing programs.

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

CW-495 Contemporary Writing and Production Internship

Course Chair: M. Nicholl 2 credits
Required of: None
Electable by: CWPR majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to the contemporary writing and production major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Contemporary Writing and Production Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: Written approval of course chair

CW-498 Directed Study in Contemporary Writing

Course Chair: M. Nicholl 2 credits
Required of: CWPR majors
Electable by: CWPR majors
Offered: Spring, Summer, Fall

Individualized instruction designed to guide students majoring in contemporary writing and production in the preparation of their graduation projects. Students will be allowed to schedule time in the Professional Writing Division MIDI lab to meet the portfolio requirements.

Prerequisites: CW-311

Counterpoint

CP-211 Traditional Counterpoint 1

Course Chair: G. Fritze 2 credits
Required of: Degree – all; Diploma – COMP and FILM majors
Electable by: All
Offered: Spring, Summer, Fall

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

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

CP-212 Traditional Two-Part Canon and Invention

Course Chair: G. Fritze 2 credits
Required of: Degree – all; Diploma – COMP and FILM majors
Electable by: All
Offered: Spring, Summer, Fall

Continuation of CP-211. Two-part canon and two-part invention in traditional style.

Prerequisites: CP-211 and either CM-211 or CM-251

CP-213 Advanced Counterpoint

Course Chair: G. Fritze 2 credits
Required of: COMP and FILM majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: CM-212 and CP-212

CP-361 Jazz Counterpoint 1

Course Chair: K. Pullig 2 credits
Required of: JCMP majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: AR-112 and HR-211

CP-362 Jazz Counterpoint 2

Course Chair: K. Pullig 2 credits
Required of: JCMP majors
Electable by: All
Offered: Spring, Summer, Fall

Continuation of CP-361. Emphasis on the role that counterpoint plays in jazz composition.

Prerequisites: CP-361

Ear Training

ET-111 Ear Training 1

Course Chair: S. Prosser 3 credits
Required of: All
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: None

ET-112 Ear Training 2

Course Chair: S. Prosser 3 credits
Required of: All
Electable by: All
Offered: Spring, Summer, Fall

Continuation of ET-111. 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.

Prerequisites: ET-111

ET-211 Ear Training 3

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

Continuation of ET-112. 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.

Prerequisites: ET-112

ET-212 Ear Training 4

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

Continuation of ET-211. Modal singing and dictation studies. Interval studies, two- and three-part dictation. Basic atonal melodic studies.

Prerequisites: ET-211

ET-231 Solfege 1

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

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

Prerequisites: ET-112

ET-232 Solfege 2

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

Continuation of ET-231. Sight-singing and harmonic studies in all major and minor keys. C clef drills. Rhythm patterns of increased complexity.

Prerequisites: ET-231

ET-321 World Music Ear Training

Course Chair: S. Prosser 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

This course focuses on a variety of rhythmic patterns, percussive ostinatos, and melodic repertoire from around the world, with an emphasis on African, Caribbean, and South American traditional and popular music, as well as South Indian classical, Balkan, and Middle Eastern genres. In-class activity includes vocalization and rhythmic externalization exercises based on particular musical examples, general listening and aural analysis, and transcription of selected elements of a musical texture. Students examine music from the perspective of musical cognition, including the potential impact of cultural background on the formation of one's mental representation and the analysis of "ambiguous" musical structures. Homework assignments entail full or partial transcriptions of rhythmic and melodic elements, as well as exercises involving melodic solfege and rhythmic recitation designed to enhance a student's internal sense of time, pitch, and physical independence through singing or speaking of melody and rhythm in the context of its underlying essential metrical structure.

Prerequisites: ET-112

ET-331 Harmonic Ear Training 1

Course Chair: S. Prosser 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: HR-211 and either ET-211 or ET-231

ET-332 Harmonic Ear Training 2

Course Chair: S. Prosser 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Continuation of ET-331.

Prerequisites: ET-331

ET-341 Rhythmic Ear Training

Course Chair: S. Prosser 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: ET-112

ET-351 Fundamentals of Transcription

Course Chair: S. Prosser 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: ET-211 or ET-231

ET-411 Advanced Ear Training 1

Course Chair: S. Prosser 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: ET-212 or ET-232

ET-412 Advanced Ear Training 2

Course Chair: S. Prosser 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Continuation of ET-411.

Prerequisites: ET-411

ET-421 Atonal Solfege 1

Course Chair: S. Prosser 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A continuation of solfege that concentrates 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.

Prerequisites: ET-212 or ET-232

ET-422 Atonal Solfege 2

Course Chair: S. Prosser 2 credits
Required of: None
Electable by: All
Offered: Spring

Continuation of ET-421, including the choral works of Webern.

Prerequisites: ET-421

ET-441 Popular Song Transcription

Course Chair: S. Prosser 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: ET-212, ET-232, or ET-351

ET-451 Jazz Solo Transcription

Course Chair: S. Prosser 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: ET-212, ET-232, or ET-351

Ensemble

ENBR-321 Brass Quintet

Course Chair: T. Plsek 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

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

Prerequisites: Written approval of course chair

ENGT-111 Guitar Performance Ensembles

Course Chair: L. Baione 1 credit
Required of: All first-semester guitar principals who are enrolled in neither ENSB-111 nor ENSB-121
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: Overall ensemble rating 1 through 4

ENLB-246 World Music Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

Adaptation of compositional and improvisational techniques of non-Western music and culture to contemporary formats and instrumentation. Originals and arrangements of traditional art and folk musics will be written and performed by the students as well as the instructor, who will guide the students' projects.

Prerequisites: Overall ensemble rating 3

ENLB-251 African-Pop Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

A large rhythm ensemble modeled after popular bands of Africa but integrated with contemporary American dance and pop styles. The music includes covers and original compositions by students and faculty. The focus is on solo and group improvisation skills. Instrumentation: vocals, piano, bass, drums, and a mixture of African drums.

Prerequisites: Overall ensemble rating 4 or by audition

ENLB-271 Contemporary Wind Orchestra

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

A large ensemble that focuses on the great traditional works for winds, percussion, and strings, new works for wind orchestra, and new works by faculty and students. Performances utilize the newest technologies in multiscreen projections, film, and dance.

Prerequisites: Overall ensemble rating 5 or written approval of instructor and course chair

ENLB-321 Big Band Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

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

ENLB-325 Back Bay Brass

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A jazz ensemble featuring arrangements and originals by composers/arrangers such as Bill Holman, Rob McConnell, and Sammy 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.

Prerequisites: Overall ensemble rating 6

ENLB-328 Berklee Salsa Ensemble

Course Chair: R. Savage 1 credit

Required of: None

Electable by: All

Offered: Spring, Fall

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

Prerequisites: Written approval of instructor and course chair

ENLB-351 Chord Scale Madness Ensemble

Course Chair: R. Savage 1 credit

Required of: None

Electable by: All

Offered: Spring

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

Prerequisites: Overall ensemble rating 6

ENLB-371 Recording Studio Ensemble

Course Chair: R. Savage 1 credit

Required of: None

Electable by: All

Offered: Spring, Summer, Fall

Training in the recording of band tracks for a variety of musical styles. Recording of student compositions and writing projects. Instrumentation: bass, bongos, congas, piano, male and female vocal.

Prerequisites: Overall ensemble rating 5

ENLB-421 Rainbow Big Band Ensemble

Course Chair: R. Savage 1 credit

Required of: None

Electable by: All

Offered: Spring, Summer, Fall

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

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

Prerequisites: Written approval of instructor and course chair

ENLB-431 Advanced Repertoire Big Band Ensemble

Course Chair: R. Savage 1 credit

Required of: None

Electable by: All

Offered: Spring, Fall

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

Prerequisites: Overall ensemble rating 7 or by audition

ENLB-451 Jazz Composition Ensemble

Course Chair: R. Savage 1 credit

Required of: None

Electable by: All

Offered: Spring, Fall

An ensemble that performs student compositions in the jazz idiom. The repertoire includes blues, ballads, contemporary postbebop, and avant-garde works. Instrumentation: two trumpets, one trombone, alto saxophone, tenor saxophone, baritone saxophone, piano, guitar, bass, and drums.

Prerequisites: Overall ensemble rating 7

ENLB-461 Avant-Garde Ensemble

Course Chair: R. Savage 1 credit

Required of: None

Electable by: All

Offered: Spring, Summer, Fall

Designed to cover free or atonal playing using a wide variety of sounds inside and outside the normal range of the instruments. Instrumentation: mixed winds, piano, guitar, bass, and drums.

Prerequisites: Overall ensemble rating 7

ENLB-471 Berklee Concert Jazz Orchestra

Course Chair: R. Savage 2 credits

Required of: None

Electable by: All

Offered: Spring, Fall

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

Prerequisites: By audition

ENPC-211 Beginning Percussion Ensemble

Course Chair: D. Anderson 0.5 credit

Required of: MUED drum set and MUED total percussion principals

Electable by: All percussion principals

Offered: Spring, Summer, Fall

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

Prerequisites: None

ENPC-215 Contemporary Mallet Percussion Ensemble

Course Chair: D. Anderson 1 credit

Required of: None

Electable by: All

Offered: Spring

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.

Prerequisites: ILPM-121 or by audition

ENPC-221 World Percussion Ensemble

Course Chair: D. Anderson 1 credit

Required of: None

Electable by: All percussion principals

Offered: Spring, Fall

An ensemble utilizing transcriptions and adaptations of the repertoire of percussion groups throughout the world. Drum set, marching, and orchestral percussion instruments will be combined in performance with African, Indian, Brazilian, and Latin instruments. Through demonstration and study of recorded audio and video sources, students will develop performance skills on a wide variety of percussion instruments.

Prerequisites: ILPD-112 and overall ensemble rating 4

ENPC-321 Mixed World Ensemble

Course Chair: D. Anderson 1 credit

Required of: None

Electable by: All

Offered: Spring, Fall

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

Prerequisites: Overall ensemble rating 7 or written approval of instructor and course chair

ENPC-359 Advanced Bata Ensemble

Course Chair: D. Anderson 1 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Fall

A continuation of ILPH-354. 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.

Prerequisites: ILPH-354

ENPC-363 Marimba in Mixed Chamber Music Ensemble

Course Chair: D. Anderson 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

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.

Prerequisites: Overall ensemble rating 4 or written approval of instructor and course chair

ENPC-374 West African Drum and Dance Ensemble

Course Chair: D. Anderson 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

A performance-based ensemble utilizing the music and rhythms from traditional West African genres. Emphasis will be placed upon dialogue between drum calls and dance movement along with cultural songs of historical content. Students will perform at least once as a full ensemble at the end of each semester.

Prerequisites: ILPH-351 or written approval of instructor and course chair

ENPC-385 Berklee Drum Line

Course Chair: D. Anderson 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

A percussion ensemble designed to develop playing skills in the drum line idiom. Instrumentation includes snare drums, multi-toms, mixed percussion, tuned bass drums, and mallet keyboards. Practice materials and routines designed to develop strength, control, and endurance will be included. An end-of-semester performance will be prepared.

Prerequisites: ILPD-111 or by audition

ENPC-431 Berklee Percussion Ensemble

Course Chair: D. Anderson 1 credit
Required of: PERF percussion principals
Electable by: All 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.

Prerequisites: ENPC-211, overall ensemble rating 4, or by audition

ENPH-291 Steelpan Ensemble

Course Chair: D. Anderson 1 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Fall

This ensemble will perform a range of music specifically written and arranged for the steelpan instrument. Repertoire will be drawn from "Panorama" arrangements adapted for small ensemble, original arrangements by the director, and adaptations from the European classical repertoire. Styles will include pop, calypso, and contemporary jazz. Desired instrumentation is: four tenors (leads), two double seconds, one guitar pan, two triple cellos, one tenor bass, two bass, and assorted engine room percussion instruments (drum set and hand percussion). This ensemble will perform a recital at the end of the semester, and possibly at other special events.

Prerequisites: ILPH-391

ENPM-331 Marimba Ensemble I

Course Chair: D. Anderson 1 credit
Required of: MUED total percussion and vibraphone principals, PERF total percussion and vibraphone principals
Electable by: All Percussion Department principals
Offered: Spring, Fall

An ensemble for beginning percussionists specializing in interpretations and transcriptions of baroque, classical, and contemporary literature.

Prerequisites: None

ENPM-332 Marimba Ensemble 2

Course Chair: D. Anderson 1 credit
Required of: None
Electable by: All Percussion Department principals
Offered: Spring, Fall

An ensemble for intermediate percussionists specializing in interpretations and transcriptions of baroque, classical, and contemporary literature.

Prerequisites: ENPM-331 or written approval of course chair

ENPM-333 Marimba Ensemble 3

Course Chair: D. Anderson 1 credit
Required of: None
Electable by: All Percussion Department principals
Offered: Spring, Fall

An ensemble for advanced percussionists specializing in interpretations and transcriptions of baroque, classical, and contemporary literature.

Prerequisites: ENPM-332 or written approval of course chair

ENPN-311 Piano Trio

Course Chair: R. Savage 1 credit
Required of: First-semester piano principals with ensemble ratings of 4 to 6
Electable by: None (audition only)
Offered: Spring, Fall

An ensemble for six entering piano students with an overall ensemble rating of 4 to 6 to play with bass and drums in a variety of grooves, with primary emphasis on organizing material for the trio.

Prerequisites: By audition

ENSB-111 Rhythm Section Ensemble

Course Chair: R. Savage 1 credit
Required of: All first-semester piano, guitar, bass, and percussion principals who are enrolled in neither ENGT-111 nor ENSB-121
Electable by: Piano, guitar, bass, and percussion principals
Offered: Spring, Summer, Fall

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

Prerequisites: Overall ensemble rating 1

ENSB-121 Contemporary Styles Ensemble

Course Chair: R. Savage 1 credit
Required of: All first-semester students who are enrolled in neither ENGT-111 nor ENSB-111
Electable by: All
Offered: Spring, Summer, Fall

This ensemble focuses on performance in a variety of musical styles. Classes will cover performance techniques utilized in contemporary idioms including pop/rock, r&b, jazz, Latin, and world music styles. Instrumentation: all instruments.

Prerequisites: ENSB-111 or overall ensemble rating 2

ENSB-211 Small Band Ensemble 3

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A variety of small band ensembles that focus on performance techniques in particular styles. Classes include mixed styles, rock, r&b, jazz, Brazilian, Afro-Cuban, funk, blues, and smooth jazz. Instrumentation: all instruments.

Prerequisites: Overall ensemble rating 3

ENSB-215 Blues/Rock Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

Style characteristics, performance requirements, rehearsal, and performance of rock music. Students will be asked to write music in various rock styles. Repertoire will draw from the fifties, sixties, and seventies. Classes will present an end-of-semester final performance.

Prerequisites: Overall ensemble rating 3

ENSB-216 Classic Rock Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

Ensembles will focus on learning rock performance in a variety of rock styles and approaches. Styles to include classic rock of the '70s, '80s, '90s, and the music of Jimi Hendrix. Instrumentation: all instruments.

Prerequisites: Overall ensemble rating 3

ENSB-231 Keyboard Improvisation Ensembles

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Discussion and playing of contemporary, bebop, and other styles of music for keyboards and rhythm section. Improvisation and comping in piano trio styles; use of original materials as well as standard jazz compositions. Instrumentation: four pianos, bass, and drums.

Prerequisites: Overall ensemble rating 3 through 5

ENSB-311 Small Band Ensemble 4

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A variety of small band ensembles that focus on performance techniques in particular styles including pop/rock, funk, r&b, Afro-Cuban, Brazilian, jazz, African pop, and mixed styles. Instrumentation: all instruments.

Prerequisites: Overall ensemble rating 4

ENSB-325 Small Bebop Jazz Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

An ensemble that performs jazz arrangements in the bebop idiom. Emphasis on both reading skills and improvisation. Instrumentation: trumpet, alto saxophone, trombone, piano, bass, and drums.

Prerequisites: Overall ensemble rating 6

ENSB-327 Techno/Rave Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: MTEC-221, either MTEC-222 or MTEC-223, and written approval of instructor and course chair

ENSB-328 Latin Ensembles

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: Overall ensemble rating 5 through 7

ENSB-329 Country Music Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

This ensemble will specialize in playing various styles of country music. It will be of particular interest to all vocalists, violinists, and rhythm section players. Materials will cover bluegrass, southern rock, rock-a-billy, Texas swing, and country and western music (the Nashville sound). Instrumentation: bass, drums, two acoustic guitars, two electric guitars, fiddle, four to six singers, acoustic piano, and synthesizer.

Prerequisites: By audition

ENSB-345 Funk Bands

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Several small band ensembles that focus on performing contemporary r&b and funk classics in different styles and approaches. Bands include the music of James Brown, Parliament Funkadelic and '70s r&b, the Meters, Tower of Power, and jazz/hip-hop. Instrumentation: all instruments.

Prerequisites: Overall ensemble rating 5 through 7 or by audition

ENSB-346 Contemporary Fusion Ensembles

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A variety of small group ensembles that focus on performing fusion from a wide range of stylistic approaches. Styles include the music of Pat Metheny; the music of Stern, Steps and Scofield; the music of Oregon; and student performances of original material. Instrumentation: all instruments.

Prerequisites: Overall ensemble rating 5 through 8 or by audition

ENSB-351 Eight-Piece Jazz Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Medium-sized ensembles that perform arrangements in a variety of contemporary jazz styles. Instrumentation: trumpet, trombone, alto saxophone, tenor saxophone, piano, guitar, bass, drums, and vibes.

Prerequisites: Overall ensemble rating 5

ENSB-355 Improvisational String Ensemble

Course Chair: M. Glaser 1 credit
Required of: None
Electable by: Violin, viola, cello, guitar, bass, and hand percussion principals
Offered: Spring, Fall

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.

Prerequisites: By audition

ENSB-361 Advanced Woodwind Chamber Music

Course Chair: W. Pierce 1 credit
Required of: None
Electable by: Woodwind and French horn principals
Offered: Spring, Fall

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

Prerequisites: Overall ensemble rating 4 or written approval of course chair

ENSB-365 Contemporary Chamber Music Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

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.

Prerequisites: By audition

ENSB-371 Recording Rhythm Section

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: Overall ensemble rating 5 through 7 or by audition

ENSB-372 Rhythm Track for Songwriters

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: Overall ensemble rating 5 or by audition

ENSB-381 Berklee Wes Montgomery Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: Overall ensemble rating 6

ENSB-382 Berklee Wayne Shorter Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

A jazz ensemble that plays the music of Wayne Shorter. Concentration on Shorter's later work in the fusion style (e.g., with Weather Report) plus selected earlier works (e.g., with Blue Note and the Miles Davis Quintet). Instrumentation: trumpet, alto saxophone, tenor saxophone, piano, guitar, bass, and drums.

Prerequisites: Overall ensemble rating 6

ENSB-383 Berklee Yellowjackets Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

A small jazz fusion ensemble performing music recorded by the Yellowjackets. Musical scores include original performance materials as well as published and unpublished transcriptions. Emphasis will be placed on stylistic integrity, rhythmic accuracy, and memorization of material assigned weekly.

Prerequisites: Overall ensemble rating 6

ENSB-384 Berklee Horace Silver Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: Overall ensemble rating 6

ENSB-411 Advanced Small Band Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A variety of small band ensembles that focus on refining previously learned skills in particular styles. Ensemble styles include mixed styles, klezmer, Afro-Cuban, Brazilian, progressive rock, calypso, reggae, smooth jazz, and jazz standards, as well as the music of Miles Davis, Charles Mingus, ECM, Dave Holland, Ornette Coleman, Charlie Parker, Cedar Walton, and Chet Baker. Instrumentation: all instruments.

Prerequisites: Groups will be scheduled for levels 5 through 8

ENSB-421 Small Concert Jazz Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A group that primarily performs music created by members of the ensemble. Improvisational and ensemble skills are blended to allow for individual musical growth. Instrumentation: mixed winds, piano, guitar, bass, and drums.

Prerequisites: By audition

ENSB-425 Advanced Repertory Workshops

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

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

Prerequisites: Overall ensemble rating 7

ENSB-451 Nine-piece Jazz Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: Overall ensemble rating 7 through 8

ENSB-482 Berklee Art Blakey Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A small-group ensemble performing jazz compositions and arrangements of standards used by Art Blakey and the Jazz Messengers. Instrumentation: trumpet, alto saxophone, tenor saxophone, piano, bass, and drums.

Prerequisites: Overall ensemble rating 7 through 8

ENST-151 String Chamber Orchestra

Course Chair: M. Glaser 1 credit
Required of: String principals
Electable by: See department chair
Offered: Spring, Fall

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

Prerequisites: None

ENST-251 Classical String Chamber Music

Course Chair: M. Glaser 1 credit
Required of: None
Electable by: Violin, viola, cello, and acoustic bass principals
Offered: Spring, Fall

Study and performance of string quartets and trios from the repertoire of the baroque period through the 21st century.

Prerequisites: Overall ensemble rating 3

ENST-252 Improvisational String Chamber Music

Course Chair: M. Glaser 1 credit
Required of: None
Electable by: String principals
Offered: Spring, Fall

Strings playing covers of nonstring-based popular music. Students pick the repertoire.

Prerequisites: ILST-110 or ILST-111

ENVC-111 Rhythm Section Grooves for Vocalists

Course Chair: J. Shapiro 1 credit
Required of: None
Electable by: Voice principals
Offered: Spring, Summer, Fall

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

Prerequisites: None

ENVC-121 Contemporary Styles Ensemble with Vocals

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Ensembles will cover techniques used in a variety of contemporary music styles featuring vocals, such as pop/rock, r&b, country, and jazz standards. Students will contribute to material. Instrumentation: all instruments/vocalists.

Prerequisites: ENSB-111 or overall ensemble rating 2

ENVC-211 Small Band with Vocals Ensemble 3

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Ensembles will cover techniques in a variety of contemporary music styles featuring vocals. Students will contribute music. Styles include pop/rock, acoustic/unplugged, r&b, country, jazz standards, progressive rock, Lilith Fair, and smooth jazz.

Prerequisites: Overall ensemble rating 3

ENVC-231 Music Theater Workshop

Course Chair: J. Shapiro 1 credit
Required of: None
Electable by: Voice principals
Offered: Spring, Fall

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

Prerequisites: By audition and concurrent enrollment in ILVC-371

ENVC-311 Small Band with Vocals Ensemble 4

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Ensembles will cover techniques used in a variety of contemporary music styles featuring vocals. Students will contribute material. Styles include pop/rock, r&b, smooth jazz, gospel, funk, the music of Joni Mitchell, and the music of the Beatles.

Prerequisites: Overall ensemble rating 4

ENVC-321 Piano Trio with Vocalists

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

Ensemble that focuses on the use of a trio in a supportive role. Styles include r&b, jazz standards, and smooth jazz.

Prerequisites: Overall ensemble rating 5 through 7

ENVC-361 Music Education Concert Choir

Course Chair: C. Adderley 1 credit
Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Fall

Concert choir experience with the materials and literature of secondary school music.

Prerequisites: None

ENVC-371 Vocal Recording Ensembles

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: By audition

ENVC-411 Advanced Small Band with Vocals Ensemble

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Ensembles will cover techniques used in a wide variety of contemporary music styles that feature vocals, such as r&b, pop/rock, gospel, smooth jazz, and jazz standards. Students will contribute material.

Prerequisites: Overall ensemble rating 5 through 7

ENVC-482 Concert Choir

Course Chair: R. Savage 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A mixed choir performing a wide variety of repertory from baroque to contemporary with 20th-century music stressed. An end-of-semester concert is usually scheduled.

Prerequisites: By audition

ENVC-485 Gospel Choir

Course Chair: R. Savage 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

Large vocal ensemble with emphasis on traditional and contemporary gospel music. Concert performances during the fall and spring semesters. Note: A \$15 refundable deposit for the use of a choir robe is required.

Prerequisites: By audition

Film Scoring

FS-131 History of Film Music

Course Chair: D. Carlin 2 credits
Required of: None
Electable by: FILM majors; all other majors with chair permission
Offered: Spring, Summer, Fall

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

Prerequisites: None

FS-221 Introduction to Film Scoring

Course Chair: D. Carlin 2 credits
Required of: FILM majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: None

FS-241 Analysis of Dramatic Scoring

Course Chair: D. Carlin 2 credits
Required of: FILM
Electable by: None
Offered: Spring, Summer, Fall

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

Prerequisites: CM-212, CP-212, FS-221, ISKB-211 (or piano proficiency level 1)

FS-311 Film Music Composition Seminar

Course Chair: D. Carlin 1 credit
Required of: None
Electable by: FILM majors
Offered: Spring, Fall

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.

Prerequisites: CM-221, CP-213, and FS-221

FS-315 Film Theory and Structure

Course Chair: D. Carlin 2 credits
Required of: None
Electable by: FILM majors
Offered: Spring, Summer, Fall

This course will provide students with a comprehensive background in theoretical film structures and screenwriting. The structures of film will be presented through a series of film-analysis lectures and practical training in preproduction filmmaking 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.

Prerequisites: FS-221 and LCOR-112

FS-340 Dramatic Orchestration for Film

Course Chair: D. Carlin 2 credits
Required of: FILM majors
Electable by: None
Offered: Spring, Summer, Fall

This course focuses on the exploration and application of traditional and contemporary orchestration techniques to support and achieve intended dramatic effect.

Prerequisites: CM-221, CM-231, COND-211, CP-213, ET-212 or ET-232, FS-221, FS-241, FS-361, HR-212, and ISKB-212 (or piano private instruction level 2); FS-340 must be taken concurrently with FS-341

FS-341 Scoring Techniques for Film and Video

Course Chair: D. Carlin 2 credits
Required of: FILM majors
Electable by: FILM majors
Offered: Spring, Summer, Fall

Covers full range of mechanical scoring techniques; time and footage relationships of all film and video formats. Applications and actual usages of these techniques presented using extensive musical and visual examples. Scoring procedures and rehearsal techniques. Students record a final project with "live" ensemble using scoring stage facilities.

Prerequisites: CM-221, CM-231, either COND-211 or COND-212, CP-213, either ET-212 or ET-232, FS-221, FS-241, FS-361, HR-212, and ISKB-212 (or piano private instruction level 2); FS-341 must be taken concurrently with FS-340

FS-361 Computer/Synthesis Applications for Film Scoring

Course Chair: D. Carlin 2 credits
Required of: FILM majors
Electable by: FILM majors
Offered: Spring, Summer, Fall

A user's course in the application of computers and synthesizers in film scoring. Students will apply techniques learned in class to film scoring projects utilizing synthesizers. Note: This course may not be elected by music synthesis majors.

Prerequisites: CM-212, CP-212, FS-221, and ISKB-211 (or piano proficiency level 1); FS-361 must be taken concurrently with FS-241

FS-375 Film Music Editing 1

Course Chair: D. Carlin 2 credits
Required of: FILM majors
Electable by: FILM majors
Offered: Spring, Summer, Fall

A technical course designed to give composers experience editing music on magnetic film and digitally on a hard disk. Class instruction and weekly private lab work will include access to 16mm film editing equipment and a hard-disk workstation. Basic editing techniques in 16mm magnetic film will include the preparation of A/B music tracks edited to film. Techniques for digital editing on hard disk will involve music selection and editing interlocked to videotape. Midterm and final projects will be demonstrated on each format.

Prerequisites: CM-311, CP-213, FS-340, FS-341, FS-361, and either COND-212 or COND-222; FS-375 must be taken concurrently with FS-441

FS-391 Survey of Film Scoring Techniques and Procedures

Course Chair: D. Carlin 2 credits
Required of: None
Electable by: All except FILM majors
Offered: Spring, Fall

This course is intended to give non-film scoring majors an overview of the mechanics of synchronization and the psychological implications of applying music to film. Analysis of special dramatic situations will be followed by demonstrations of scoring techniques such as click tracks and picture recording. Procedures for composing and recording film music.

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

FS-433 Stylistic Adaptation in Film Scoring

Course Chair: D. Carlin 2 credits
Required of: None
Electable by: FILM majors
Offered: Spring, Summer, Fall

This course will address the prevalent and recurrent need in films to emulate a wide variety of stylistic scoring approaches appropriate to the period setting and/or specific ethnic locale of a screenplay. Approaches to research and adaptation of authentic musical styles will be discussed. (Such styles include, for example, 17th-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.

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

FS-441 Scoring Applications for Film and Video

Course Chair: D. Carlin 2 credits
Required of: FILM majors
Electable by: FILM majors
Offered: Spring, Summer, Fall

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

Prerequisites: CM-311, either COND-212 or COND-222, CP-213, FS-340, FS-341, and FS-361; FS-441 must be taken concurrently with FS-375

FS-461 Advanced Computer Applications for Film/Video Scoring

Course Chair: D. Carlin 2 credits
Required of: None
Electable by: FILM majors
Offered: Spring, Summer, Fall

Use of the computer as an aid in scoring to picture with both sequenced and live instruments. Macintosh software discussed extensively includes Cue, Performer, and relevant new programs as they appear on the market. Emphasis will be placed on a thorough understanding of SMPTE time code as used by the film composer, and how to work with it in a variety of equipment configurations. "Package deal" projects completed in personal studio environments will also be discussed.

Prerequisites: FS-361 and FS-441

FS-468 Contemporary Techniques in Film Scoring

Course Chair: D. Carlin 2 credits
Required of: None
Electable by: FILM majors
Offered: Spring, Fall

This course focuses on the new musical and technological techniques and aesthetics of contemporary film composing. The use of synthesizers and sound design, computers and advanced sequencing techniques, rock, pop, and other nontraditional music in the film scoring process, and the contemporary aesthetics of modern filmmakers and audiences will be investigated.

Prerequisites: FS-340, FS-375, FS-441, and FS-461

FS-475 Advanced Film Music Editing

Course Chair: D. Carlin 2 credits
Required of: None
Electable by: FILM majors
Offered: Spring, Summer, Fall

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

Prerequisites: FS-361 and FS-375

FS-477 Advanced Projects in Music Editing

Course Chair: D. Carlin 1 credit
Required of: None
Electable by: FILM majors
Offered: Spring, Summer, Fall

A course emphasizing extensive project work in music editing for film and video utilizing analog and digital technology. The course involves advanced use of Auricle software, further application of building and editing music tracks on 35mm magnetic film, and digital editing on a computer workstation. Each student will produce a demo reel illustrating the audio editing of previously composed material.

Prerequisites: FS-475

FS-487 Directed Study in Film Scoring

Course Chair: D. Carlin 2 credits
Required of: FILM majors
Electable by: FILM majors
Offered: Spring, Summer, Fall

This course guides the student in the preparation and assembly of a portfolio. This collection will consist of representative material chosen from the student's output to date. Under instructor supervision and guidance, new projects will also be scored for the purpose of completing and/or enhancing the portfolio. Career planning, relevant business aspects, and the film and television industry's expectations of the film composer/music editor will be discussed.

Prerequisites: FS-375 and FS-441

FS-488 Directed Study in Video Scoring/Sequencing

Course Chair: D. Carlin 2 credits
Required of: None; but may fulfill FILM Directed Study concentrate requirement in place of FS-487
Electable by: FILM majors
Offered: Spring, Summer, Fall

An advanced projects course for video scoring with emphasis on using the technology of computer and synthesis hardware and software to realize original music. Students may elect this course as their final requirement (as an alternative to taking FS-487) 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.

Prerequisites: FS-375 and FS-461

FS-495 Film Scoring Internship

Course Chair: D. Carlin 2 credits
Required of: None
Electable by: FILM majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to the film scoring major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Film Scoring Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: Sixth-semester standing and written approval of the course chair. May not be elected in a student's final semester of enrollment at the college.

Harmony

HR-111 Harmony 1

Course Chair: J. Mulholland 2 credits
Required of: All
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: None

HR-112 Harmony 2

Course Chair: J. Mulholland 2 credits
Required of: All
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: HR-111

HR-211 Harmony 3

Course Chair: J. Mulholland 2 credits
Required of: All
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: HR-112

HR-212 Harmony 4

Course Chair: J. Mulholland 2 credits
Required of: All
Electable by: All
Offered: Spring, Summer, Fall

Continuation of principles of modern chord progression: deceptive resolutions of secondary dominants; dominant seventh chords without dominant function; contiguous dominant motion. Review of melodic construction, form, and melody/harmony relationship; modal interchange; pedal point and ostinato; modal harmony and modal composition; compound chords; constant structures.

Prerequisites: HR-211

HR-231 Harmonic Analysis of Rock Music

Course Chair: J. Mulholland 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Identification and analysis of rock harmonies and melodies. Examples from the mid-1950s to the present day will be studied. Pentatonic and diatonic harmony, linear/open harmony, modulation, and classic rock chord patterns will be included. Emphasis will be placed on harmonic dictation.

Prerequisites: HR-211

HR-241 Harmony in Brazilian Song

Course Chair: J. Mulholland 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: HR-211

HR-251 Blues: Analysis and Application

Course Chair: J. Mulholland 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

A study of the evolution of the blues, combined with compositional application of various blues styles. Historical study focusing on the blues as a complete and complex form as well as the basic foundation for other styles. Analysis includes examination of harmonic movement, rhythmic and melodic construction, and lyric content.

Prerequisites: HR-211

HR-325 Reharmonization Techniques

Course Chair: J. Mulholland 2 credits
Required of: JCMP majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: HR-212

HR-335 Advanced Harmonic Concepts

Course Chair: J. Mulholland 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: HR-212

HR-345 Advanced Modal Harmony

Course Chair: J. Mulholland 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: HR-212

HR-355 Music of Yellowjackets

Course Chair: J. Mulholland 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

A study of the music of this popular jazz fusion ensemble. Students will analyze original manuscripts and transcribed scores to discover the variety of harmonic, melodic, and rhythmic concepts used that make the music unique, and will write tunes that demonstrate their understanding of these elements. Selected compositions will be performed by the Berklee Yellowjackets Ensemble ENSB-383.

Prerequisites: HR-212

HR-361 World Music Elements for the Contemporary Musician

Course Chair: J. Mulholland 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

An introduction to the musical elements of several non-Western musical systems will provide alternative approaches to contemporary composition and improvisation. Topics explored will include melody, mode, improvisation, form, rhythmic organization, and preferences of timbre in the music of India, Africa, the Middle East, Latin America, and Japan. Contemporary world beat styles from these regions will be discussed in relation to underlying traditional genres.

Prerequisites: HR-212

Instrumental Labs

ILBR-111 Brass Lab – Reading 1

Course Chair: T. Plsek 0.5 credit
Required of: Brass principals
Electable by: Brass principals
Offered: Spring, Summer, Fall

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

Prerequisites: None

ILBR-112 Brass Lab – Reading 2

Course Chair: T. Plsek 0.5 credit
Required of: Brass principals
Electable by: Brass principals
Offered: Spring, Summer, Fall

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

Prerequisites: ILBR-111

ILBR-211 Brass Lab – Reading 3

Course Chair: T. Plsek 0.5 credit
Required of: Brass principals
Electable by: Brass principals
Offered: Spring, Summer, Fall

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

Prerequisites: ILBR-112

ILBR-121 Brass Improvisation Lab 1

Course Chair: T. Plsek 0.5 credit
Required of: Brass principals
Electable by: Brass principals
Offered: Spring, Summer, Fall

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

Prerequisites: None

ILBR-212 Advanced Brass Reading Lab

Course Chair: T. Plsek 0.5 credit
Required of: None
Electable by: Brass principals
Offered: Spring, Summer, Fall

Advanced Brass Reading Lab is designed for those brass students who have an overall ensemble rating of 4, and new students who demonstrate moderate-to-advanced reading skills. The material covered is a continuation of ILBR-111, ILBR-112, and ILBR-211, and focuses on developing the advanced reading skills required in contemporary music.

Prerequisites: ILBR-211 or overall ensemble rating 4

ILBR-122 Brass Improvisation Lab 2

Course Chair: T. Plsek 0.5 credit
Required of: Brass principals
Electable by: Brass principals
Offered: Spring, Summer, Fall

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

Prerequisites: ILBR-121 or written approval of instructor and course chair

ILBR-221 Brass Improvisation Lab 3

Course Chair: T. Plsek 0.5 credit
Required of: None
Electable by: Brass principals
Offered: Spring, Summer, Fall

This course continues the materials presented in ILBR-121 and ILBR-122, and applies them to improvising on blues forms and diatonic song forms in more advanced keys. In addition to learning to improvise on these sets of changes, the student will also memorize a basic set of appropriate tunes.

Prerequisites: ILBR-122 or written approval of instructor and course chair

ILBR-222 Advanced Brass Improvisation Lab

Course Chair: T. Plsek 0.5 credit
Required of: None
Electable by: Brass principals
Offered: Spring, Summer, Fall

Advanced Brass Improvisation Lab is designed for those brass students who have an overall ensemble rating of 4, and new students who demonstrate moderate-to-advanced improvisational skills. The material covered is a continuation of ILBR-111, ILBR-112, and ILBR-211, and focuses on developing the advanced improvisational abilities required in contemporary music.

Prerequisites: Overall ensemble rating 4

ILBR-335 Exploring Technology for Brass Players

Course Chair: T. Plsek 0.5 credit
Required of: None
Electable by: Brass principals
Offered: Spring, Fall

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

Prerequisites: Written approval of instructor and course chair

ILBS-111 Bass Lab – Reading 1

Course Chair: R. Appleman 0.5 credit
Required of: Bass principals
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: None

ILBS-112 Bass Lab – Reading 2

Course Chair: R. Appleman 0.5 credit
Required of: Bass principals
Electable by: All
Offered: Spring, Summer, Fall

Continuation of ILBS-111.

Prerequisites: ILBS-111

ILBS-115 Bass Fundamentals

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Fall

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

Prerequisites: None

ILBS-121 Bass Lab – Lines 1

Course Chair: R. Appleman 0.5 credit
Required of: Bass principals
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: None

ILBS-141 Rock Bass Lab

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

Study, through performance, of a wide variety of rock bass playing techniques from the '60s through the '90s. Students will perform transcriptions, read and sight read typical bass lines, and demonstrate general and specific aspects of a particular rock bass style.

Prerequisites: private instruction level 1 completed

LBS-181 Elementary Double Bass Lab

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Summer, Fall

Intended primarily for electric bass players, this lab focuses on basic concepts of double bass playing: fingering, bowing, sound production. Students are required to have access to a double bass and a bow for use in class and practice.

Prerequisites: None

ILBS-211 Bass Lab – Reading 3

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A continuation of ILBS-111 and ILBS-112. Material presented will advance the concepts taught in those labs. The focus will be on out-of-class preparation of written examples as well as in-class sight reading at an advanced level.

Prerequisites: ILBS-112 or written approval of instructor and course chair

ILBS-215 Bass Lines From Motown/Atlantic

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals (electric bass recommended)
Offered: Spring, Fall

This course will examine the bass styles of Bob Babbitt, Tommy Cogbill, David Hood, Jerry Jemmott, James Jamerson, Carol Kaye, Chuck Rainey, and Willie Weeks, the bassists for Motown and Atlantic records during the 1960s and 1970s. Students will learn to play the original bass parts to hit songs from this music period. Students will then learn to create and play bass parts using this stylistic vocabulary/rhythm section technique over chord progressions in this style. Emphasis on tone and rhythmic feel will also be covered.

Prerequisites: ILBS-112 or overall ensemble rating 2

ILBS-221 Bass Lab – Lines 2

Course Chair: R. Appleman 0.5 credit
Required of: Bass principals
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: ILBS-121

ILBS-222 Bass Lab – Lines 3

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: ILBS-221

ILBS-225 Bass Lab – Basic Timekeeping

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Summer, Fall

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

Prerequisites: None

ILBS-241 Electric Bass Pop Repertoire

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

A bass lab designed to develop familiarity and performance skills in the pop repertoire. Bass lines to a number of classic pop tunes will be learned, and the ability to transpose these lines to several other keys will be developed. Students will learn harmonic sequences that are frequently used in pop music styles, and will also develop interactive and communication skills by teaching new songs to the class.

Prerequisites: LHAN-237 or PFSS-311

ILBS-244 Five- and Six-String Electric Bass Lab

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

A general overview and application of different types of knowledge applied to five- and six-string bass, including but not limited to different muting techniques, two- and three-octave scales, arpeggios, intervals, reading in positions, and also discussions on various neck widths, string closeness, pick-up placement, bolt-on necks versus neck-through basses.

Prerequisites: None

ILBS-247 Funk/Fusion Styles for Bass

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

Development of working knowledge of funk styles for bass, including grooves, reading syncopated rhythms, developing a good sound with thumb slapping and popping, and importance of drum/bass concept in contemporary rock and commercial styles.

Prerequisites: private instruction level 3 or ensemble rating 3433

ILBS-251 Basic Slap Techniques for Electric Bass

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals or with departmental recommendation
Offered: Spring, Summer, Fall

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

Prerequisites: None

ILBS-254 Finger Style R&B and Fusion Lab

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Summer, Fall

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

Prerequisites: Overall ensemble rating 3

ILBS-255 The Evolution of Hip-Hop Bass

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

This lab focuses on the techniques required to perform in the hip-hop style. Recordings and transcriptions will be presented, and students will be required to perform the bass parts and lines. Content covers the beginnings of hip-hop (rap) in New York in the late 1970s, focusing on groups such as Grandmaster Flash and others. The gospel influence of CeCe Winans and more contemporary hip-hop artists such as Steve Coleman, D'Angelo, the Roots, Jill Scott, and others will be presented. Drum and bass grooves will also be explored.

Prerequisites: Overall ensemble rating 2

ILBS-257 Bass Performance Group

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Summer, Fall

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

Prerequisites: ILBS-112 or private instruction level 3

ILBS-261 Introduction to Latin Jazz Bass Playing

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Fall

Students will learn the basics of Latin jazz bass playing. Emphasis on Cuban and Brazilian music and rhythms from the '20s through the '60s.

Prerequisites: Private instruction level 1

ILBS-262 Brazilian Bass Lab

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring

This is an instrumental lab for bassists that focuses on the Brazilian styles of bossa nova, samba, partido alto, chorinho, and afoxé. Weekly assignments will cover a wide range of Brazilian music repertoire, including bass lines and melodies. Students will be exposed to reading in 2/4, 4/4, and cut-time meters, as well as Brazilian percussion instruments and their patterns.

Prerequisites: Overall ensemble rating 3

ILBS-271 Blues Bass Lab

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

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

Prerequisites: ILBS-121

ILBS-274 Bass Lab – Singing and Playing

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Summer, Fall

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.

Prerequisites: ET-111 or written approval of instructor and course chair

ILBS-281 Arco Workshop

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals or with departmental recommendation
Offered: Spring, Fall

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

Prerequisites: ILBS-181 or by audition

ILBS-284 Orchestral Repertoire Workshop for Double Bass

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

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

Prerequisites: ILBS-281 or by audition

ILBS-321 Reading Contemporary Bass Rhythms

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Fall

A continuation of ILBS-211. 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.

Prerequisites: ILBS-211 or written approval of instructor and course chair

ILBS-324 Bass Lab – Advanced Rhythmic Language

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Summer, Fall

Development of rhythmic language ability through study of principles of temporal articulation and elaboration: creation of polymeter and polyrhythm via grouping of subdivisions of the basic meter. Use of subtle tempo change (rubato) within established rhythmic and harmonic contexts for expressive purposes in live performance as well as automated recording environments. Note: Performance majors are given preference in enrollment.

Prerequisites: Ensemble rating 4444 or private instruction level 4

ILBS-327 John Coltrane Bass Lines

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

Study of the music of John Coltrane from the perspective of developing bass lines. Particularities of harmony and rhythm in interpretation of both original and standard tunes.

Prerequisites: Ensemble rating 5555

ILBS-331 Arco Bass in the Jazz Idiom

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

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

Prerequisites: Private instruction level 3 and ensemble rating 4 in improvisation (third digit of rating)

ILBS-334 Bass Guitar MIDI Controller Lab

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Summer, Fall

Study of the MIDI bass guitar 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 Berklee-supplied MIDI equipment and playing representative repertoire.

Prerequisites: PIBS-112 or overall ensemble rating 3

ILBS-344 Five- and Six-String Electric Bass Chord Lab

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

A study of various approaches and voicings that are possible on the five- and six-string bass as well as inversions, octave displacements, playing changes through a tune, and playing melodies with chord sound accompanying.

Prerequisites: Private instruction level 4 and ensemble rating 4444

ILBS-351 Slap Techniques for Electric Bass 2

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

Students will learn how to incorporate advanced slapping techniques in order to construct effective lines and solos. Emphasis will be on solid groove playing between drums and bass, with special stress on consistency. Students will study and perform transcriptions of classic funk bass lines as an aid to learning proper integration of technique, sound, and feel.

Prerequisites: ILBS-251

ILBS-361 Latin Bass Lines

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

A performance lab focusing on the development, interpretation, and performance of bass lines in the Latin jazz ensemble setting. Includes the study of characteristic melodies in this style.

Prerequisites: ILBS-364 or PIBS-212, or ensemble rating 5 in reading (first digit of rating)

ILBS-364 Bass Lab – Sight-Reading Latin Rhythms

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Summer, Fall

Development of effective ability to sight-read typical bass parts in Latin styles. Patterns derived using actual recordings in specific idioms, including son, songo, cha-cha-cha, bolero, merengue, and salsa.

Prerequisites: Ensemble rating 5 in reading (first digit of rating)

ILBS-421 Bass Lab – Advanced Reading

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

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

Prerequisites: Ensemble rating 4444 or private instruction level 4

ILBS-481 Bach Cello Suites for the Bowed Double Bass

Course Chair: R. Appleman 0.5 credit
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

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.

Prerequisites: ILBS-284, ILBS-331, or written approval of instructor and course chair

ILGT-115 Guitar Performance Skills for the Nonguitar Principal

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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.

Prerequisites: None

ILGT-117 Guitar Performance Skills

Course Chair: L. Baione 1 credit
Required of: Guitar principals
Electable by: Entering guitar principals
Offered: Spring, Summer, Fall

Instrumental lab for first-semester guitar principals emphasizing performance of written chordal and melodic materials. Note: Nonguitar principals need department chair's permission to enroll in this course.

Prerequisites: None

ILGT-119 Guitar Styles Skills Labs

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

Instrumental labs for guitar principals with a minimum of second-semester standing. Offered in stylistically delineated sections (jazz, rock, funk, fusion, blues), these labs develop performance skills in the specified style.

Prerequisites: ILGT-117

ILGT-211 Ensemble Preparation Lab – Guitar

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

A lab focusing on the development of lead, comping, and soloing skills necessary for effective performance in an ensemble. Aids to skills development include a graphic/electronic repertoire of rhythm tracks that provides effective ensemble environments. Planned outcomes include successful transition into the college ensemble program.

Prerequisites: ILGT-117

ILGT-213 Guitar Comping and Soloing in Odd Meters

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: One semester per year (see chair for information)

A course developed to aid guitarists in negotiating odd and compound meters. The student will explore meters based on groupings of 5, 7, 9, and 11 through a graduated series of exercises, etudes, class demonstration, and participation. Some knowledge of chord voicings and the ability to solo over chord changes is strongly recommended, but not essential.

Prerequisites: ILGT-117

ILGT-215 Bottleneck Blues Lab

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: One semester per year (see chair for information)

A weekly one-hour departmental lab to develop skills and repertoire in the traditional bottleneck blues guitar style.

Prerequisites: ILGT-117

ILGT-217 Creative Applications for Proficiency Materials

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

This lab will explore creative applications for Guitar Department final exam materials with emphasis on improvisation, accompaniment, and composition in nonjazz contexts, including use of triadic and drone-based modal vamps to assist utilizing the less familiar modes in melodic minor, harmonic minor, and harmonic major; improvisation over common and "nonfunctional" harmony; and comping, voice leading, and voicing creation.

Prerequisites: ILGT-119

ILGT-221 Standard Tune Workshop for the Guitarist

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

Standard tunes are prepared (melody, chords, bass lines, and improvisation) for critiqued performance on a weekly basis. Techniques for, and approaches to, improvisation, including solo transcription and analysis of chord progressions for scale relationship.

Prerequisites: ILGT-119

ILGT-223 Guitarmony 1

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

Complete enharmonic examination of four-note structures beginning with "drop 2" type voicings and including various tension additions and substitutions. Different voice-leading concepts will be introduced resulting in an enriched vertical and horizontal harmonic awareness by students.

Prerequisites: ILGT-119

ILGT-225 Guitar Chart Reading and Performance

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

Development of reading skills focusing on interpretation of lead sheets as well as performance of guitar parts. Blend, balance, and accurate performance of intermediate to advanced rhythmic materials are to be addressed.

Prerequisites: ILGT-117

ILGT-227 Guitar Chord Soloing

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

Immediately accessible mechanical and nonmechanical techniques for the development of arrangements for solo guitar. Each week a step-by-step approach will be demonstrated and discussed. During the semester, students will produce a tape of four chord solos (two original arrangements and two from department files).

Prerequisites: ILGT-119

ILGT-228 Fingerpicking Blues Guitar

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

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

Prerequisites: ILGT-119

ILGT-230 Performing Solo Guitarist

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

This lab offers students the opportunity to perform solo guitar pieces in any style, to develop solo guitar arrangements or compositions for performance, and to exploit the harmonic/melodic capabilities of the guitar. Essential elements of solo guitar will be discussed, demonstrated, and applied to student performances. Students will learn and perform original arrangements or transcriptions of pieces by artists or composers of any genre for midterm and final projects. Jazz, pop, blues, classical, funk, and folk styles will be among the idioms to be addressed.

Prerequisites: ILGT-119

ILGT-231 Jazz/Blues Guitar

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

This lab focuses on basic to intermediate jazz blues techniques including single-note blues heads, solos, and standard dominant-seventh, minor-seventh, and major-seventh blues progressions. Weekly playing assignments; analysis of recordings by various blues artists.

Prerequisites: ILGT-119

ILGT-233 Jazz Guitar Trio Seminar

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: One semester per year (see chair for information)

A concentrated course of study that will aid the student in performing in a jazz trio setting of guitar, acoustic bass, and drum set. Topics will range from idiomatic introductions and endings; challenging standard tunes/melodies; single note, octave, and chord soloing; soloing in double stops; solo introductions (*rubato* and *in tempo*); trading fours; comping for bass solos; reharmonization considerations; modulation/transposition for variation of color; fingerstyle/pick considerations; and attaining a good sound.

Prerequisites: ILGT-119

ILGT-235 Jimmy Page Lab

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: One semester per year (see chair for information)

A concentrated course of study for guitarists based on the music of Jimmy Page. Topics will include early blues and rock influences, detailed analysis of solos and compositions, and use of open tunings.

Prerequisites: ILGT-119

ILGT-237 Hard Rock/Metal Lab

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: One semester per year (see chair for information)

Exploration of technical innovations provided by three decades of classically influenced, hard-rock players. In-depth study of the early pioneers of the style (Ritchie Blackmore, Uli-Jon Roth, Michael Schenker) and the more recent guitarists (Jason Becker, Yngwie Malmsteen, Joe Stump) who helped to redefine the genre known most commonly as shred.

Prerequisites: ILGT-119

ILGT-239 Improvisation Styles of Peter Bernstein and Kurt Rosenwinkel

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

This course will analyze, compare, and contrast the improvisational styles and techniques of contemporary postbop jazz guitarists Peter Bernstein and Kurt Rosenwinkel. This will be accomplished through analysis of solo transcriptions prepared by the instructor and transcriptions completed by each student.

Prerequisites: ILGT-119

ILGT-241 Jazz/Rock Improvisation for Guitar

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

Study and application of scales and harmony in this style of improvisation and their application to the guitar, including fingering and guitaristic devices (string bending, slides, etc.). Presentation is through written and recorded examples of contemporary artists (including nonguitarists), instructor demonstration, and student performance with taped rhythm section.

Prerequisites: ILGT-119

ILGT-243 Jazz/Rock Rhythm Guitar Playing

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

The application of harmony as it occurs in popular music. Rhythm guitar parts presented through tapes, transcriptions, and demonstrations of jazz, rock, funk, and fusion records. Included are adaptations of keyboard parts to guitar and discussion and demonstration of various rhythm guitar techniques (two- and three-note voicings, mutings, etc.).

Prerequisites: ILGT-119

ILGT-245 Rock Guitar Lab

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

Performance of material from *Rock Guitar Styles* including extensive lead and rhythm examples in all idioms of rock music from the 1950s to the present day.

Prerequisites: ILGT-119

ILGT-247 Steel Guitar Lab

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

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.

Prerequisites: None

ILGT-249 Slide Guitar Lab

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

Study of technique, repertoire, and improvisational approaches with regard to contemporary slide-guitar performance.

Prerequisites: ILGT-117

ILGT-251 Advanced Blues/Rock Guitar Techniques

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

Study of advanced rock and blues guitar techniques: string bending, chromatic harmony in the idiom, tone production, and repertoire. This will be accomplished through analysis of tune melodies and solo transcriptions prepared by the instructor and transcriptions completed by each student. Emphasis will be placed on jazz improvisation approaches and their application to rock and blues soloing.

Prerequisites: ILGT-119

ILGT-261 Guitar Lab – Developmental Arpeggios

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

Instrumental lab for guitar principals dealing with two-octave, three- and four-part arpeggios across the guitar. Included in weekly assignments will be exercises and drill studies.

Prerequisites: ILGT-117

ILGT-263 Reading Contemporary Guitar Rhythms

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

This lab is designed for the student to experience the rhythmic challenges (from simple to very complex) encountered in contemporary music. Pop, rock, jazz, fusion, and country music styles will be covered in harmonic settings.

Prerequisites: ILGT-119

ILGT-265 Guitar Lab – Performance Techniques and Comping

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

A performance lab for guitarists focusing on combining jazz style harmonic techniques with the development of rhythmic flexibility. This course is for students who wish to develop these skills in an interactive setting.

Prerequisites: ILGT-119

ILGT-267 Guitarist Approaches to Vocal Accompaniment

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

A Guitar Department course in which students will study methods and techniques specifically related to the accompaniment of vocalists in a variety of styles and settings. Students will learn appropriate repertoire; chord and melodic techniques, including drop two and three, voicings, walking bass techniques, chord soloing techniques, and finger- and pick-style playing; and techniques for working with male and female vocalists in solo, duo, trio, or larger settings.

Prerequisites: ILGT-117

ILGT-269 Polyrhythms for Guitar 1

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

This lab is an introduction to rhythmic displacement in comping and soloing by the use of various polyrhythms and polymeters against a standard 3/4 or 4/4 time signature.

Prerequisites: ILGT-119

ILGT-271 Linear Approach Concepts

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

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

Prerequisites: ILGT-119

ILGT-275 Recording/Practice Techniques for the Performing Guitarist

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

A course exploring a wide range of creative, aesthetic, conceptual, and technical aspects of recording electric and acoustic guitar. Topics will include the creation of overdubbed parts in a recording session and related aspects of tone; orchestration and concept; recording media; direct recording of electric guitar; microphone use and theory applied to electric and acoustic guitar; use of equalization; compression and other effects in a recording environment; and mixing and production concepts.

Prerequisites: ILGT-119

ILGT-280 Classical Guitar Repertoire and Performance Class

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

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.

Prerequisites: ILGT-117

ILGT-281 Classical Guitar Chamber Music 1

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

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

Prerequisites: ILGT-117

ILGT-285 Country Guitar Lab

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

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

Prerequisites: ILGT-119

ILGT-319 Guitar Styles of the Beatles

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Fall

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.

Prerequisites: ILGT-117, ILGT-119, and ensemble rating 3333

ILGT-321 Advanced Standard Workshop for the Guitarist

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

A continuation of ILGT-221 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.

Prerequisites: ILGT-221 and ensemble rating 4444

ILGT-323 Guitarmony 2

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

A lab for guitar principals continuing the development of harmonic and voice-leading concepts introduced in ILGT-223. 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.

Prerequisites: ILGT-223

ILGT-325 Walking Bass Line and Chords for Guitar

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

A systematic technique developing a complete rhythm section style of accompaniment playing, ideal for duo and trio situations. Class participation involves weekly performance of standard, jazz, blues, or Latin tunes.

Prerequisites: ILGT-119

ILGT-327 Advanced Chord Soloing

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

Students will record solo guitar pieces of their choice, which may include original arrangements, transcriptions, adaptations in various genres, and Guitar Department-produced handouts. Recordings may also include chord soloing with rhythm section.

Prerequisites: ILGT-227

ILGT-329 The Complete Rhythm Guitarist

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

A systematic group approach designed to expose students to the correct interpretation and techniques necessary to perform all styles of rhythm guitar playing. A taped rhythm section is used for students to play along, which enhances their musical experience in this very important area of guitar performance.

Prerequisites: ILGT-119

ILGT-331 Guitar Synthesizer Lab

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

Applications, scope, and limitations of guitar synthesizers. Understanding the operating principles of guitar synthesizers as they have evolved with developments in technology. Discussion of appropriate performance techniques and related problems.

Prerequisites: ILGT-117

ILGT-333 Electronic Effects for Guitar

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

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

Prerequisites: None

ILGT-340 George Benson Lab

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

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.

Prerequisites: ILGT-119

ILGT-344 Jim Hall Lab

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

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.

Prerequisites: ILGT-119

ILGT-341 Jazz/Rock Improvisation for Guitar 2

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

A continuation of ILGT-241, with more advanced theory and techniques. Analysis becomes secondary, and in-class performance is emphasized. Instructor demonstration is continued.

Prerequisites: ILGT-241

ILGT-345 Advanced Rock Guitar Performance Techniques

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

Instrumental lab for guitar principals with third-semester or higher standing. Emphasis on application of theory and musicianship concepts presented in core music studies (harmony and ear training) to modern rock guitar improvisation.

Prerequisites: ILGT-119

ILGT-342 George Van Eps Lab

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

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.

Prerequisites: ILGT-119

ILGT-347 Jimi Hendrix Lab

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

Study of guitar performance skills based on the music of Jimi Hendrix. Concentration on intonation, tone production, transcription skills, and a variety of techniques both conventional and unorthodox.

Prerequisites: ILGT-119

ILGT-343 Jeff Beck Lab

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

Study of guitar performance skills based on the music of Jeff Beck. Concentration on intonation, tone production, transcription skills, and a variety of techniques both conventional and unorthodox.

Prerequisites: ILGT-119

ILGT-349 Solo Jazz Guitar

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

This lab offers an in-depth analysis of complex harmonic situations in the creation and performance of chord solos, involving mechanical voicings derived from chord scales and various reharmonization techniques.

Prerequisites: ILGT-119

ILGT-351 Motivic Basis for Jazz Guitar Improvisation

Course Chair: L. Baione 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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.

Prerequisites: Ensemble rating 5555

ILGT-360 Advanced Brazilian Guitar Styles

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

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.

Prerequisites: ILGT-119

ILGT-363 Advanced Reading

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

Performance lab for guitar principals focusing on development of advanced reading skills. Each session will be thorough and challenging. Individual solos as well as group arrangements will be played.

Prerequisites: ILGT-119

ILGT-365 Advanced Guitar Performance Lab

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

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

Prerequisites: By audition

ILGT-367 Building Guitar Technique through Triads

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

This lab uses the original George Van Eps method for guitar. The student is rigorously involved in developing a triad-oriented approach to the finger board. Topics covered include harmonized scales and scale patterns, melodized triads, and free improvisations. Strong emphasis on correct technique for both right and left hands.

Prerequisites: ILGT-119

ILGT-369 Polyrythms for Guitar 2

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

This is a continuation of ILGT-269 (rhythmic displacement in comping and soloing by the use of polyrythms and polymeters).

Prerequisites: ILGT-269

ILGT-371 Professional Guitar Styles

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

Designed to prepare guitarists for professional general business engagements, this lab will cover correct rhythm and lead styles for all types of music commonly played on such engagements. Other topics will include: hearing common chord progressions, forming a band, utilizing booking agents, and running an engagement.

Prerequisites: ILGT-119

ILGT-373 Linear Style of Pat Martino: Approaches to Jazz Improvisation

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

Instrumental lab for guitar principals emphasizing performance in the style of Pat Martino. Study of etudes and line studies as preparation for performing transcribed solos. Application of linear concepts to improvisation.

Prerequisites: ILGT-119

ILGT-375 Wes Montgomery Lab

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

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.

Prerequisites: None

ILGT-381 Classical Guitar Chamber Music 2

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

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

Prerequisites: ILGT-281

ILGT-385 Show/Theater Guitar Lab

Course Chair: L. Baione 0.5 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

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

Prerequisites: ILGT-119

ILGT-386 Contemporary Sight-Reading Skills for Guitarists

Course Chair: L. Baione 1 credit
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

A sight-reading class for guitarists utilizing modern music in funk and jazz styles. The class will be based on a working guitarist's skills necessary to function in practical playing situations. Drills will utilize play-along recordings where class members will have to add parts on the spot. Guitar ensemble material will also be used to gain ensemble, phrasing, and intonation skills, as well as big band charts, reading lines, comping chords, and improvising.

Prerequisites: ILGT-117

ILPC-281 Introduction to Timpani

Course Chair: D. Anderson 0.5 credit
Required of: PERF and MUED total percussion principals, and PERF hand percussion principals
Electable by: All percussion principals
Offered: Spring, Fall

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

Prerequisites: None

ILPC-315 Concert Snare Drum Techniques

Course Chair: D. Anderson 0.5 credit
Required of: PERF total percussion principals
Electable by: All percussion principals
Offered: Spring

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

Prerequisites: ILPD-211 and ILPD-235

ILPC-319 Advanced Drum Rudiments 1

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: Drum set and total percussion principals
Offered: Spring, Fall

A study of the 26 American rudiments, the Swiss rudiments, and their variations. Application of rudimental vocabulary to successful performance of solo etudes, including Wilcoxon's *Modern Swing Solos*.

Prerequisites: ILPD-112

ILPC-419 Advanced Drum Rudiments 2

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Fall

A continuation of ILPC-319. 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.

Prerequisites: ILPC-319

ILPD-110 Drum Set for the Nonpercussionist

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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.

Prerequisites: None

ILPD-111 Drum Lab 1

Course Chair: D. Anderson 0.5 credit
Required of: All drum set and total percussion principals, and
PERF hand percussion principals
Electable by: All 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.

Prerequisites: None

ILPD-112 Drum Lab 2

Course Chair: D. Anderson 0.5 credit
Required of: All drum set and total percussion principals, and
PERF hand percussion principals
Electable by: All percussion principals
Offered: Spring, Summer, Fall

Continued orchestral and rudimental snare drum studies along with drum set time and improvisational skills utilizing 12- and 32-measure tune forms primarily in the jazz context, including the use of brushes.

Prerequisites: ILPD-111

ILPD-125 Snare Drum Techniques for the Drum Set Principal

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All 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.

Prerequisites: ILPD-111

ILPD-150 Keyboard Musicianship for Percussionists

Course Chair: D. Anderson 0.5 credit
Required of: Drum set, hand percussion, marimba, and total percussion principals
Electable by: Vibraphone principals
Offered: Spring, Summer, Fall

This is functional keyboard class that is required of drum set, hand percussion, and total percussion principals (with no or minimum keyboard skills) to assist with the assimilation of concepts and skills taught in first-semester ear training, harmony, and writing skills/arranging. An important aspect of this class is the performance of musical concepts from the workbooks of those respective classes. In addition, basic technical issues are addressed including scale fingering, independence of hands, specific exercises, and drills. Piano playing concepts such as rotation, finger versus arm weight, and wrist flexibility are also covered.

Prerequisites: None

ILPD-211 Drum Lab 3

Course Chair: D. Anderson 0.5 credit
Required of: Drum set principals
Electable by: All percussion principals
Offered: Spring, Summer, Fall

Development of fluency and effectiveness with Afro-Cuban and Brazilian rhythms applied to drum set with an emphasis on form. Continued brush, orchestral, and rudimental snare drum studies.

Prerequisites: ILPD-112

ILPD-212 Drum Lab 4

Course Chair: D. Anderson 0.5 credit
Required of: PERF drum set principals
Electable by: All percussion principals
Offered: Spring, Summer, Fall

Intermediate-to-advanced drum set chart reading and improvisation studies, notation, and repertoire. Continued orchestral and rudimental snare drum studies.

Prerequisites: ILPD-211

ILPD-217 Brush Techniques

Course Chair: D. Anderson .5 credit
Required of: None
Electable by: Drum set and total percussion principals
Offered: Spring, Summer, Fall

This lab emphasizes techniques related to traditional wire brushes and heavier specialty brushes, including conventional sweeping and figure patterns, individualized patterns, distribution of rhythm between both hands, reverse functioning in the hands, and techniques related to jazz and bossa nova styles. Repertoire study and brush stylists including Philly Joe Jones, Vernell Fournier, and Ed Thigpen will be investigated.

Prerequisites: ILPD-112

ILPD-221 Rock Drumming Repertoire and Applications

Course Chair: D. Anderson .5 credit
Required of: None
Electable by: All Percussion Department principals
Offered: Spring, Fall

This course will enhance the learning and playing of standard repertoire for drum set in various rock styles. Approximately 50 songs will be analyzed, studied, and memorized. This course is designed to allow the student to possess a working knowledge of the standard repertoire. This course is designed to expand upon the repertoire that currently is studied in the department's drum lab program, elective labs, and core curriculum.

Prerequisites: None

ILPD-225 Jazz Repertoire Development and Application

Course Chair: D. Anderson .5 credit
Required of: None
Electable by: All Percussion Department principals
Offered: Spring, Fall

This course will enhance the learning and playing of standard repertoire for drum set in various jazz styles. Approximately 50 songs will be analyzed, studied, and memorized. This course is designed to allow the student to gain a working knowledge of the standard repertoire. This course is designed to expand upon the repertoire that currently is studied in the department's drum lab program, elective labs, and core curriculum.

Prerequisites: ILPD-112

ILPD-229 Hip-Hop Drumming Development, Repertoire, and Applications

Course Chair: D. Anderson .5 credit
Required of: None
Electable by: All Percussion Department principals
Offered: Spring, Fall

This course will enhance the learning and playing of the standard repertoire for drum set in various hip-hop styles. Course also focuses on the hip-hop culture and history through the study of key musical figures in the genre.

Prerequisites: ILPD-112

ILPD-231 Basic Time and Pulse

Course Chair: D. Anderson .5 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Summer, Fall

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

Prerequisites: None

ILPD-233 Funk Repertoire Development and Application

Course Chair: D. Anderson .5 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Summer, Fall

Funk Drumming Lab is a study of various bands and individual artists who played a prominent role in the development of funk, soul, and r&b music in the mid- to late-20th century. There will also be studies of pertinent grooves and the techniques necessary to execute them. Studies will include sticking patterns, phrasing, and coordination techniques.

Prerequisites: ILPD-112

ILPD-235 Polyrhythms 1

Course Chair: D. Anderson 0.5 credit
Required of: PERF total percussion principals
Electable by: All percussion principals
Offered: Spring, Summer, Fall

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

Prerequisites: ILPD-112

ILPD-237 Acoustic Characteristics of the Drum Set

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Summer, Fall

This course examines the sonic and acoustic dimensions of the instruments that make up the drum set. Study of the history, materials used, manufacturing processes, tuning, and maintenance of these components through demonstrations and direct experience. Comparisons of common descriptive sonic vocabulary with the actual sounds; techniques for adapting and controlling sound in various styles.

Prerequisites: None

ILPD-239 Country and Western Drumming Styles

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Fall

A performance-based historical survey of country and Western drumming styles up to the present day. Development of performance skills in country and Western feels incorporating both stick and brush techniques. Major drummers in this style will be studied.

Prerequisites: None

ILPD-261 Jazz Drum Styles

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A study of drummers in the jazz idiom. Resources include audio and video examples, articles, transcriptions, and demonstrations. Artists covered will include Joey Baron, Brian Blade, Art Blakey, Larry Bunker, Jon Christensen, Jimmy Cobb, Troy Davis, Alan Dawson, Jack DeJohnette, Al Foster, Steve Gadd, Billy Hart, Roy Haynes, Billy Higgins, Elvin Jones, Lewis Nash, Bill Stewart, and Jeff Watts.

Prerequisites: None

ILPD-262 Fusion Drum Styles

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A study of drummers in the jazz fusion idiom. Resources include audio and video examples, articles, transcriptions, and demonstrations. Artists covered will include Tom Brechtlein, Vinnie Colaiuta, Billy Cobham, Mike Clark, Peter Erskine, Eric Gravatt, Omar Hakim, William Kennedy, Ricky Lawson, Alphonse Mouzon, Gary Novak, Marvin "Smitty" Smith, Paco Sery, Chad Wackerman, Michael Narada Walden, Dave Weckl, Lenny White, and Tony Williams.

Prerequisites: None

ILPD-263 Rock Drum Styles

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A study of drummers in the rock idiom. Resources include audio and video examples, articles, transcriptions, and demonstrations. Artists covered will include Gregg Bissonette, Cindy Blackman, Terry Bozzio, Phil Collins, Will Calhoun, Stewart Copeland, Steve Ferrone, Greg Errico, Steve Jordan, Manu Katche, Vinnie Paul, Simon Phillips, Jeff Porcaro, Mike Portnoy, J.R. Robinson, Chad Smith, and Steve Smith.

Prerequisites: None

ILPD-264 Funk Drum Styles

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A study of drummers in the funk idiom. Resources include audio and video examples, articles, transcriptions, and demonstrations. Artists covered will include Dennis Chambers, David Garibaldi, Roger Hawkins, Harvey Mason, Zigaboo Modeliste, Bernard Purdie, Jabbo Starks, Clyde Stubblefield, and others.

Prerequisites: None

ILPD-265 World Drum Styles

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A study of percussionists and drummers in various world music idioms. Resources include audio and video examples, articles, transcriptions, and demonstrations. Artists covered will include Alex Acuña, Luis Conte, Daduka de Fonseca, Trilok Gurtu, Horacio Hernandez, Giovanni Hidalgo, Zakir Hussain, Airto Moreira, and others.

Prerequisites: None

ILPD-271 Lead Sheet Interpretation

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Summer, Fall

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

Prerequisites: ILPD-211

ILPD-317 Advanced Brush Lab

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Fall

Building on ILPD-217, this course offers students the opportunity to improve basic skills. Studies include ballad and swing patterns, odd meters, Latin, solo, and ensemble playing. Various contemporary brush stylists will be examined. In addition, continued repertoire study is included.

Prerequisites: ILPD-217

ILPD-331 Contemporary Electronic Percussion

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Fall

A comprehensive course on functioning in today's music world with the latest electronic instruments in modern percussion. The program includes hands-on work with electronic drum kits, drum machines, and the programming, triggering, and interfacing of the same.

Prerequisites: ILPD-211

ILPD-332 Techno Drum Set Performance

Course Chair: D. Anderson 1 credit
Required of: None
Electable by: Drum set, total percussion, and hand percussion principals
Offered: Spring, Fall

This course responds to the work of DJs and programmers who have opened up new ground in the world of drumming with their samples, loops, and innovative programming. This course will present ways in which these same samples, loops, and programs can be applied to the drum set. Focusing on the work of artists such as Aphex Twin, DJ Shadow, Squarepusher, Underworld, and others, students will transcribe and orchestrate the rhythms and beats of these artists and then perform these transcriptions in solo, duo, and trio drum set contexts.

Prerequisites: ILPD-211

ILPD-333 Advanced Drum Chart Reading

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Fall

Musical applications of skills associated with reading in professional performance situations: drum parts, lead sheets, sight-reading, song forms, soloing, playing with brushes, show charts, shifting time-feels, and changes of meter. Extensive use of prerecorded materials in both large and small ensemble configurations.

Prerequisites: ILPD-212

ILPD-335 Polyrhythms 2

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Summer, Fall

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

Prerequisites: ILPD-235

ILPD-337 Linear Time-Feels and Phrasing

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Summer, Fall

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

Prerequisites: ILPD-211

ILPD-339 Fusion Repertoire Development and Application

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Summer, Fall

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

Prerequisites: ILPD-211

ILPD-351 Alternative Setups for Drum Set and Percussion

Course Chair: D. Anderson 1 credit
Required of: None
Electable by: All 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.

Prerequisites: ILPD-211

ILPD-355 African Rhythms for the Drum Set

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: Drum set, total percussion, and hand percussion 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), Angélique Kidjo (Benin), King Sunny Ade (Nigeria), and Tabu Ley Rochereau (Zaire).

Prerequisites: ILPD-211 and ILPH-351

ILPD-357 South American Rhythms for Drum Set

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: Drum set, hand percussion, and total percussion principals
Offered: Spring, Fall

This course develops integrated applications of all South American percussion concepts for the drum set. Topics include identification of various Brazilian, Venezuelan, Uruguayan, Peruvian, Colombian, and Argentinean musical instruments and drum set applications of all rhythms (both with and without a percussionist). Topics are examined from both traditional and nontraditional perspectives.

Prerequisites: ILPD-211 or by audition

ILPD-361 Understanding Grooves

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: Drum set and total percussion principals
Offered: Spring, Summer, Fall

A drum lab which takes "groove" back to its roots through the music of New Orleans. Listening, analysis, and performance of many grooves from the New Orleans style will be followed with discussion of their influence on today's music. Students will learn to play a variety of grooves, as well as how to incorporate a sense of "feel" into playing.

Prerequisites: ILPD-112

ILPD-363 World Beat Pop Lab

Course Chair: D. Anderson 0.5 credit
Required of: All percussion principals
Electable by: All percussion principals
Offered: Spring, Fall

Study of drum grooves found in contemporary pop music around the world, such as Nigerian juju, Brazilian tropicalissimo, Latin hip-hop, and others. Students will recreate beats through study of transcriptions, recordings, and performances with tapes and sequences.

Prerequisites: ILPD-211

ILPD-367 Rhythmic Concepts: Broken Eighth-Note Feels

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: Drum set principals
Offered: Spring, Summer, Fall

This course is an in-depth exploration of the rhythmic jazz feel of straight note jazz, also known as the broken eighth-note jazz feel. The class will center on playing and performance by the participants in the class. The course material will be presented through demonstrations, recordings, videos, transcriptions, and handouts generated specifically for the course.

Prerequisites: ILPD-211 or by audition

ILPD-369 Double Bass Drum Studies

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Summer, Fall

This lab explores the application of two bass drums (and double pedal) in the rock, jazz/rock, and funk/fusion styles. Technical coordination studies include feet positioning, continuous and noncontinuous grooves, and double bass fill/solo concepts.

Prerequisites: None

ILPD-373 Afro-Cuban and Brazilian Rhythms for the Drum Set

Course Chair: D. Anderson 1 credit
Required of: None
Electable by: Drum set and total percussion principals
Offered: Spring, Fall

Intended for students who have completed ILPH-371, this course will develop integrated applications of all Latin percussion concepts for the drum set. Topics include drum set performance with no percussionist and with one or more percussionists, physical integration of percussion instruments into the drum set for simultaneous performance by one player, and creation of custom sets and set-ups for specific musical situations. Topics will be examined from both traditional and nontraditional perspectives.

Prerequisites: ILPH-357, ILPH-359, or by audition

ILPD-381 Singing and Drumming Coordination Lab

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All percussion principals, or others by permission of instructor
Offered: Spring, Fall

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.

Prerequisites: ET-212 and HR-212

ILPD-419 Rudimental Applications for Drum Set

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Fall

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.

Prerequisites: ILPC-419

ILPD-424 Caribbean Rhythms for Drum Set

Course Chair: D. Anderson .5 credit
Required of: None
Electable by: Drum set, hand percussion, and total percussion principals
Offered: Spring, Fall

Building on the foundation of ILPD-373, this lab will develop integrated applications of Caribbean percussion concepts for the drum set. Topics will include identification of various musical styles from Trinidad, Martinique, Guadeloupe, Haiti, Jamaica, Puerto Rico, Curacao, Cuba, and the Dominican Republic. Basic techniques and patterns for traditional percussion instruments and drum set applications of all rhythms (both with and without a percussionist) will be discussed. All topics will be examined from both a traditional and nontraditional perspective.

Prerequisites: ILPD-373

ILPD-431 Solo Construction for Drum Set

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: Vibraphone, drum set, hand percussion, and total percussion principals
Offered: Spring, Fall

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

Prerequisites: ILPD-211

ILPD-433 Advanced Jazz Drumming

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: Drum set principals
Offered: Spring

This lab emphasizes post-bop and modern jazz techniques. Topics include advanced repertoire development, technique/coordination development, polyrhythmic application, and conceptual approaches along with transcription, listening, and analysis of a number of master drummers, such as Roy Haynes, Jack DeJohnette, and Tony Williams.

Prerequisites: ILPD-225 and ILPD-235

ILPD-439 Advanced Fusion Drumming

Course Chair: D. Anderson 0.5 credit
Required of: None
Electable by: All percussion principals
Offered: Spring

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

Prerequisites: ILPD-339

ILPH-293 Afro-Cuban Rhythms and Percussion for Nonpercussionists

Course Chair: D. Anderson 1 credit
Required of: None
Electable by: All nonpercussion principals
Offered: Spring, Summer, Fall

Rhythms, song styles, and percussion instruments of Cuba and other Afro-Caribbean regions. Development of performance skills in various rhythm styles through study of basic techniques of characteristic percussion instruments.

Prerequisites: None

ILPH-351 Drumming Styles of Ghana

Course Chair: D. Anderson 1 credit
Required of: Hand percussion principals
Electable by: All percussion principals
Offered: Spring, Summer, Fall

An intensive study of West African drumming styles from the Ewe, Ga, and Dagbamba people of Ghana, West Africa. This course will emphasize three areas of performance techniques: straight stick, curved stick, and hand drumming styles. Repertoire studied will include Agbekor, Kpanlogo, and Damba. Teaching methods will incorporate call-and-response formats, videos, and transcriptions. Authentic instruments will be provided.

Prerequisites: None

ILPH-353 Native American Drumming Lab

Course Chair: D. Anderson 0.5 credit
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.

Prerequisites: None

ILPH-354 Bata Rhythms/Afro-Cuban Ceremonial Drumming Lab

Course Chair: D. Anderson 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

Study of the spiritually based drumming of the Lucumi people of Cuba. Development of performance skills through the study of recordings, transcriptions, and videos. Involves singing, chanting, and group performance.

Prerequisites: ILPH-293, ILPH-357, or by audition

ILPH-357 Afro-Cuban Rhythms and Percussion

Course Chair: D. Anderson 1 credit
Required of: ILPH-357 or ILPH-359 is required of hand percussion and drum set principals, PERF total percussion principals, and PROM total percussion principals. This course is not required if ILPH-359 is taken.
Electable by: All percussion principals
Offered: Spring, Summer, Fall

A lab for Percussion Department principals focusing on rhythmic techniques and song styles of Cuban and other Afro-Antillean music and their related percussion instruments. Development of performance skills through study of recordings, transcriptions, and supervised ensemble playing. Note: ILPH-359 may be taken instead of this course.

Prerequisites: None

ILPH-359 Brazilian Rhythms and Percussion

Course Chair: D. Anderson 1 credit
Required of: ILPH-357 or ILPH-359 is required of hand percussion and drum set principals, PERF total percussion principals, and PROM total percussion principals. This course is not required if ILPH-357 is taken.
Electable by: All
Offered: Spring, Summer, Fall

A lab for Percussion Department principals focusing on rhythmic techniques and song styles of Brazilian music and their related percussion instruments. Development of performance skills through study of recordings, transcriptions, and supervised ensemble playing. Note: ILPH-357 may be taken instead of this course.

Prerequisites: None

ILPH-369 World Percussion 2

Course Chair: D. Anderson 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

This course will allow students who have taken PSW-335 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.

Prerequisites: PSW-335

ILPH-371 Advanced Afro-Cuban Rhythms and Percussion

Course Chair: D. Anderson 1 credit
Required of: PERF hand percussion principals
Electable by: All
Offered: Spring, Fall

Continuation of ILPH-357 and ILPH-359. 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.

Prerequisites: ILPH-293 or ILPH-357

ILPH-375 Practical Application of Afro-Latin Rhythms

Course Chair: D. Anderson 1 credit
Required of: Hand percussion principals
Electable by: All percussion principals
Offered: Fall

A study of traditional or indigenous Afro/Latin rhythmic concepts and their application to contemporary musical forms. Expanded concepts of technique as it relates to this study and to related instruments. Emphasis on performance with traditional instruments and rhythmic concepts in nontraditional music.

Prerequisites: ILPH-357

ILPH-391 Steelpan Techniques for Percussionists

Course Chair: D. Anderson 1 credit
Required of: None
Electable by: All percussion principals
Offered: Spring, Summer, Fall

A study of steelpan performance techniques designed for Percussion Department principals. Skills development will include the sticking techniques required for steelpan players, rhythmic patterns, scale-learning methods on the instrument, and general performance techniques.

Prerequisites: None

ILPH-429 Contemporary Techniques for Pop Percussion

Course Chair: D. Anderson .5 credit
Required of: None
Electable by: Drum set, hand percussion, and total percussion principals
Offered: Spring, Fall

With emphasis on r&b, rock/funk, swing, motown, and pop styles, this course explores the study of small hand percussion: tambourine, shakers, cowbells, and cabasa, as well as congas, bongos, and timbales, individually as well as in combination with each other to form multiple percussion setups. Transitions, groove building, and coordination techniques will be analyzed in class. Chart reading and interpretation, as well as some transcription techniques, will be covered throughout the semester. Knowledge of basic conga techniques is strongly recommended.

Prerequisites: ILPH-351, ILPH-357, or ILPH-359

ILPH-451 Drumming Styles of Guinea

Course Chair: D. Anderson 1 credit
Required of: PERF hand percussion principals
Electable by: All percussion principals
Offered: Spring, Fall

An intensive study of West African drumming styles from the Susu, Malinke, and Bagba people of Guinea, West Africa. Class format will include hand drumming techniques for the djembe and stick patterns on the dununs (bass drums). All material covered will be taught orally by the instructor along with video presentations. Repertoire will include Yankadi, Makuru, Kuku, and Sinte. Authentic instruments will be provided.

Prerequisites: ILPH-351

ILPH-459 Brazilian Rhythms and Percussion 2

Course Chair: D. Anderson 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

A continuation of ILPH-359, with emphasis on the drumming styles of northeastern Brazil. Development of performance skills through study of recordings, transcriptions, and supervised ensemble playing.

Prerequisites: ILPH-295 or ILPH-359

ILPM-121 Mallet Lab 1

Course Chair: D. Anderson 0.5 credit
Required of: PERF hand percussion principals
Electable by: All 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.

Prerequisites: None

ILPM-221 Mallet Lab 2

Course Chair: D. Anderson 0.5 credit
Required of: All non-PERF vibraphone principals
Electable by: All 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.

Prerequisites: ILPM-121 or by audition

ILPM-231 Mallet Keyboard Musicianship

Course Chair: D. Anderson 1 credit
Required of: PERF marimba and PERF total percussion principals
Electable by: Hand percussion, vibraphone, and total percussion principals
Offered: Spring, Fall

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.

Prerequisites: HR-112 and ILPM-121

ILPM-341 Marimba Transcriptions and Repertoire

Course Chair: D. Anderson 1 credit
Required of: All MUED, PERF, and PROM marimba principals
Electable by: Marimba, total percussion, and vibraphone principals
Offered: Spring, Fall

A lab emphasizing skills essential for marimbists and percussionists to develop a personalized repertoire and contribute to performance literature for the marimba. Students will learn to adapt music for the marimba from sources such as lead sheets; music for violin, guitar, and harp; and transcribed recordings. Works composed for the marimba will also be studied and performed.

Prerequisites: Written approval of instructor

ILPN-111 Keyboard Lab – Reading 1

Course Chair: S. Tiernan 0.5 credit
Required of: Piano principals
Electable by: Piano principals
Offered: Spring, Summer, Fall

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

Prerequisites: None

ILPN-112 Keyboard Lab – Reading 2

Course Chair: S. Tiernan 0.5 credit
Required of: Piano principals
Electable by: Piano principals
Offered: Spring, Summer, Fall

Continuation of ILPN-111. Reading studies in a variety of idioms.

Prerequisites: ILPN-111

ILPN-113 Keyboard Lab – Reading 3

Course Chair: S. Tiernan 0.5 credit
Required of: Piano principals
Electable by: Piano principals
Offered: Spring, Summer, Fall

Continuation of ILPN-112. Reading studies in a variety of idioms.

Prerequisites: ILPN-112

ILPN-121 Keyboard Lab – Comping 1

Course Chair: S. Tiernan 0.5 credit
Required of: Piano principals
Electable by: Piano principals
Offered: Spring, Summer, Fall

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of idioms. Recorded material for play-along purposes.

Prerequisites: None

ILPN-122 Keyboard Lab – Comping 2

Course Chair: S. Tiernan 0.5 credit
Required of: Piano principals
Electable by: Piano principals
Offered: Spring, Summer, Fall

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of idioms. Recorded material for play-along purposes.

Prerequisites: ILPN-121

ILPN-123 Keyboard Lab – Comping 3

Course Chair: S. Tiernan 0.5 credit
Required of: Piano principals
Electable by: Piano principals
Offered: Spring, Summer, Fall

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of idioms. Recorded material for play-along purposes.

Prerequisites: ILPN-122 or ILPN-131

ILPN-131 Elements of Jazz Piano

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

A piano lab designed for entering students with strong classical technique but little background in jazz performance. Focuses on comping, improvisation, and development of jazz rhythmic feels. Uses of notated jazz materials for development of rhythmic, harmonic, and call-and-response skills.

Prerequisites: None

ILPN-213 Keyboard Lab – Chart Reading

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Summer, Fall

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

Prerequisites: ILPN-113 and ILPN-123

ILPN-214 Keyboard Lab – Advanced Reading

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Summer, Fall

Continuation of ILPN-113, emphasizing more difficult reading situations common in today's music.

Prerequisites: ILPN-113 and ILPN-122

ILPN-224 Keyboard Lab – Advanced Comping

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Summer, Fall

Continuation of ILPN-123 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.

Prerequisites: ILPN-123

ILPN-227 Accompaniment Techniques for the Singer/Pianist

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Voice principals and SONG majors
Offered: Spring, Summer, Fall

Practical intermediate keyboard skills for self-accompanying vocalists and singer/songwriters. Focuses on rhythm, voicing, registration, and overall arrangement. Enhancement of individual performance skills and repertory through study and critiqued performance of musical examples drawn from appropriate contemporary styles.

Prerequisites: ISKB-212 or piano private instruction level 2

ILPN-235 Upper Structure Triad Applications

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Fall

This course involves the in-depth study of upper structure triads (UST) in all chord types and triad combinations. Content and exercises focus on identification of triads for specific tension combinations, the study of techniques for comping in a group using a variety of USTs, and application of the knowledge of USTs in a linear fashion for jazz improvisation, and applying USTs as a technique for harmonizing melodies in a solo piano format.

Prerequisites: ILPN-123

ILPN-241 Advanced Stylistic Comping – Pop

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Summer, Fall

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of pop music styles. There will be use of recorded material for play-along purposes.

Prerequisites: ILPN-123

ILPN-242 Advanced Stylistic Comping – Funk/Fusion

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Summer, Fall

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

Prerequisites: ILPN-113 and ILPN-123

ILPN-243 Advanced Stylistic Comping – Latin

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Summer, Fall

Instrumental laboratory for piano principals emphasizing the application of comping techniques to a variety of Latin and Latin-influenced jazz and pop music styles. Use of recorded material for play-along purposes as well as transcriptions of comping of major Latin piano players.

Prerequisites: ILPN-123

ILPN-244 Advanced Stylistic Comping – Roots/Rock

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Fall

Instrumental laboratory for piano principals emphasizing the application of comping techniques to a variety of “roots of rock” styles influenced by blues, New Orleans, and gospel music. Use of recorded material and transcriptions of influential players. Emphasis on in-class performance and play-along.

Prerequisites: ILPN-112 and ILPN-123

ILPN-245 Advanced Stylistic Comping – World Music

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Fall

Instrumental laboratory for piano principals providing the opportunity to learn rhythmic, harmonic, and melodic comping patterns and repertory in a variety of popular world music styles. Focus is on artists and styles that are readily available, including Afro-pop, reggae, Afro-funk, Middle Eastern rai, Greek, Balkan, and Indian popular music, and selected jazz and Latin American styles. Students will play written transcriptions along with sequenced rhythm patterns.

Prerequisites: ILPN-123

ILPN-246 Afro-Cuban Piano Montunos

Course Chair: S. Tiernan 1 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Fall

This course emphasizes rhythmic aspects and the historical context of Afro-Cuban piano montunos. Harmonic vocabulary includes triads and sixth chords in inversions, and “A” and “B” standard jazz voicings for major, minor, and dominant seventh chords. Harmonic contexts used in class encompass one chord, I-IV-V-VI-I progression and variations, and standard jazz tunes. All examples are in duple meter.

Prerequisites: ILPN-113 and ILPN-122

ILPN-251 Keyboard Lab – Repertoire

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Summer, Fall

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

Prerequisites: ILPN-113 and ILPN-123

ILPN-253 Keyboard Lab – Improvisation

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Summer, Fall

A performance lab intended for keyboardists with little or no experience in improvisation. Instructional focus is on understanding of materials of improvisation both theoretically and aurally, and assimilating these materials into established musical forms and styles. Learning methods include playing with tapes and MIDI sequences, various call-and-response activities, and writing, performing, and analyzing improvisations.

Prerequisites: ILPN-122

ILPN-261 Synth Techniques for Live Performance

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Summer, Fall

A performance-oriented lab designed for piano principals emphasizing basic synthesizer programming and performance in a live situation. Focuses on orchestration, patch choices, and playing multiple timbres simultaneously in any synthesizer setup.

Prerequisites: ILPN-123

ILPN-266 Gospel Keyboard Techniques

Course Chair: S. Tiernan 1 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Fall

This lab will expose the pianist to the stylistic diversity among gospel keyboard performers. Through analysis, transcriptions, and performance, students will gain practical performance experience in playing hymns, traditional gospel pieces, and contemporary gospel music. Focus will be on learning gospel music in the traditional way and will include learning by ear. The student will be exposed to the historical development of this spiritual music.

Prerequisites: ILPN-123

ILPN-271 Jazz Harmonic Techniques for Piano 1

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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.

Prerequisites: None

ILPN-272 Jazz Harmonic Techniques for Piano 2

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Fall

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. 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.

Prerequisites: ILPN-271

ILPN-273 Jazz Harmonic Applications

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

An organized approach to develop a thorough knowledge of common harmonic vocabulary used in contemporary jazz harmony, arranging, and composition. Foundation materials established in ILPN-271 and ILPN-272 are applied to one-handed and two-handed voicings through construction and supportive exercises. Designed for pianists and other instrumentalists who want to further develop keyboard skills.

Prerequisites: ILPN-272 or written approval of instructor and course chair

ILPN-335 Hammond Organ Techniques

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Summer, Fall

Instrumental lab for piano principals emphasizing fundamental techniques and skills involved in playing the Hammond organ in predominant contemporary styles, including jazz, r&b, blues, rock, and funk. Study of recorded examples and transcriptions of influential performers.

Prerequisites: ILPN-123

ILPN-337 Blues Styles for Hammond Organ

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Fall

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.

Prerequisites: ILPN-123

ILPN-339 Rock Styles for Hammond Organ

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Fall

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.

Prerequisites: ILPN-123

ILPN-345 Hammond Organ Techniques 2

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Fall

Continued study of specific techniques for Hammond organ learned in ILPN-335, Hammond Organ Techniques 1. Greater emphasis on left-hand bass and foot-pedal bass. Exploration of the role of organ in a variety of settings, including jazz organ trio, rock band, acid jam band, gospel choir, and recording studio.

Prerequisites: ILPN-335

ILPN-353 Piano Style of Thelonious Monk

Course Chair: S. Tiernan 1 credit
Required of: None
Electable by: Piano principals
Offered: Fall

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.

Prerequisites: Ensemble rating 5555

ILPN-365 Rehearsal Techniques for the Pianist/Band Leader

Course Chair: S. Tiernan 1 credit
Required of: None
Electable by: Piano PERF majors
Offered: Spring, Fall

A two-hour lab for piano performance majors that focuses on practical rehearsal techniques. The student applies rehearsal techniques to duos, trios, and larger ensembles with one or more horns. Focus is on creating arrangements for the band, understanding the role of the bass player and drummer, cueing, conducting, and playing and rehearsing with the band/singer.

Prerequisites: Overall ensemble rating 5

ILPN-371 New Music Improvisation

Course Chair: S. Tiernan 1 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Fall

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.

Prerequisites: ILPN-113 and ILPN-121

ILPN-381 Classical Repertory for Two Pianos

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Summer, Fall

An advanced instrumental lab for pianists that focuses on traditional and 20th-century literature for two pianos, four hands.

Prerequisites: ILPN-113 and completion of private instruction level 3

ILPN-385 Classical Accompanying

Course Chair: S. Tiernan 0.5 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Summer, Fall

The study and performance of traditionally notated accompaniments for music in a wide variety of styles serving to enhance performances and rehearsal skills, as well as broaden professional opportunities. Styles include opera, art songs, choral compositions and arrangements, and Broadway musicals.

Prerequisites: PIPN-211 or written approval of instructor and course chair

ILPN-461 Jazz Piano Master Class

Course Chair: S. Tiernan 1 credit
Required of: None
Electable by: Piano principals
Offered: Spring, Summer, Fall

An advanced performance lab for piano principals providing the opportunity to study, analyze, and perform the music of selected jazz pianists in a master-class setting. Transcriptions of materials to be studied will be distributed to provide the basis for faculty-led analytical discussions. The addition of bass and drums will allow for performance in a complete group setting.

Prerequisites: Ensemble rating 4444

ILRE-375 Recital Workshop for Performance Majors

Course Chair: M. Marvuglio 0.5 credit
Required of: All fifth-semester PERF majors enrolled in Recital Preparation 1
Electable by: Fifth-semester PERF majors
Offered: Spring, Summer, Fall

Required for all fifth-semester performance majors. Each student will perform three times during the semester. Students will critique one another's performances. Topics to be discussed will include repertoire, stage presence, constructive criticism, and mental preparation.

Prerequisites: Private instruction level 4, performance track, and current enrollment in RPXX-311

ILST-110 Cello Reading Lab 1

Course Chair: M. Glaser 0.5 credit
Required of: First-semester cello principals (other than those placing into Cello Reading Lab 2 through entrance audition)
Electable by: Cello principals
Offered: Spring, Fall

This class will teach cellists how to be fluent and expressive readers of standard music notation. It involves learning how to process both the quantitative aspect (pitch, rhythm, and form) and the qualitative properties (phrasing, dynamics, articulation, etc.) of written music. Using a variety of styles, students in this class will work on recognizing common pitch patterns and rhythmic motives, "road maps" (repeats, da capos, codas, parallel and contrast phrase structures, and typical harmonic progressions). Ear training skills will be emphasized to develop the strong inner hearing crucial for good reading.

Prerequisites: None

ILST-111 Violin/Viola Reading Lab 1

Course Chair: M. Glaser 0.5 credit
Required of: First-semester violin and viola principals (other than those placing into ILST-211 through entrance audition)
Electable by: Violin and viola principals
Offered: Spring, Fall

This class will teach violinists/violists how to be fluent and expressive readers of standard music notation. It involves learning how to process both the quantitative aspects (pitch, rhythm, and form) and the qualitative properties (phrasing, dynamics, articulation, etc.) of written music. Using a variety of styles, students in this class will work on recognizing common pitch patterns, rhythmic motives, and "road maps" (repeats, da capos, codas, parallel and contrast phrase structures, and typical harmonic progressions). Ear training skills will be emphasized to develop the strong inner hearing crucial for good reading. Upon completion of this course students will have improved their ability to read standard music notation fluently and musically in a variety of styles.

Prerequisites: None

ILST-121 Jazz Violin Lab

Course Chair: M. Glaser 0.5 credit
Required of: None
Electable by: String principals
Offered: Spring, Summer, Fall

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

Prerequisites: None

ILST-131 Improvisational String Performance Lab

Course Chair: M. Glaser 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

This is an improvisational lab designed to strengthen the basic skills needed for improvisation, including jazz harmony, phrasing, melodic development, reading chord charts, and technical aspects of playing jazz on string instruments.

Prerequisites: None

ILST-132 Improvisational String Performance Lab 2

Course Chair: M. Glaser 0.5 credit
Required of: None
Electable by: String principals
Offered: Spring, Summer, Fall

This improvisational lab is designed to continue to strengthen the basic skills needed for improvisation, including jazz harmony, phrasing, melodic development, reading chord charts, and technical aspects of playing jazz on string instruments.

Prerequisites: ILST-131

ILST-140 Grooves and Horn Lines for Strings

Course Chair: M. Glaser 0.5 credit
Required of: None
Electable by: String principals
Offered: Spring, Fall

This course will introduce the classically trained string player to performance techniques and repertoire of popular music. Using standards from the repertoire, students will explore riffing and playing in dance time, swing time, funk time, in different parts of the beat, and without vibrato, as well as other techniques that differ from their classical training. The goal is for the student to be able to play convincingly in several styles of dance music.

Prerequisites: None

ILST-141 Free Improvisation for Strings

Course Chair: M. Glaser 0.5 credit
Required of: None
Electable by: String principals
Offered: Spring, Fall

This lab provides students with the opportunity to develop improvisational skills through free improvisation. Players are encouraged to create dynamic and rhythmic pieces using existing musical skills. Skills are expanded through the study of the musical elements, complex time signatures, form, and musical roles. Students learn to trust their instincts for the ebb and flow of music as they create satisfying ensemble pieces with no prior plan or discussion.

Prerequisites: None

ILST-210 Cello Reading Lab 2

Course Chair: M. Glaser 0.5 credit
Required of: Cello principals
Electable by: Cello principals
Offered: Spring, Fall

This class will teach cellists how to be fluent and expressive readers of standard music notation. It involves learning how to process both the quantitative aspect (pitch, rhythm, and form) and the qualitative properties (phrasing, dynamics, articulation, etc.) of written music. Using a variety of styles, students in this class will work on recognizing common pitch patterns and rhythmic motives, "road maps" (repeats, da capos, codas, parallel and contrast phrase structures, and typical harmonic progressions.) Ear training skills will be emphasized to develop the strong inner hearing crucial for good reading.

Prerequisites: ILST-110

ILST-211 Violin/Viola Reading Lab 2

Course Chair: M. Glaser 0.5 credit
Required of: Violin and viola principals
Electable by: Violin/viola principals (other than first-semester students)
Offered: Spring, Summer, Fall

This course is a continuation of ILST-111. It will further challenge and develop the reading skills of the students in a variety of styles of standard music notation.

Prerequisites: ILST-111 or by audition

ILST-221 String Performance Lab

Course Chair: M. Glaser 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: None

ILST-240 Sound Reinforcement Techniques for Strings

Course Chair: M. Glaser 0.5 credit
Required of: None
Electable by: String principals
Offered: Spring, Fall

This course provides an understanding of the technology available for effective performances in nonacoustic situations. Topics covered include pickups, microphones, electric instruments, amplifiers, effects, stage sound/monitors, mixers, recording acoustic instruments, recording electric instruments, and how to take care of your acoustic instrument.

Prerequisites: None

ILST-250 Recording Techniques for String Players

Course Chair: M. Glaser 1 credit
Required of: None
Electable by: String principals
Offered: Spring, Fall

This is an interdivisional course that offers students in the String Department, Professional Writing Division, and Music Production and Engineering Department insight into how to operate most efficiently in the recording studio. The course will be divided into three or four sections of three weeks each. In each section, all participants will meet in the recording studio to record one or more works written by a Writing Division student for strings, or strings with other tracks previously recorded.

Prerequisites: None

ILST-271 World Fiddle Group

Course Chair: M. Glaser 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

This lab will examine the way string instruments and improvisation are used in a variety of musical cultures including Indian, Middle Eastern, Eastern European, bluegrass, New England contradance, and Texas swing.

Prerequisites: None

ILST-290 Rock Violin Lab

Course Chair: M. Glaser 0.5 credit
Required of: None
Electable by: String principals
Offered: Spring, Fall

This lab offers string players the opportunity to study and play past and current rock violin styles, including the music of Jerry Goodman, Sugar Cane Harris, Jean-Luc Ponty, and Boyd Tinsley. Students will listen, transcribe, and perform weekly in a variety of rock violin styles, including specific use of effects. We will also use the work of great rock guitarists, such as Jimi Hendrix and Eric Clapton, as templates.

Prerequisites: ILST-240

ILVC-110 Vocal Lab: Elements Of Vocal Technique

Course Chair: J. Shapiro 1 credit
Required of: Voice principals
Electable by: Voice principals
Offered: Spring, Summer, Fall

Introductory fundamentals lab designed to address the basic elements of singing (e.g., breath management, intonation, tone quality, phrasing). Song materials will be selected in consultation with the private instructor. Students will participate in periodic self-assessment and videotaped in-class performance.

Prerequisites: None

ILVC-111 Vocal Sight-reading Techniques 1

Course Chair: J. Shapiro 0.5 credit
Required of: Voice principals
Electable by: Voice principals
Offered: Spring, Summer, Fall

Introductory lab for singers to further develop listening skills, reading notation, concepts of rhythm, intervals, chord changes, time-feels, and grooves applied to singing lyrics and pitches simultaneously; sight-reading will include lead sheets, sheet music, and specific vocal arrangements.

Prerequisites: ET-111

ILVC-115 Musical Independence Skills for Singers

Course Chair: J. Shapiro 0.5 credit
Required of: None
Electable by: Voice principals
Offered: Spring, Summer, Fall

Introductory lab for singers focusing on skills necessary for repertoire development. These include finding the right key for a song, transposition, development of lead sheets, and basic self-accompanying skills necessary to learn songs independently. The goal of the course is to develop self-sufficiency for vocalists in learning new material.

Prerequisites: None

ILVC-121 Vocal Pop/Rock/Country Styles Lab

Course Chair: J. Shapiro 0.5 credit
Required of: Voice principals
Electable by: Voice principals
Offered: Spring, Summer, Fall

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.

Prerequisites: None

ILVC-122 Vocal Jazz/Blues Styles Lab

Course Chair: J. Shapiro 0.5 credit
Required of: Voice principals
Electable by: Voice principals
Offered: Spring, Summer, Fall

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.

Prerequisites: None

ILVC-123 Vocal R&B Styles Lab

Course Chair: J. Shapiro 0.5 credit
Required of: Voice principals
Electable by: Voice principals
Offered: Spring, Summer, Fall

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.

Prerequisites: None

ILVC-131 American Diction for Singers

Course Chair: J. Shapiro 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

Improvement of English language pronunciation and articulation through the application of English language phonetics in pop, rock, and jazz vocal styles. Song delivery and stylistic interpretation; weekly listening examples; specific assignments in diction and lyrical interpretation; weekly class performance.

Prerequisites: None

ILVC-141 Beginning Improvisation for Singers

Course Chair: J. Shapiro 0.5 credit
Required of: None
Electable by: Voice principals
Offered: Spring, Summer, Fall

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.

Prerequisites: None

ILVC-151 Acting Skills for the Vocalist

Course Chair: J. Shapiro 0.5 credit
Required of: None
Electable by: Voice principals
Offered: Spring, Fall

This lab is designed to increase body awareness and develop the stage presence and performance skills of vocalists through the use of acting techniques. Improvisational acting methods will be utilized in song performances.

Prerequisites: None

ILVC-210 Elements of Vocal Technique for Nonvoice Principals

Course Chair: J. Shapiro 1 credit
Required of: MTHE majors
Electable by: Nonvoice principals
Offered: Spring, Summer, Fall

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

Prerequisites: None

ILVC-211 Vocal Sight-Reading Techniques 2

Course Chair: J. Shapiro 0.5 credit
Required of: Voice principals
Electable by: Voice principals
Offered: Spring, Summer, Fall

A continuation of ILVC-111. Additional concentration on singing lyrics on chord tones, seventh chords, minor chords, and modes in different time-feels and grooves.

Prerequisites: ILVC-111

ILVC-221 Vocal Jazz History Lab

Course Chair: J. Shapiro 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

Vocalists are immersed in the jazz music of important and influential vocal groups from 1930 to present. Vocal groups covered include the Boswell Sisters; the Mills Brothers; Mel Tormé and the Mel-Tones; Lambert, Hendricks, and Ross; Swingle Singers; Take 6; and Manhattan Transfer. Students will strive for authentic performances through listening, studying printed transcriptions, emulating tone, articulation, diction, and phrasing of specific vocal arrangements. Materials covered vary according to the starting level of the student group. A final performance is required.

Prerequisites: By audition and written approval of instructor

ILVC-241 Vocal Lab – Jazz Fundamentals

Course Chair: J. Shapiro 0.5 credit
Required of: None
Electable by: Voice principals
Offered: Spring, Fall

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.

Prerequisites: None

ILVC-251 Rehearsal Techniques for Vocalists

Course Chair: J. Shapiro 1 credit
Required of: None
Electable by: Voice principals
Offered: Spring, Summer, Fall

A lab designed to prepare singers for performance with accompanying instrumentalists. Students will conduct open rehearsals of their own basic arrangements of pop, rock, jazz, and r&b tunes. Emphasis on communication skills, effective rehearsal procedures, and the independent and collective role of each rhythm section member. Intended to increase the singer's aptitude for participation in college ensemble offerings.

Prerequisites: ENVC-111

ILVC-261 Vocal Skills for the Self-Accompanying Singer

Course Chair: J. Shapiro 0.5 credit
Required of: None
Electable by: Voice principals
Offered: Spring, Summer, Fall

A lab for singers who accompany themselves and wish to develop vocal performing skills. Topics will include basic singing techniques, tone quality, diction, projection, stylistic vocal delivery and approaches, stage presence, and effective utilization of microphones and PA systems.

Prerequisites: ISKB-212, piano private instruction level 2, or guitar private instruction level 2

ILVC-271 Microphones, PA Systems, and the Singer

Course Chair: J. Shapiro 0.5 credit
Required of: PERF voice majors
Electable by: Voice principals
Offered: Spring, Summer, Fall

A lab for vocalists providing an overview of sound-reinforcement equipment currently used in live performance and how to use it effectively. Topics will include basic system hookup, kinds of microphones, PA mixers, and speakers, how to EQ individual vocal channels, adding effects, use of monitors, and communicating effectively with the sound person.

Prerequisites: None

ILVC-281 Performance Skills for the Background Singer

Course Chair: J. Shapiro 0.5 credit
Required of: None
Electable by: Voice principals
Offered: Spring, Summer, Fall

Vocal lab concentrating on techniques and performance skills necessary for background singing in live performance venues. Topics include intonation, blend, rhythmic phrasing, riffs and embellishments, entrances and cutoffs, voicings, written versus head arrangements, stage presence, microphone settings, and microphone technique.

Prerequisites: None

ILVC-311 Vocal Sight-Reading Techniques 3

Course Chair: J. Shapiro 0.5 credit
Required of: None
Electable by: Voice principals
Offered: Spring, Summer, Fall

A continuation of ILVC-211. Additional concentration on singing lyrics on various chords, modes, and pentatonic scales in different time-feels and grooves.

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

ILVC-321 Vocal Pedagogy

Course Chair: J. Shapiro 1 credit
Required of: None
Electable by: Voice principals or MUED majors
Offered: Spring, Fall

This course is an introductory class designed to guide advanced upper-semester voice students interested in learning effective teaching skills as a private voice teacher. Students will be directed in vocal technique and how to structure a lesson. As part of the class, students will work individually with a private student under the direction of the course instructor. Basic keyboard skills are recommended.

Prerequisites: ILVC-110 and written approval of instructor and course chair

ILVC-331 Advanced Vocal Performance Lab 1

Course Chair: J. Shapiro 1 credit
Required of: None
Electable by: Voice principals
Offered: Spring, Summer, Fall

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

Prerequisites: One of the following: ILVC-121, ILVC-122, ILVC-123, or overall ensemble rating 4

ILVC-371 Musical Theater Vocal Lab

Course Chair: J. Shapiro 1 credit
Required of: None
Electable by: Voice principals
Offered: Spring, Fall

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

Prerequisites: By audition and concurrent enrollment in ENVC-231

ILVC-375 Advanced Performance Skills for the Background Singer

Course Chair: J. Shapiro 0.5 credit
Required of: None
Electable by: Voice principals
Offered: Spring, Summer, Fall

A continuation of ILVC-281 concentrating on more difficult vocal arrangements in live performance venues.

Prerequisites: Ensemble rating 5555 or by audition

ILVC-381 Studio Techniques for the Lead and Background Singer

Course Chair: J. Shapiro 0.5 credit
Required of: None
Electable by: Voice principals
Offered: Spring, Summer, Fall

A lab to introduce singers to the performance techniques and listening skills necessary for working in the recording studio. Topics will include overdubbing onto prerecorded tracks, use of headphones, optimum headphone mix, microphone technique, sight-reading versus head or ear arrangements, and communication with the engineer, producer, and music director. Performance considerations will include live microphone technique, monitor systems and mix, stage presence, vocal intonation and blending, and vocal deliveries to suit specific musical styles.

Prerequisites: private instruction level 3 and ensemble rating 3333

ILVC-411 Advanced Vocal Sight-Reading Skills

Course Chair: J. Shapiro 0.5 credit

Required of: None

Electable by: All

Offered: Spring, Summer, Fall

An advanced vocal lab developing the singer's skills in reading notation with lyrics in lead sheets. Topics include rhythmic concepts, listening skills, and time-feels and grooves relevant to contemporary song styles. Specific concentration on singing lyrics and reading notation on chord tones, diatonic and pentatonic scales, minor chords, and modes over contemporary grooves.

Prerequisites: ILVC-311

ILVC-431 Advanced Vocal Performance Lab 2

Course Chair: J. Shapiro 1 credit

Required of: None

Electable by: Voice principals

Offered: Spring, Summer, Fall

A continuation of ILVC-331 with emphasis on song interpretation, elements of style, microphone technique, stage presence, and rehearsal techniques.

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

ILVC-433 Advanced Latin and Jazz Vocal Performance Lab

Course Chair: J. Shapiro 1 credit

Required of: None

Electable by: Voice principals

Offered: Spring, Fall

A performance lab designed for vocalists wishing to develop skills in the performance of Latin jazz and traditional jazz idioms. Students work with a rhythm section and perform a concert towards the end of the semester. Vocalists will learn how to effectively interact with the rhythm section and develop interpretative and musicianship skills necessary for performance. Topics covered include vocal improvisation as appropriate to song style, arrangement, tempos, grooves and rhythms, key, and stage presence.

Prerequisites: By audition and written approval of instructor

ILVC-481 Practice Skills for the Studio Singer

Course Chair: J. Shapiro 1 credit

Required of: None

Electable by: Voice principals

Offered: Spring, Summer, Fall

Vocal lab intended to be taken following ILVC-381. 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.

Prerequisites: ILVC-381

ILWD-111 Woodwind Lab – Techniques 1

Course Chair: W. Pierce 0.5 credit

Required of: Woodwind principals

Electable by: Woodwind principals

Offered: Spring, Summer, Fall

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

Prerequisites: None

ILWD-112 Woodwind Lab – Techniques 2

Course Chair: W. Pierce 0.5 credit

Required of: Woodwind principals

Electable by: Woodwind principals

Offered: Spring, Summer, Fall

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

Prerequisites: ILWD-111

ILWD-113 Woodwind Lab – Techniques 3

Course Chair: W. Pierce 0.5 credit

Required of: Woodwind principals

Electable by: Woodwind principals

Offered: Spring, Summer, Fall

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

Prerequisites: ILWD-112

ILWD-211 Woodwind Improvisational Lab 1

Course Chair: W. Pierce 0.5 credit
Required of: None
Electable by: Woodwind principals
Offered: Spring, Fall

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.

Prerequisites: ILWD-113

ILWD-221 Practice Routines for Flute

Course Chair: W. Pierce 0.5 credit
Required of: None
Electable by: All
Offered: Spring

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 instructor, students will bring their own choice of jazz and/or classical pieces to perform in class. Basic and advanced material will be covered.

Prerequisites: None

ILWD-241 Jazz Flute Lab

Course Chair: W. Pierce 0.5 credit
Required of: None
Electable by: All
Offered: Spring

This course is designed to help the flutist develop a jazz style of playing through the study of various practice routines and the performance of standard jazz repertoire. Students will perform on a weekly basis with sequenced practice routines and rhythm tracks of standard jazz tunes.

Prerequisites: ILWD-113

ILWD-311 Woodwind Improvisational Lab 2

Course Chair: W. Pierce 0.5 credit
Required of: None
Electable by: Woodwind principals
Offered: Spring, Fall

A continuation of ILWD-211, designed for the intermediate woodwind principal. Continued work with chord scales, jazz articulation, and standard jazz repertoire; study and performance of jazz solo transcriptions.

Prerequisites: ILWD-113 or ILWD-211

ILWD-321 Woodwind Doubling Lab – Flute

Course Chair: W. Pierce 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

The study of the flute as a doubling instrument for the woodwind principal. Fundamentals of embouchure, breathing, and technique are presented using representative methods, etudes, and solos. Emphasis is placed on doubling situations.

Prerequisites: None

ILWD-322 Woodwind Doubling Lab – Clarinet

Course Chair: W. Pierce 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

The study of the clarinet as a doubling instrument for the woodwind principal. Fundamentals of embouchure, breathing, and technique are presented using representative methods, etudes, and solos. Emphasis is placed on doubling situations.

Prerequisites: None

ILWD-323 Woodwind Doubling Lab – Saxophone

Course Chair: W. Pierce 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

The study of the saxophone as a doubling instrument for the woodwind principal. Fundamentals of embouchure, breathing, and technique are presented using representative methods, etudes, and solos. Emphasis is placed on doubling situations.

Prerequisites: None

ILWD-331 Woodwind Doubling Lab – MIDI Wind Controller 1

Course Chair: W. Pierce 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

The study of the MIDI wind controller as a doubling instrument. Fundamentals of technique are presented with representative literature and MIDI sequences using various kinds of synthesized voices. Students must own a MIDI wind controller.

Prerequisites: ILWD-113

ILWD-341 Survey of Classical Flute Repertoire

Course Chair: W. Pierce 1 credit
Required of: None
Electable by: Woodwind principals
Offered: Spring

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 19th-century styles, as well as various explorations of extended and experimental techniques found in 20th-century compositions for the flute. Students will work with their own accompanists and perform frequently, including an end-of-semester public concert.

Prerequisites: ILWD-113

ILWD-343 Flute Choir

Course Chair: W. Pierce 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

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

Prerequisites: Ensemble rating 4434

ILWD-345 Brazilian and Latin Flute Lab

Course Chair: W. Pierce 1 credit
Required of: None
Electable by: Woodwind principals
Offered: Spring, Fall

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.

Prerequisites: None

ILWD-351 Clarinet Choir

Course Chair: W. Pierce 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

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

Prerequisites: Ensemble rating 4434

ILWD-355 Advanced Woodwind Sight-Reading Lab

Course Chair: W. Pierce 0.5 credit
Required of: None
Electable by: Woodwind principals
Offered: Spring, Fall

A course for advanced woodwind students wishing to improve their sight-reading skills. Reading exercises will cover a wide range of styles including swing, bebop, funk, Latin, odd-meter jazz, and various studio styles. The course will draw heavily from the required text *Creative Reading Studies* by Joseph Viola. Other materials to be used include selected études, transcribed solos, and exercises designed by the instructor(s). The course will focus primarily on line reading, although exercises that target chord-change reading may also be included.

Prerequisites: ILWD-113 and ensemble rating 4 in reading (first digit of rating)

ILWD-361 Saxophone Quartet

Course Chair: W. Pierce 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A saxophone ensemble performing a mixture of traditional and twentieth-century music for soprano, alto, tenor, and baritone saxophone.

Prerequisites: Ensemble rating 4434

ILWD-365 Saxophone Section Playing

Course Chair: W. Pierce 0.5 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Aspects and techniques of playing in a saxophone section within the big band context: lead playing, blending with the lead and with the brass section, and section soli playing.

Prerequisites: ILWD-113

ILWD-375 Advanced Performance Saxophone Quartet

Course Chair: W. Pierce 1 credit
Required of: None
Electable by: Saxophone principals; other woodwinds with level 5 ratings and saxophone doubling abilities, and written approval of course chair
Offered: Spring, Fall

This course is a lab that will function like an ensemble. Students in this advanced saxophone quartet will focus primarily on preparing for performances, not on sight-reading. The quartet will perform pieces in a broad range of styles from jazz to classical to student and faculty originals.

Prerequisites: Overall ensemble rating 5

Internships

CM-495 Composition Internship

Course Chair: G. Fritze 2 credits
Required of: None
Electable by: COMP majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to the composition major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Composition Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

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

CW-495 Contemporary Writing and Production Internship

Course Chair: M. Nicholl 2 credits
Required of: None
Electable by: CWPR majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to the contemporary writing and production major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Contemporary Writing and Production Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: Written approval of course chair

FS-495 Film Scoring Internship

Course Chair: TBD 2 credits
Required of: None
Electable by: FILM majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to the film scoring major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Film Scoring Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: Sixth-semester standing and written approval of the course chair. May not be elected in a student's final semester of enrollment at the college.

IN-290 Service Learning: Connecting Music with Community

Course Chair: D. Gelinas, J. Kennedy 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Monitored and evaluated service learning experience, taking place in the community and relating to the student's academic field of study. This course is designed to create a connection between the student and the community in which they live, study, and work. The student will develop leadership skills and connections to the community that will advance their academic studies and their professional career, while making a positive contribution to their community. Students must complete 90 hours of service work, while completing reflective assignments, reading assigned materials, and meeting with the Office of Experiential Learning staff on a regular basis. Placement is limited to situations available from or approved by the Office of Experiential Learning. Students must see the Office of Experiential Learning before registering for IN-290. Credit for prior experience is not available due to the requirement of concurrent contract between the community site and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning and internship.

Prerequisites: Fourth semester standing or completion of 36 credits; permission of the Office of Experiential Learning

IN-295 Introductory Internship

Course Chair: D. Gelinas, J. Kennedy 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

This internship provides an opportunity for students to work in a professional setting and gain valuable employment experience and knowledge of that field. This internship is designed specifically for students in preparation for taking a departmental internship (xx-495) and/or IN-497 (Los Angeles Internship Program). All internships will take place in the Boston area and be in a field related to student's course of study. Intern will work five to ten hours at the internship site each week for 10 to 12 weeks. A one-hour weekly class with interns in IN-295 discusses necessary skills for success in the workplace and allows the interns to share experiences. Internship site placement is limited to situations approved by the Office of Experiential Learning. To be eligible, students must meet certain requirements, including satisfactory completion of 36 credits by the start of the internship, minimum of 2.70 CCumGPA (concentrate GPA) and 2.50 CumGPA (overall GPA), be taking core music courses in sequence, and be enrolled in at least 12 credits in the semester of the internship. For more information, see the Office of Experiential Learning. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: Fourth semester standing, permission of Office of Experiential Learning

IN-497 Los Angeles Internship Program

Course Chair: D. Gelinas, J. Kennedy 6 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in a field related to student's course of study. All internships take place in the Los Angeles area. The L.A. Internship Program involves a substantial workload commitment, comparable to full-time study. Interns must work at the internship site approximately 25 hours each week for approximately 12 weeks. This program includes several workshops presented by Berklee alumni and prominent members working in the L.A. music industry and two required orientation sessions (one at Berklee prior to internship and the other in Los Angeles at start of internship). Housing for interns is secured by the college. For more information and to apply for the L.A. Internship Program, see the Office of Experiential Learning to obtain materials. Enrollment in the L.A. Internship Program is limited. Internship site placement is limited to situations approved by the Office of Experiential Learning. Students enrolled in the L.A. Internship Program will be charged a program participation fee instead of per-credit tuition charge. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: Sixth semester standing, satisfactory completion of 50 credits by the start of the internship, minimum of 3.00 CCumGPA (concentrate GPA) and 2.50 CumGPA (overall GPA), and permission of Office of Experiential Learning

JC-495 Jazz Composition Internship

Course Chair: K. Pullig 2 credits
Required of: None
Electable by: JCMP majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to the jazz composition major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Jazz Composition Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning and internship.

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

MB-495 Internship in Music Business/Management

Course Chair: D. Gorder 2 credits
Required of: MBUS majors in music products industry track; MBUS students not taking MB-490/491
Electable by: MBUS majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to the music business/management major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Music Business/Management Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Students in the music products industry track are required to take MB-495. Credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: Written approval of course chair, MB-201, MB-225, MB-275, MB-351, either MB-255 or MB-355, and one of the following: MB-331, MB-335, MB-337, MB-339, MB-340, or MB-341

MP-495 Music Production and Engineering Internship

Course Chair: R. Jaczko 2 credits
Required of: None
Electable by: MPED majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to the music production and engineering major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Music Production and Engineering Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: MP-340 and written approval of course chair

MS-495 Music Synthesis Internship

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to the music synthesis major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Music Synthesis Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: Written approval of course chair and either MTEC-223 or MS-223

MTH-495 Music Therapy Internship

Course Chair: S. Hanser 6 credits
Required of: MTHE majors
Electable by: MTHE majors
Offered: Spring, Fall

This course involves 1,040 hours of full-time music therapy experience at a clinical internship site approved by the American Music Therapy Association. Enrollment is permitted after the completion of all course work and after the student applies and is accepted to a site. Successful completion of the internship is required before receiving the degree or sitting for the Music Therapy Board Certification Examination.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: MTH-432 and written approval of course chair

PM-495 Professional Music Internship

Course Chair: K. Brass 2 credits
Required of: None
Electable by: PROM majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in a retail, entrepreneurial, or corporate environment matched to the student's individual career goals. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Professional Music Department chair or a designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: PM-375 and written approval of course chair

Instrumental Studies

ISBR-221 Trumpet Class for Music Education Majors

Course Chair: T. Plsek 1 credit
Required of: MUED majors not taking ISBR-231
Electable by: MUED majors
Offered: Spring, Summer, Fall

Functional study of the trumpet. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

Prerequisites: None

ISBR-231 Trombone Class for Music Education Majors

Course Chair: T. Plsek 1 credit
Required of: MUED majors not taking ISBR-221
Electable by: MUED majors
Offered: Spring, Summer, Fall

Functional study of the trombone. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

Prerequisites: None

ISGT-221 Guitar Class for Music Education Majors

Course Chair: L. Baione 1 credit
Required of: None
Electable by: MUED majors
Offered: Spring, Summer, Fall

Functional study of the guitar. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

Prerequisites: None

ISGT-231 Guitar Class for Music Therapists 1

Course Chair: L. Baione 1 credit
Required of: MTHE majors
Electable by: MTHE majors
Offered: Spring, Fall

Introduction to guitar performance skills with emphasis on applications in music therapy environments.

Prerequisites: None

ISGT-232 Guitar Class for Music Therapists 2

Course Chair: L. Baione 1 credit
Required of: MTHE majors
Electable by: MTHE majors
Offered: Spring, Fall

Continued development of guitar performance skills with emphasis on applications in music therapy environments.

Prerequisites: ISGT-231 or by audition

ISKB-211 Basic Keyboard Techniques 1

Course Chair: S. Tiernan 1 credit
Required of: COMP, CWPR, FILM, JCMP, and SONG majors
Electable by: All
Offered: Spring, Summer, Fall

For nonpiano principals. Comping, harmonic continuity. Triads, seventh chords, melody, and accompaniment. Standard song forms, blues.

Prerequisites: HR-111

ISKB-212 Basic Keyboard Techniques 2

Course Chair: S. Tiernan 1 credit
Required of: COMP, CWPR, FILM, JCMP, and SONG majors
Electable by: All
Offered: Spring, Summer, Fall

Continuation of ISKB-211. Advanced comping, voicings, additional melody with accompaniment.

Prerequisites: ISKB-211

ISKB-215 Keyboard Skills for the Writer

Course Chair: S. Tiernan 1 credit

Required of: None

Electable by: COMP, CWPR, FILM, JCMP, and SONG majors

Offered: Spring, Summer, Fall

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.

Prerequisites: ISKB-212 or PIPN-111

ISKB-221 Keyboard Class 1 for Music Education Majors

Course Chair: S. Tiernan 1 credit

Required of: MUED and MTHE majors

Electable by: MUED and MTHE majors

Offered: Spring, Summer, Fall

For majors in music education. A graduated piano study for beginning students dealing with note reading, rhythm, and technique. Materials range from separate hand studies to simple two-voice pieces and simple melodies with chordal accompaniment. Technique involves scales and coordination studies with fingering for various two-hand patterns. Introduction to harmonization.

Prerequisites: None

ISKB-222 Keyboard Class 2 for Music Education Majors

Course Chair: S. Tiernan 1 credit

Required of: MUED and MTHE majors

Electable by: MUED and MTHE majors

Offered: Spring, Summer, Fall

Coordination studies leading to a simple chorale style. Introduction to transposition of simple melodies with accompaniment (major keys). Continuation of scale studies and chordal patterns relating to harmonization.

Prerequisites: ISKB-221

ISKB-321 Keyboard Class 3 for Music Education Majors

Course Chair: S. Tiernan 1 credit

Required of: MUED majors

Electable by: MUED majors

Offered: Spring, Summer, Fall

Further development of techniques necessary for functional piano playing in public school teaching. Full chorale style with the aid of graduated coordination studies. Emphasis on rhythmicized accompaniment patterns and transposition of material based on standard school music (major keys with secondary dominants). Chorale-type accompaniments based on various styles.

Prerequisites: ISKB-222

ISKB-322 Keyboard Class 4 for Music Education Majors

Course Chair: S. Tiernan 1 credit

Required of: MUED majors

Electable by: MUED majors

Offered: Spring, Summer, Fall

Continued use of chorale style materials including some standard public school literature. Further use of simple melodies with rhythmicized chordal patterns in minor keys. Sight-reading of open score vocal arrangements. A complete, simplified supplement for pop music, including melody with chordal accompaniment or chordal progressions with bass line. Standard progression studies.

Prerequisites: ISKB-321

ISPC-221 Percussion Class for Music Education Majors

Course Chair: D. Anderson 1 credit

Required of: None

Electable by: MUED and MTHE majors

Offered: Spring, Summer, Fall

Functional study of percussion instruments. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

Prerequisites: None

ISPC-231 Percussion for Music Therapy

Course Chair: D. Anderson 1 credit
Required of: MTHE majors
Electable by: All
Offered: Spring, Fall

Introduction to various percussion instruments, rhythms, and techniques that can be used to facilitate drum circles and interactive percussive events for the music therapy patient/client.

Prerequisites: None

ISST-221 String Class for Music Education Majors

Course Chair: M. Glaser 1 credit
Required of: None
Electable by: MUED majors
Offered: Spring, Summer, Fall

Functional study of string instruments. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

Prerequisites: None

ISVC-111 Guitar Accompanying Skills for the Vocalist

Course Chair: J. Shapiro 0.5 credit
Required of: None
Electable by: Voice principals
Offered: Spring, Summer, Fall

A lab for singers wishing to develop self-accompanied skills on the guitar: chord forms, rhythmic patterns, etc.

Prerequisites: None

ISVC-112 Guitar Accompanying Skills for the Vocalist 2

Course Chair: J. Shapiro 0.5 credit
Required of: None
Electable by: Voice principals
Offered: Spring

A continuation of ISVC-111 for singers wishing to further develop self-accompanied skills on the guitar. Course will focus on the successful combination of guitar techniques (bar chords, power chords, elementary finger-picking styles, and elementary lead guitar work) with a vocal selection suited to the student's ability.

Prerequisites: ISVC-111

ISWD-221 Flute Class for Music Education Majors

Course Chair: W. Pierce 1 credit
Required of: None
Electable by: MUED majors
Offered: Spring, Summer, Fall

Functional study of the flute. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

Prerequisites: None

ISWD-222 Clarinet Class for Music Education Majors

Course Chair: W. Pierce 1 credit
Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Summer, Fall

Functional study of the clarinet. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

Prerequisites: None

ISWD-223 Double Reed/Saxophone Class for Music Education Majors

Course Chair: W. Pierce 1 credit
Required of: None
Electable by: MUED majors
Offered: Spring, Summer, Fall

Functional study of the oboe and saxophone. Technical fundamentals of classroom instruction in music education. Use of representative elementary/secondary school methods and materials.

Prerequisites: None

Liberal Arts

LCOR-104 English as a Second Language 1

Course Chair: C. Colatosti 3 credits
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.

Prerequisites: English Proficiency Exam

LCOR-105 English as a Second Language 2

Course Chair: C. Colatosti 3 credits
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 LCOR-104, 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.

Prerequisites: LCOR-104 or sufficient test score

LCOR-110 English Skills

Course Chair: C. Colatosti 3 credits
Required of: Degree students failing to test into LCOR-111
Electable by: All
Offered: Spring, Summer, Fall

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 that will help them recognize, define, and evaluate their own beliefs. Students learn to organize material, analyze ideas, and write clearly in standard English appropriate for first-year college. Note: Students who have credit for LCOR-111 may not register for this course.

All students enrolled in LCOR-110 will be expected to meet with tutors in the Berklee Writing Center at least one time during the first six weeks of the semester. Additional tutoring or work sessions are encouraged.

Prerequisites: English Proficiency Exam or LCOR-105

LCOR-111 College Writing 1: Structure and Styles

Course Chair: C. Colatosti 3 credits
Required of: Degree students
Electable by: All
Offered: Spring, Summer, Fall

In LCOR-111, 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.

Prerequisites: English Proficiency Exam, LCOR-105, or LCOR-110

LCOR-112 College Writing 2: Literary Themes

Course Chair: C. Colatosti 3 credits
Required of: Degree students
Electable by: All
Offered: Spring, Summer, Fall

This course reinforces the principles and practices of LCOR-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, and style). Students will demonstrate an understanding of these concepts in frequent and substantial writing assignments. Individual sections of LCOR-112 have titles that indicate the emphasis of that section. Titles and descriptions are available at the Office of the Registrar and online at <http://classes.berklee.edu/libarts/courses>.

Prerequisites: LCOR-111

LCOR-211 History of Western Civilization 1

Course Chair: C. Colatosti 3 credits
Required of: Degree students not taking LCOR-221
Electable by: All
Offered: Spring, Summer, Fall

Western civilization is the result of the blending of earlier cultures: the Greco-Roman, the Judeo-Christian, and the Germanic. This course is a survey of that process through which our civilization acquired its distinctive characteristics. Its historical scope extends from the ancient Mideast civilizations through the Renaissance/Reformation era (circa 1600). Note: This course may be taken in lieu of LCOR-221 to fulfill the first-semester history requirement.

Prerequisites: LCOR-111 or LCOR-112

LCOR-212 History of Western Civilization 2

Course Chair: C. Colatosti 3 credits
Required of: Degree students not taking LCOR-222
Electable by: All
Offered: Spring, Summer, Fall

This is a survey of Western history from the 17th 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: This course may be taken in lieu of LCOR-222 to fulfill the second-semester history requirement.

Prerequisites: LCOR-111 or LCOR-112

LCOR-221 World Civilizations before 1500

Course Chair: C. Colatosti 3 credits
Required of: Degree students not taking LCOR-211
Electable by: All
Offered: Spring, Fall

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

Prerequisites: LCOR-111 or LCOR-112

LCOR-222 World Civilizations Since 1500

Course Chair: C. Colatosti 3 credits

Required of: Degree students not taking LCOR-212

Electable by: All

Offered: Spring, Fall

This course is a topical survey of world civilizations from 1500 to the present. The approach is chronological and comparative, with students reading and analyzing, in discussion and papers, material from Africa, the Americas, Asia, and Europe. Broad topic areas will include the individual and society, race and racism, politics and culture, the economy and society, ecology and energy, and the nation and the world. Note: This course may be taken in lieu of LCOR-212 to fulfill the second-semester history requirement.

Prerequisites: LCOR-111 or LCOR-112

LCOR-223 World Civilizations Topics

Course Chair: C. Colatosti 3 credits

Required of: None

Electable by: All

Offered: Spring, Summer, Fall

Specific course descriptions for each course are available at the Office of the Registrar, the Liberal Arts Department, and online at: <http://classes.berkeley.edu/libarts/courses>.

The various sections of World Civilizations Topics focus on different and more narrowly defined themes, rather than a broad historical survey. Topics may include History and Film, World Religions, Mythology and Folklore, and others. Periodically, a visiting scholar may teach a section on the history of culture, such as that of Central and South America, the indigenous peoples of North America, and the societies of Africa, Asia, or the Middle East. The focus of these special sections would include the historical documentation, interpretations, debates, and methodological approaches to these cultures and societies. Note: This course may be taken in lieu of either LCOR-211, LCOR-212, LCOR-221, or LCOR-222.

Prerequisites: LCOR-111 or LCOR-112

LCOR-224 Africana Studies: The Sociology of Black Music in American Culture

Course Chair: C. Colatosti 3 credits

Required of: None

Electable by: All

Offered: Spring, Fall

This survey course examines the culture of black American music (West African griot music, spirituals, blues, jazz, black symphonic and concert music, gospel, r&b, soul, free jazz, funk, and hip-hop) through an exploration of music, artistry, and the social dynamics of American society. This course provides a critical examination of the impact this music has had upon creativity in the modern world. It also develops a critical line of thinking, discussion, and debate about the implications, effects, and meanings of cultural expression and phenomena, and what the development of black music tells us about American society, socially, spiritually, politically, and culturally. An important aspect of this exploration is the consideration of the aesthetic and cultural dimensions of black life and culture, western conceptions of art, and the social and political contexts that shape the music. Critical discussion will be a crucial part of the classroom experience. Students are expected to attend class sessions prepared to discuss at length and in depth the selected musical works, transcriptions, lyric/text analysis, daily reading assignments, and issues related to course materials. Note: This course may be taken in lieu of either LCOR-211, LCOR-212, LCOR-221, or LCOR-222.

Prerequisites: LCOR-111 or LCOR-112

LCOR-225 Africana Studies: The Theology of American Popular Music

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Fall

This course explores the social-political, cultural spiritual, and theological significance of popular music in American society. We will highlight the perspectives, insights, and work of creative artists who are committed to art and social engagement. This course operates upon the premise that making music is not merely a "pastime but a priesthood." We will explore selected artists' music through lyrical analysis, musical forms, and performance practices in order to examine what artists say they are doing with their art. We will also examine selected critical writings and articles that discuss the function of creative construction using varying aesthetic theories. This course expands exposure to artists and their music as it relates to the notion of artistic expression tied to spiritual yearning or definition. Major music and social themes to be explored include: community, identity, social activism, sexuality, theodicy (the questions of a good God in the face of evil), spirituality, love, social justice, the blues, gospel, Utopianism, and religious exploration. Additionally, the class will view selected video and film documentaries. Note: This course may be taken in lieu of either LCOR-211, LCOR-212, LCOR-221, or LCOR-222.

Prerequisites: LCOR-111 or LCOR-112

LCOR-226 Africana Studies: Biographies in Black (Music, Lives, and Meanings)

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring

This course explores the lives and works of great black musical artists. Through a view into the music and the lives of these artists and of certain meanings, themes, artists' intent, and experiences, we gain insight into some very specific historical, cultural, and social windows. We will view black musicians' work that cuts across the entire musical/artistic spectrum, giving us perspective into the development of the various musical genres, styles, and movements that make up American music, from blues to rock and roll and song classics to American art/classical music. Studying the lives of these greats allows an insider's look into extraordinary career development and industry business practices. In an artistry shaped and forged by racial and social "outcasting" comes a very unique kind of narrative, sound, perspective, and insight, which is inextricably bound to hearing, understanding, and appreciating this unique American artistry. Note: This course may be taken in lieu of either LCOR-211, LCOR-212, LCOR-221, or LCOR-222.

Prerequisites: LCOR-111 or LCOR-112

LCOR-231 History of Art 1

Course Chair: C. Colatosti 3 credits
Required of: Degree students
Electable by: All
Offered: Spring, Summer, Fall

This course covers the prehistoric to the Gothic period. It is a survey of painting, sculpture, and architecture from prehistory, the ancient Near East, Egypt, Greece, Rome, Byzantium, the early Middle Ages, and the Romanesque and Gothic periods. Slide lectures are supplemented by works viewed at the Museum of Fine Arts, Boston.

Prerequisites: LCOR-111 or LCOR-112

LCOR-232 History of Art 2

Course Chair: C. Colatosti 3 credits
Required of: Degree students
Electable by: All
Offered: Spring, Summer, Fall

This course covers the late Gothic period to the early 20th 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 20th century. Slide lectures are supplemented by works viewed at the Museum of Fine Arts, Boston and the Isabella Stewart Gardner Museum.

Prerequisites: LCOR-111 or LCOR-112

LCOR-233 Art History Topics

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Specific course descriptions for each course are available at the Office of the Registrar, the Liberal Arts Department, and online at: <http://classes.berkeley.edu/libarts/courses>.

The various sections of Art History Topics focus on different and more narrowly defined themes, rather than a broad historical survey. Topics may include the Art of Egypt, the meeting of Eastern and Western Art, 20th-Century American and European Art, and others. Periodically, a visiting scholar may teach a section on the art, architecture, and archeology of cultures such as those of pre-Columbian Central and South America, the indigenous peoples of North America, the various societies of Africa, Asia, or the Middle East. The focus of these special sections would include the material artifacts and the interpretations, debates, and methodological approaches to these objects within the literature of the field. All sections of this course present individual topics. Note: This course may be taken in lieu of either LCOR-231 or LCOR-232.

Prerequisites: LCOR-111 or LCOR-112

LHAN-211 History of Western Music 1

Course Chair: G. Fritze 2 credits
Required of: Degree – all, except COMP and MUED majors;
Diploma – FILM majors
Electable by: All
Offered: Spring, Summer, Fall

A survey of the major styles in Western music from about A.D. 600 to the conclusion of the baroque. This includes a summary of ancient music. Audiovisual examples of scores and photographs of related art works.

Prerequisites: CM-211 and CP-211

LHAN-212 History of Western Music 2

Course Chair: G. Fritze 2 credits
Required of: Degree – all, except COMP and MUED majors;
Diploma – FILM majors
Electable by: All
Offered: Spring, Summer, Fall

A survey of the major styles in Western music from the early classical period to the present. Audiovisual examples; correlation of characteristics of each period with activities in related arts.

Prerequisites: CM-212 and CP-212

LHAN-221 History of Jazz

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A survey of music in the jazz idiom from its origin to the present. Chronological examination of the principal musicians and composers. Analysis of the more influential soloists, groups, and composers through the use of tapes and films. Students will develop a knowledge of the periods, styles, and forms of this music, and will have access to extensive research materials outside of the classroom.

Prerequisites: None

LHAN-222 History of Rock Music

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A survey of rock music from its origins to the present. Lectures will focus on musical distinctions among the substyles present in the genre, and will include audio and video clips of major artists and style-setters. Literary, sociological, and other cultural aspects of this music will also be discussed. Students will be able to take advantage of access to extensive research materials available outside the classroom.

Prerequisites: None

LHAN-233 Classic Rock Guitar Players

Course Chair: L. Baione 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

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

Prerequisites: None

LHAN-241 A History of the Music of Black America

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Fall

A study of the historical attributes and positive contributions of the development of black American music: African influences and the early slave music of the South; northern and southern influences through the black church; composers and songwriters in and after the 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.

Prerequisites: None

LHAN-245 Women in Music

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

An examination of women's contributions to jazz and classical music in 20th-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.

Prerequisites: None

LHAN-251 General Music History 1

Course Chair: G. Fritze 2 credits
Required of: COMP majors and MUED majors
Electable by: COMP majors and MUED majors
Offered: Spring, Summer, Fall

A survey of the major styles in Western music from about A.D. 600 to the conclusion of the baroque period.

Prerequisites: CP-211 and either CM-211 or CM-251

LHAN-252 General Music History 2

Course Chair: G. Fritze 2 credits
Required of: COMP majors and MUED majors
Electable by: COMP majors and MUED majors
Offered: Spring, Summer, Fall

A survey of the major styles in Western and non-Western music from the early classical period to the present.

Prerequisites: CP-212 and either CM-212 or CM-252

LHAN-261 Concert Music after 1945

Course Chair: G. Fritze 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer

A survey course offering an overview of musical trends that have dominated concert music since World War II, with emphasis on symphonic and chamber music. Recent trends including minimalism, post-Webern serialism, chance and indeterminacy, electronic music, world music, neoromanticism, avant-garde experimentalism, multimedia, and others will be discussed. Pieces by composers John Adams, Cage, Feldman, Harbison, Penderecki, Reich, Schnittke, Stockhausen, Takemitsu, Torke, Zenakis, and others will be studied and analyzed.

Prerequisites: ET-111 and HR-111

LHAN-266 Dmitri Shostakovich: His Music and Life

Course Chair: G. Fritze 2 credits
Required of: None
Electable by: All
Offered: Summer, Fall

This course combines historical, theoretical, and psychological aspects of research on the life of Dmitri Shostakovich and the majority of his works. Special attention is devoted to the symphonic and theater works with detailed analysis of the principles of musical and theatrical dramaturgy and emphasis on style, form, and musical language. Videotapes with excerpts of performances of the composer's operas, ballets, and symphonic works, as well as passages from rare documentary films are an integral part of the course.

Prerequisites: CM-212 and CP-212

LHAN-311 Style Analysis of Classical and Romantic Music

Course Chair: G. Fritze 2 credits
Required of: COMP majors
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: CM-212

LHAN-312 Style Analysis of Twentieth-Century Music

Course Chair: G. Fritze 2 credits
Required of: COMP majors
Electable by: All
Offered: Spring, Fall

Study of music from the early 20th century to the present. Examination of the development of mainstream serial, electronic, aleatoric, and experimental composition.

Prerequisites: LHAN-311

LHAN-315 Traditional Forms in the Twentieth Century 1

Course Chair: G. Fritze 2 credits
Required of: None
Electable by: All
Offered: Fall

A comprehensive survey of the forms that originated in the Renaissance, baroque, and classical periods, and their development and use by composers of the 19th and 20th centuries. Isorhythm, ground bass, variation passage, and fugue are traced in detail from their earliest use to the 20th century.

Prerequisites: None

LHAN-316 Traditional Forms in the Twentieth Century 2

Course Chair: G. Fritze 2 credits
Required of: None
Electable by: All
Offered: Spring

A continuation of the survey of forms. Sonata, rondo, simple ternary, and other forms are analyzed in detail and traced through the music of composers from the 18th century to the present day.

Prerequisites: LHAN-315

LHAN-331 Bop Masters

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

An in-depth survey of the principal instrumental soloists, vocalists, vocal groups, arrangers, and composers of the bebop period. A variety of groups will be examined through recordings.

Prerequisites: None

LHAN-335 Analysis of Progressive Rock Music

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: HR-211

LHAN-341 Black Music, Black Cultures

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring

This course is a continuation of LHAN-241 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.

Prerequisites: None

LHAN-345 Music and Cultures of Africa, Latin America, and South America

Course Chair: M. Marvuglio 2 credits
Course Advisor: M. Glaser
Required of: None
Electable by: All
Offered: Summer, Fall

A study of major musics and cultures of Africa and 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. Other topics will include: issues of race, gender, ethnicity, and identity, placing music in its cultural and historical context, music as a representative of cultural values, aesthetics, cultural transmission, orality and literacy, and individualism versus group involvement.

Prerequisites: None

LHAN-346 Music and Cultures of India, the Far East, and Eastern Europe

Course Chair: M. Marvuglio 2 credits
Course Advisor: M. Glaser
Required of: None
Electable by: All
Offered: Spring, Summer

A study of the music of North India and 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. Focus will be on the interaction of cultures to produce new musical forms. Other topics will include: issues of race, gender, ethnicity, and identity, placing music in its cultural and historical context, music as a representative of cultural values, aesthetics, cultural transmission, orality and literacy, and individualism versus group involvement.

Prerequisites: None

LHAN-351 Music of Miles Davis

Course Chair: T. Plsek 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

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

Prerequisites: None

LHAN-352 Music of Duke Ellington

Course Chair: K. Pullig 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

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

Prerequisites: HR-212

LHAN-353 Music of Charles Mingus

Course Chair: K. Pullig 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: HR-212

LHAN-371 Beethoven String Quartets

Course Chair: G. Fritze 2 credits
Required of: None
Electable by: All
Offered: Fall

Comparative study and analysis of the principal Beethoven quartets. Relationship of the quartets to his work as a whole. Examination of the outstanding compositional characteristics of this important body of literature.

Prerequisites: CM-212

LHAN-372 Bartok's Chamber Music

Course Chair: G. Fritze 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

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

Prerequisites: CM-212

LHUM-211 Effective Communication

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring, Fall

This course is designed to improve the student's performance in public speaking. Emphasis will be placed on the development of personal style, confidence, and security; the construction, and delivery of various forms of speeches; and on the acceptance and use of evaluative, constructive criticism.

Prerequisites: LCOR-111 or LCOR-112

LHUM-221 Preparing for the Massachusetts Communications Skills Licensing Exam

Course Chair: C. Colatosti 3 credits
Required of: Third- and fourth-semester MUED majors
Electable by: MUED majors third semester and above
Offered: Spring, Fall

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

Prerequisites: LCOR-112

LHUM-318 Studies in Poetry

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
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.

Prerequisites: LCOR-112

LHUM-319 Fiction and Film

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
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 Ernest Hemingway, Toni Morrison, George Orwell, Ayn Rand, Mary Shelley, and Kurt Vonnegut will be considered, as well as such film directors as Francis Ford Coppola, Alfred Hitchcock, John Huston, Stanley Kubrick, Akira Kurosawa, and François Truffaut.

Prerequisites: LCOR-112

LHUM-321 Modern Drama and Film

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring

Students will explore the creative forces that go into making films and film adaptations of plays. Movies by directors such as Francis Ford Coppola, Neil Jordan, Ang Lee, David Lynch, Sam Mendes, Steven Soderbergh, and Orson Welles will be explored. Film adaptations of plays by such dramatists as Anton Chekov, Sam Shepard, Harold Pinter, Beth Henley, and David Mamet will also be investigated. Discussions of the elements of drama and film will focus on topics such as dramatic structure, film scoring, screenwriting, directing, acting, and the use of myth and archetype in contemporary films. As a way of understanding the dramatic techniques and approaches used by playwrights and screenwriters, students will have the opportunity to write original dramatic scenes. Scenes by writers such as Shakespeare, Pinter, and Stoppard will be read aloud in order to hear a drama's phrasing, cadences, and architecture. This is a writing-intensive course.

Prerequisites: LCOR-112

LHUM-325 Theater Workshop

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring

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

Prerequisites: LCOR-112

LHUM-331 Creative Writing: Poetry

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: LCOR-112

LHUM-333 Approaches to Visual Culture

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring, Fall

This course explores the critical and theoretical approaches to understanding the meanings we make of images, icons, and visual representations. Visual culture refers to what has traditionally been thought of as the fine arts as well as more popular forms of visible media such as comics, advertising, television, film, decorative arts, video, installations, performance art, and digital and new media art. Assignments will be both analytical and creative, incorporating writing, drawing, and collage. Readings and classroom discussions will be supplemented by viewings of Boston art collections. *Note:LCOR-231 or LCOR-232 are also recommended but not required.

Prerequisites: LCOR-112 (LCOR-231 or LCOR-232 also recommended but not required)

LHUM-335 Creative Writing: Fiction and Creative Nonfiction

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring

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.

Prerequisites: LCOR-112

LHUM-336 Creative Writing: Drama

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Fall

This course is a workshop for those interested in writing for stage and screen. Students will work together on shaping dramatic structure, characters, conflict, and 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.

Prerequisites: LCOR-112

LHUM-341 Studies in Irish Culture

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Fall

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.

Prerequisites: LCOR-112

LHUM-351 Music Criticism and Reviewing

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring, Fall

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

Prerequisites: LCOR-112

LHUM-352 Music and Literature for Children

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring

Utilizing interdisciplinary approaches to interpretation, composition, and music education, this course offers critical and creative approaches to understanding and articulating characteristics of exemplary musical and literary works for children and adolescents. This course explores the connections between children's music and children's literature through literary and musical analysis, as well as composition in both music and English. In the vast children's music market, some compositions exhibit very high quality, while others seem to be market-driven drivel. What distinguishes the good from the bad, the meaningful from the fluff? How do we account for the progression from Prokofiev to Barney the Dinosaur? This course tries to answer these questions and more by positing that quality music for children can and should be both aesthetically interesting and intellectually engaging. We will look at music for children and explore the connections between children's music and children's literature. The course will focus on different genres of music and literature, from classical and folk to film scores and pop covers. We will also be reading and discussing the source material that inspired the music, including folk tales, nursery rhymes, and works by Lewis Carroll, Edward Gorey, Christina Rossetti, Shel Silverstein, and Lemony Snicket, among others. Particular attention will be paid to the nature of the diverse child audience that educators and performers will encounter in front of a classroom and an audience. As a capstone, there will be a music project component (that involves sequencing software), so that students can apply their musical and critical acumen to music composition for children.

Prerequisites: LCOR-112

LHUM-361 Philosophy of Religion

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring

This course is an examination of the philosophical arguments for the existence of God—cosmological, ontological, teleological, moral, and experiential or mystical—as found in the work of such philosophers as Anselm, Aquinas, Buber, Descartes, Leibniz, Kant, Kierkegaard, Paley, and Plato. 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.”

Prerequisites: LCOR-112

LHUM-365 Ethics

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Fall

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

Prerequisites: LCOR-112

LHUM-371 Introduction to Logic

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Fall

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.

Prerequisites: LCOR-112

LHUM-381 Introduction to Western Philosophy

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Fall

This course is an introduction to the vast history of Western philosophy and necessarily entails a close and careful consideration of its origins in ancient Greece. Such an examination of Socrates and Plato will enable the student to understand not only the meaning of philosophy as “the love of wisdom” but also the complexities involved in the subsequent development of ideas in various schools of thought. Another philosopher or two (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.

Prerequisites: LCOR-112

LHUM-382 Introduction to Eastern Philosophy

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring

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

Prerequisites: LCOR-112

LHUM-383 Aesthetics

Course Chair: C. Colatosti 3 credits

Required of: None

Electable by: All

Offered: Spring

This course will examine the nature of art and aesthetics as presented in the German Idealist Georg Wilhelm Friedrich Hegel, one of the major philosophers instrumental in the formation of modern aesthetic thinking, and as applied to music in particular. The role of the mind and intelligence not only in aesthetic appreciation, evaluation, and judgment, but also in the act of creation itself will be emphasized. The significance of critical interpretation, rational argumentation, and intellectual contemplation for the understanding of beauty and the sublime generally, and for the experiencing of individual works of art, in classical sacred music particularly, will also be studied and analyzed. In the process of evaluating, analyzing, and discussing both philosophical texts and musical compositions, we will explore various theories of art—representational, expressivist, formalist, moral, and inspirational—as well as distinguish various substitutes for or counterfeits of art, including entertainment, propaganda, fashion, sensationalism, and kitsch. Other distinctions between and questions about subjective tastes and objective standards, aestheticism and philistinism, talent and genius, fancy and imagination, reason and intellection are to come under philosophical scrutiny. The approach or method in this course to the assigned material is text-centered discussion.

Prerequisites: LCOR-111 or LCOR-112

LHUM-391 Children's Literature: Multicultural Perspectives

Course Chair: C. Colatosti 3 credits

Required of: None

Electable by: All

Offered: Fall

This course explores the diversity of children's literature both inside and outside our country, illustrating common social themes as well as multicultural perspectives. Content covers Western and non-Western folktales and fairy tales, along with vibrant representations of multicultural and non-Western children's literature, including texts from African American (Carolivia Herron and Christopher Paul Curtis), Indian (Ruskin Bond and Anushka Ravishankar), Jewish (I.B. Singer and David Wisniewski), and Finnish writers (Tove Jansson). The class, through discussion and reading of primary texts and secondary critical sources, will learn to approach children's literature with particular attention to historical, multicultural, and social contexts. Other topics examined include the definition of children's literature, some of the many possible theoretical approaches to it, and the significant role it plays in our lives and our cultures.

Prerequisites: LCOR-112

LHUM-475 Philosophy of Education

Course Chair: C. Colatosti 3 credits

Required of: MUED majors

Electable by: All

Offered: Spring, Summer, Fall

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

Prerequisites: LCOR-112

LMSC-208 Principles of Music Acoustics

Course Chair: C. Colatosti 3 credits
Required of: MPED and MSYN majors not taking LMSC-209
Electable by: All
Offered: Spring, Summer, Fall

This course is a survey of acoustical phenomena relating to music. The course includes an overview of the nature of sound waves and vibration, sound propagation and room acoustics, sound level and its measurement, the human ear and perception, and tuning systems. Course material is directed toward the contemporary musician's need to understand acoustical phenomena in various contexts, including performance, writing, and music technology applications. Note: This course may be used to fulfill the physical science requirement. For MSYN and MPED majors, LMSC-208 can be used to fulfill both the physical science requirement for degree students and the acoustics requirement in the major concentrate.

Prerequisites: Passing score on the Math Proficiency Exam or passing grade in LMSC-230 or equivalent

LMSC-209 Applications of Music Acoustics

Course Chair: R. Jaczko 3 credits
Required of: MPED and MSYN majors not taking LMSC-208
Electable by: All
Offered: Spring, Fall

This course includes the study of basic vibrating systems and sound sources; sound outdoors and indoors (waves, echoes, and reverberation); sound transmission and noise reduction; sound reinforcement systems; room acoustics and vibration isolation; hearing and psychoacoustics; and acoustics of musical instruments. Math proficiency at the basic college level of LMSC-230 strongly recommended. Note: This course may be used to fulfill the physical science requirement. For MSYN and MPED majors, LMSC-209 can be used to fulfill both the physical science requirement for degree students and the acoustics requirement in the major concentrate.

Prerequisites: Passing score on the Math Proficiency Exam or passing grade in LMSC-230 or equivalent

LMSC-221 Health and Wellness

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

This course is designed to provide a scientific approach to issues of health and wellness necessary for the pursuit of a healthy lifestyle. Topics such as nutrition, exercise, stress, sexuality, substance abuse, eating disorders, and the physical environment will be examined in the context of human physiology. Note: This course may be used to fulfill the physical science requirement.

Prerequisites: LCOR-111 or LCOR-112

LMSC-230 Concepts of Mathematics

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

This course is designed to develop student skills in quantitative and visual reasoning. Students gain proficiency in problem solving through an appreciation of mathematics and its role in the arts, including finance. Interaction with computer technology is discussed to better communicate present mathematical practice and use of graphic displays. Topics covered are algebra, geometry, mathematical modeling, and statistics. Note: This course may not be used to fulfill the physical science requirement.

Prerequisites: None

LMSC-306 Principles of Physics

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring, Fall

This course is an introduction to the world of physical phenomena, including the following topics: mechanics, heat, electricity, and sound. Note: This course may be used to fulfill the physical science requirement.

Prerequisites: None

LMSC-318 Environmental Science

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

This is an introductory course that covers such topics as hydrology, water quality, solid waste management, hazardous waste, air pollution, the greenhouse effect, acid rain, the ozone layer, energy sources, environmental modeling, environmental problems, and societal priorities. Note: This course may be used to fulfill the physical science requirement.

Prerequisites: None

LMSC-424 Human Anatomy and Physiology

Course Chair: C. Colatosti 3 credits
Required of: MTHE majors
Electable by: MTHE majors or with permission of course chair
Offered: Spring, Fall

This course covers basic knowledge of the human body, its structure and function. Each of the bodily systems will be dealt with as a separate entity, and then as an integrated part of the whole. This course is distinct from LMSC-221 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 may be used to fulfill the physical science requirement.

Prerequisites: LCOR-112

LSOC-211 General Psychology

Course Chair: C. Colatosti 3 credits
Required of: MUED majors
Electable by: All
Offered: Spring, Summer, Fall

This course is a survey of the history, theory, and applications of general psychology, including the study of human behavior, factors in psychological development, methods of measurement, and the brain. Note: This course may be used to fulfill the social science requirement.

Prerequisites: LCOR-111, LCOR-112, or written approval of instructor and course chair

LSOC-301 Behavioral Assessment and Observation

Course Chair: C. Colatosti 3 credits
Required of: MTHE majors
Electable by: All with permission of instructor
Offered: Spring, Fall

This course is an introduction to observation and assessment. The role of assessment and accountability in therapeutic intervention will be discussed, specific assessment protocols reviewed, and assessment and observation techniques practiced. Assessment procedures will be considered relative to goal setting, treatment implementation, and client evaluation.

Prerequisites: LCOR-112 and MTH-201

LSOC-321 Introduction to American History

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Fall

This course is an introduction to U.S. social history that focuses on key periods of conflict in the 19th and 20th centuries, including the industrial revolution, slavery and abolition, the Depression, and post-World War II America. Note: This course may be used to fulfill the social science requirement.

Prerequisites: LCOR-112

LSOC-331 History of Political Thought

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Fall

This course surveys the history of political thought from the time of ancient Greece to the modern era. Students will read selections from the major philosophers and examine how their ideas contributed to the development of contemporary democracy. Note: This course may be used to fulfill the social science requirement.

Prerequisites: LCOR-112

LSOC-334 Contemporary History

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Fall

Students will read and discuss articles by respected scholars and commentators on critical issues facing the world today. Discussions will focus on topics of historic significance in the last quarter of the twentieth century. Note: This course may be used to fulfill the social science requirement.

Prerequisites: LCOR-112

LSOC-335 Modern Political Thought

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring

This course surveys the major ideological movements of our time. Students will understand the principal ideas and practices of nationalism, fascism, communism, and democracy. Note: This course may be used to fulfill the social science requirement.

Prerequisites: LCOR-112

LSOC-351 Conflict and Identity in Middle East History

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring

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

Prerequisites: LCOR-112

LSOC-355 Urban Sociology

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring

This is a survey of American sociology that uses urban materials to encourage students to explore their own surroundings while employing the tools of sociological analysis. This course will emphasize three subject areas within the field of sociology: the sociology of work, the sociology of family life, and the sociology of popular culture (particularly music and film), all within an urban context. Note: This course may be used to fulfill the social science requirement.

Prerequisites: LCOR-112

LSOC-363 Gender and Power in History

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Fall

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 gain perspectives on their own roles and relations. Note: This course may be used to fulfill the social science requirement.

Prerequisites: LCOR-112

LSOC-365 Intercultural Communication

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring

This course is an introduction to major principles of intercultural communication. It will 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 intercultural 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 people of different cultures and on ways to reduce these barriers. The course stresses intercultural communication skills, cultural self-awareness, and such issues as ethnocentrism, stereotyping, cultural adjustment, gender roles, health care, and family and educational structures around the world. Note: This course may be used to fulfill the social science requirement.

Prerequisites: LCOR-112

LSOC-371 Identity

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Fall

This interdisciplinary course examines ideas of identity through frameworks offered by the disciplines of anthropology, biology, Western and Eastern philosophy and psychology, sociology, gender studies, cross-cultural studies, literature, and art. Note: This course may be used to fulfill the social science requirement.

Prerequisites: LCOR-112

LSOC-411 Child and Adolescent Psychology

Course Chair: C. Colatosti 3 credits
Required of: MUED majors
Electable by: All
Offered: Spring, Summer, Fall

This course is an opportunity for students to learn more about their own personal development and evolution up to this point, by examining theories and research regarding child and adolescent development, and by examining their own families of origin. Note: This course may be used to fulfill the social science requirement.

Prerequisites: LCOR-112 and LSOC-211

LSOC-421 Abnormal Psychology

Course Chair: C. Colatosti 3 credits
Required of: MTHE majors
Electable by: MTHE majors or with permission of course chair
Offered: Spring

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

Prerequisites: LCOR-112 and LSOC-211

LSOC-431 Psychology of Aging

Course Chair: C. Colatosti 3 credits
Required of: MTHE majors
Electable by: All
Offered: Spring

This course focuses on the psychological, relational, and biological issues of aging and is designed for music therapy majors and other students interested in the human aging process. Attention is paid to both normal and abnormal development, and encompasses the personal and professional application of the material to the students' lives.

Prerequisites: LCOR-112 and LSOC-211

LSOC-441 The Psychiatric Setting

Course Chair: C. Colatosti 3 credits
Required of: None
Electable by: All
Offered: Spring

Students will learn how to function in a variety of clinical and service related settings: hospitals, clinics, hospices, nursing homes, and educational and recreational centers. Factors to be studied include the principles of group dynamics, the presentation of cases, conflict resolution among ward teams, the nature of therapeutic relating, effective non-drug and drug-oriented treatment modalities, and the specific role of music therapy in relation to other modalities.

Prerequisites: LCOR-111 and LSOC-211

Music Business/Management

MB-101 Introduction to the Music Business

Course Chair: D. Gorder 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

This course will provide a survey of the music industry, highlighting those areas where music and business intersect. The focus will be on career possibilities in the music industry, the development of business-related knowledge and skills necessary for effectively maintaining a professional music career, the vocabulary and terminology of the music industry, and the distinction between music and business at the corporate level. The course will serve both the student wishing to increase his/her understanding of common business practices related to the music industry, and the student who is considering further study of music business/management.

Prerequisites: None

MB-131 Taxation in the Music Business

Course Chair: D. Gorder 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A specialized study for musicians of local, state, and federal tax systems in the United States. Topics include personal, self-employed, corporate, and partnership taxation issues, with emphasis on effective record-keeping, filing requirements, taxable income determination, and allowable deductions.

Prerequisites: None

MB-201 Principles of Business Management

Course Chair: D. Gorder 2 credits
Required of: MBUS majors
Electable by: MBUS and MPED majors
Offered: Spring, Summer, Fall

An overview of the activities involved in managing a business, including marketing, accounting, finance, and the production of goods and services. The course focuses on the ability of the music business executive to analyze, plan, coordinate, and set objectives for these activities, through the presentation of business theory and problem solving.

Prerequisites: None

MB-211 Legal Aspects of the Music Industry

Course Chair: D. Gorder 2 credits
Required of: MBUS majors
Electable by: All
Offered: Spring, Summer, Fall

An overview of business and legal issues of special concern to musicians and songwriters, with special emphasis on copyright law, recording and music publishing agreements, and relationships between artists and other parties, including managers, producers, and investors.

Prerequisites: None

MB-225 International Economics and Finance

Course Chair: D. Gorder 3 credits

Required of: MBUS majors

Electable by: MBUS majors

Offered: Spring, Summer, Fall

An analysis of supply and demand in the international music marketplace, as affecting issues of pricing, employment, the output of goods and services, and competition. Emphasis is also placed on the techniques of financial management found within a music-oriented business, including planning and forecasting, allocation of resources, and profit analysis, as well as the monetary transmission mechanisms found in international business.

Prerequisites: Passing score on the Math Proficiency Exam or passing grade in GMSC-230

MB-255 Computer Applications in the Music Industry

Course Chair: D. Gorder 2 credits

Required of: MBUS majors

Electable by: MBUS majors

Offered: Spring, Summer, Fall

A hands-on approach to the important role of computers in the music industry. Students work with the applications typically found in music business operations, including word processing, spreadsheets, databases, graphics, and visual displays. Emphasis is on the presentation and analysis of financial data. Particular attention is given to the use of the Internet for communication and the location and retrieval of business-related data.

Prerequisites: MB-201

MB-275 Principles of Financial Accounting

Course Chair: D. Gorder 2 credits

Required of: MBUS majors

Electable by: MBUS majors

Offered: Spring, Summer, Fall

An introduction to the fundamental principles of accounting and record keeping in business operations. Emphasis is placed on the theory of debit and credit, the recording of business transactions, the preparation of basic financial statements, and the use of accounting information within music business organizations.

Prerequisites: MB-201

MB-287 Business Communications

Course Chair: D. Gorder 2 credits

Required of: None

Electable by: MBUS majors

Offered: Spring, Fall

A detailed study of the categories of correspondence and presentation most relevant to the music business. These include: (1) effective techniques of business writing, including letters, memos, reports, proposals, and electronic communications; (2) oral presentations, including the use of visual aids and multimedia; (3) planning and running meetings; and (4) supervising team projects.

Prerequisites: MB-201 and either MB-255 or MB-355

MB-301 Business Leadership and Ethics

Course Chair: D. Gorder 2 credits

Required of: MBUS majors

Electable by: MBUS majors

Offered: Spring, Summer, Fall

The application of theories of organizational behavior and structure to managerial processes, and the overriding influence of ethics in decision making. Through case study analysis, students enhance their leadership abilities while developing skills in organizational efficiency, managerial effectiveness, adaptability, and values clarification.

Prerequisites: MB-201

MB-305 Music in the International Marketplace

Course Chair: D. Gorder 2 credits

Required of: None

Electable by: MBUS majors

Offered: Fall

Study of current issues affecting the international music marketplace with emphasis on understanding the international record business and international music publishing. Study of the major geographical areas where music is traded; discussion of music market activities in individual countries.

Prerequisites: MB-201, MB-211, and MB-225

MB-331 International Industry Operations: Record Companies

Course Chair: D. Gorder 2 credits
Required of: MBUS majors in management track
Electable by: MBUS majors
Offered: Spring, Summer, Fall

A critical analysis of the anatomy of domestic and international record companies, focusing on the role of each department within the structure. Students become intricately acquainted with such areas of activity as artists and repertoire (A&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.

Prerequisites: MB-201, MB-211, and MB-225

MB-335 International Industry Operations: Music Publishing

Course Chair: D. Gorder 2 credits
Required of: MBUS majors in management track
Electable by: MBUS majors
Offered: Spring, Summer, Fall

A detailed analysis of the inner workings of music publishing companies, with emphasis on the role of the publisher in the acquisition, market development, and administration of copyrighted musical compositions. Topics include copyright registration and renewal, contractual relationships with composers, and an analysis of domestic and international licensing of the publisher's catalog, through recordings, motion pictures, print, and performance rights. Relationships with foreign affiliates and subpublishers are also covered.

Prerequisites: MB-201, MB-211, and MB-225

MB-337 Music Products in Commerce

Course Chair: D. Gorder 2 credits
Required of: MBUS majors in music products industry track
Electable by: MBUS and MSYN majors
Offered: Fall

An in-depth survey of the business mechanisms found in the international commerce of music products, from the manufacturer to the wholesaler/distributor to the retailer. Topics include the mechanical and economic considerations involved in moving products through the stream of commerce to the point of purchase, as well as marketing, product development, distribution, sales, effective advertising, promotion, and product representation.

Prerequisites: None

MB-339 Music Technology in the Marketplace

Course Chair: D. Gorder 2 credits
Required of: MBUS majors in music products industry track
Electable by: MBUS and MPED majors
Offered: Spring, Summer

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.

Prerequisites: MB-201

MB-340 Business Startups

Course Chair: D. Gorder 2 credits

Required of: MBUS majors in the entrepreneurial track

Electable by: MBUS majors

Offered: Spring, Summer, Fall

This course will introduce students to the concepts and requirements that must be considered and implemented during the critical planning stages of a business startup. Students will learn the basic concepts, including market research, submission of business licensing applications, regulatory filings, first contact with the IRS and state departments of revenue, location, organizational structure, financing, employee issues, and many other considerations. Guest speakers will be invited to speak on selected topics. NOTE: As of fall 2004, Business Startups is a required course in the entrepreneurial track of the MBUS major, replacing PM-340 Entrepreneurship.

Prerequisites: MB-201, MB-275, and either MB-255 or MB-355

MB-341 Creative Promotion through Media

Course Chair: D. Gorder 2 credits

Required of: MBUS majors in the entrepreneurial track

Electable by: MBUS majors

Offered: Spring, Summer, Fall

A comprehensive study of the mass communication options available for the implementation of creative ideas involving artist and product development. The course is useful for the entrepreneur, corporate executive, creative production person, and business strategy person focusing on consumer research, business relationships, and the effect media has on creativity and results. It also assists students in preparing for extended career/graduate study options.

Prerequisites: MB-201, MB-211, and MB-225

MB-345 Advanced Management Techniques

Course Chair: D. Gorder 2 credits

Required of: None

Electable by: MBUS majors

Offered: Spring, Fall

An in-depth study of important management techniques and approaches. Subject areas include strategic planning, employee development, managing change, decision making, small business start-up and management, organizational structuring, labor relations, and business negotiating. The course will focus on the practical applications of the subject matter to the music industry through case studies, role playing, and simulations.

Prerequisites: MB-201, MB-275, and MB-301

MB-351 Data Management and Statistics

Course Chair: D. Gorder 2 credits

Required of: MBUS majors

Electable by: MBUS majors

Offered: Spring, Summer, Fall

The development of quantitative, graphic, and verbal skills in the analysis of data, emphasizing the ability to reduce data to its simplest and most representative expression, as necessary for music business operations. A focus of the course will be the familiarization of the student with the economic statistics of the music industry in the United States and abroad. Additionally, students' communication skills are developed through effective, computer-enhanced data presentation.

Prerequisites: MB-225, MB-275, and either MB-255 or MB-355

MB-355 Advanced Computer Applications

Course Chair: D. Gorder 2 credits
Required of: MBUS majors who do not take MB-255
Electable by: MBUS majors
Offered: Spring, Summer, Fall

This course builds on the fundamental computer concepts taught in MB-255, and includes database development and design using Microsoft Excel and 4th Dimension database software. Emphasis is on normalization and functional dependencies, relationships, and optimization in database design to help students design, create, and interact in a relational database environment. Note: MBUS majors are required to take MB-255 or MB-355. MBUS majors may skip MB-255 and enroll in MB-355 by achieving a satisfactory score on the MBUS Computer Placement Exam and receiving a waiver from the department chair. A passing score on the MBUS Computer Placement Exam does not constitute test-out of MB-255 or MB-355.

Prerequisites: MB-201 and either MB-255 or written approval of course chair

MB-375 Music Intermediaries: Agents, Managers, and Attorneys

Course Chair: D. Gorder 2 credits
Required of: None
Electable by: MBUS majors
Offered: Spring, Summer, Fall

The role of the intermediary in advising, representing, and furthering the careers of artists, focusing on the establishment of mutually beneficial working relationships. Topics include the mechanics of talent booking and contracting, union and government regulations, fee/commission structures, contractual considerations, fiduciary duties, budgeting, the development of a client base, and finding success through honesty and fair dealing.

Prerequisites: MB-201 and MB-211

MB-387 Web Site Design and Management

Course Chair: D. Gorder 2 credits
Required of: None
Electable by: MBUS majors
Offered: Spring, Summer, Fall

This course focuses on website design and maintenance with HTML and JavaScript. Students will learn the basics of website planning and design using HTML, Photoshop, sound/video editing tools, JavaScript, open source code, and online tools and services. Particulars on how to set up a new web presence, site testing, search engine optimization, website management, and basic marketing will also be covered.

Prerequisites: MB-201 and either MB-255 or MB-355

MB-391 Concert and Tour Promotion

Course Chair: D. Gorder 2 credits
Required of: None
Electable by: MBUS majors
Offered: Spring, Summer, Fall

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.

Prerequisites: MB-201, MB-211, and MB-275

MB-397 Web Site Development for E-Business

Course Chair: D. Gorder 2 credits
Required of: None
Electable by: MBUS majors
Offered: Spring

As the follow-up to MB-387, this course focuses on the actual use of web sites in business. Technologies used in today's business sites will be presented, such as cascading style sheets, Flash, PHP scripting, and online databases. Students will develop workable sites with consideration of content, demographics, management and leadership strategies, user experience, accessibility, legal issues, and site support services. Existing websites will be viewed and critiqued for effectiveness, and aspects of online business models, business-to-business, and business-to-consumer will be explored. Emphasis will be given to both corporate and entrepreneurial web environments.

Prerequisites: MB-201, MB-387, and either MB-255 or MB-355

MB-401 International Marketing

Course Chair: D. Gorder 3 credits
Required of: MBUS majors
Electable by: MBUS majors
Offered: Spring, Summer, Fall

This course examines the practice of marketing as both an art and a science, and provides students with an understanding of the role of marketing within an organization as well as its impact on consumers and society in general. The course consists of the study of various websites, the discussion of case studies, and creative exercises, as well as the step-by-step preparation of a marketing plan requiring significant Internet and other research. It is intended that students will emerge with a full appreciation of both the wisdom and folly of marketing as it is currently practiced by individuals and organizations within the music industry and without.

Prerequisites: MB-201, MB-225, MB-275, MB-351, either MB-255 or MB-355, and one of the following: MB-331, MB-335, MB-337, MB-339, MB-340, or MB-341

MB-405 Advanced Legal Issues and Contract Negotiation

Course Chair: D. Gorder 2 credits
Required of: None
Electable by: MBUS and MPED majors
Offered: Spring, Fall

Combines an examination of advanced legal topics relating to the music business with a workshop approach to the development of negotiating skills. Students will negotiate various agreements based on actual cases and work to settle disputes arising from the breaching and termination of agreements. Topics to be covered include record deals between artists and record companies, distribution deals between independent and major record companies, copublishing and administration deals, producers and production deals, touring and merchandising, trademark and copyright disputes, group break-ups, and disputes between artists and managers. Intensive preparation and class participation by students is expected.

Prerequisites: MB-211

MB-433 Current Issues in the Music Industry

Course Chair: D. Gorder 2 credits
Required of: None
Electable by: MBUS majors
Offered: Fall

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

Prerequisites: MB-201, MB-225, MB-275, MB-301, and either MB-255 or MB-355

MB-490 Senior Practicum 1 (Heavy Rotation Records)

Course Chair: D. Gorder 1 credit
Required of: MBUS majors not taking MB-495
Electable by: MBUS majors
Offered: Spring, Summer, Fall

Heavy Rotation Records was developed for students to receive hands-on experience in record company operations. HRR students oversee A&R, marketing, sales, publicity, publishing, promotion, artist development, concert promotion, and web design in the production and sale of recorded music. Students are assisted by faculty, guest producers, engineers, and major label personnel.

Prerequisites: MB-201, MB-225, MB-275, MB-301, either MB-255 or MB-355, and one of the following: MB-331, MB-375, or MB-391

MB-491 Senior Practicum 2 (Heavy Rotation Records)

Course Chair: D. Gorder 1 credit
Required of: MBUS majors not taking MB-495
Electable by: MBUS majors
Offered: Spring, Summer, Fall

A continuation of the learning experiences gained in MB-490, with the added possibility of maintaining a key leadership/managerial role within the operations of Heavy Rotation Records.

Prerequisites: MB-201, MB-225, MB-275, MB-301, MB-351, MB-490, either MB-255 or MB-355, and one of the following: MB-331, MB-375, or MB-391

MB-495 Internship in Music Business/Management

Course Chair: D. Gorder 2 credits
Required of: MBUS majors in music products industry track; MBUS students not taking MB-490/491
Electable by: MBUS majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to the music business/management major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Music Business/Management Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Students in the music products industry track are required to take MB-495. Credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: Written approval of course chair, MB-201, MB-225, MB-275, MB-351, either MB-255 or MB-355, and one of the following: MB-331, MB-335, MB-337, MB-339, MB-340, or MB-341

Music Education

ME-111 Introduction to Music Education

Course Chair: C. Adderley 1 credit
Required of: MUED majors
Electable by: All
Offered: Spring, Fall

This course introduces students to the field of teaching music in a school setting. It explains 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.

Prerequisites: None

ME-152 Computer Applications in Music Education

Course Chair: C. Adderley 2 credits
Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Fall

The purpose of this class is to help students become familiar and comfortable with music and other software that could enhance the student's teaching of music in three specific areas: using technology outside of class to prepare music handouts, scores, tapes, or CDs; using a teacher station to present technology-enhanced lessons; using technology in a MIDI lab where children work on computers.

Prerequisites: None

ME-211 Elementary Classroom Methods

Course Chair: C. Adderley 3 credits
Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Fall

Methods and materials for the instruction of general music in the elementary school. Preparation of lesson plans, formulation of principles for planning an entire musical curriculum. Selection and presentation of songs for the child voice, directed listening. Development of techniques for instruction in the notation of rhythm and melody. Minimum of 15 hours assigned observation in elementary schools in the Greater Boston area.

Prerequisites: ME-111

ME-311 Secondary Classroom Methods

Course Chair: C. Adderley 3 credits
Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Fall

An overview of music education in the secondary schools. Concepts and approaches to the organization and development of a music curriculum as applied to general music, instrumental, and choral programs. Special attention focused on the adolescent. Motivational concepts, administrative organization, student/instructor 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.

Prerequisites: ME-211

ME-321 Vocal Methods and Materials 1

Course Chair: C. Adderley 1 credit
Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Fall

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

Prerequisites: None

ME-322 Vocal Methods and Materials 2

Course Chair: C. Adderley 1 credit
Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Fall

Continuation of ME-321.

Prerequisites: ME-321

ME-325 Orff and Kodaly: Approaches to Music Education

Course Chair: C. Adderley 2 credits
Required of: MUED majors
Electable by: MTHE majors and MUED majors
Offered: Spring, Fall

This course will present the educational philosophies, objectives, teaching methods, and musical materials of the Orff and Kodály 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.

Prerequisites: ME-211

ME-326 Multimedia for the Educator

Course Chair: C. Adderley 2 credits
Required of: MUED majors
Electable by: All
Offered: Spring, Fall

The purpose of this class is to address the basic concepts of word processing, database, spreadsheet, and presentation software, with particular emphasis on their practical application to music teaching and music program administration, as well as the use of digital media (multimedia) in music education.

Prerequisites: ME-152 or equivalent

ME-341 Teaching with a Multicultural Perspective

Course Chair: C. Adderley 2 credits
Required of: MUED majors
Electable by: MUED and MTHE majors
Offered: Spring, Fall

This course will enable students to experience music of diverse cultures and give them skills for developing their own resources. Characteristics of art and folk music, instrumentation, the cultural setting, and resources for classroom and performing ensembles. The sounds of the culture, including language, will be explored.

Prerequisites: None

ME-352 Preparing for the Music Licensing Exam

Course Chair: C. Adderley 2 credits
Required of: None
Electable by: MUED majors
Offered: Spring, Fall

This course will include suggestions for test taking, memorizing material, organizing time, creating calendars, working on personal motivation techniques, taking multiple choice tests, and writing short essays.

Prerequisites: CM-251, CM-252, LHAN-251, LHAN-252, ME-325, and ME-341

ME-355 Music Education Orff Ensemble

Course Chair: C. Adderley 2 credits
Required of: None
Electable by: MUED majors
Offered: Spring

Students will learn a series of pieces to be played on Orff instruments. Pieces will be organized around arrangements of authentic folk music, pieces from the Orff/Keetman publications, and student compositions. Improvisation will be included in most pieces. Development of polyphonic awareness (singing a song while playing an instrument) will be an objective. Students will develop the basic technical skills for pitched percussion.

Prerequisites: ME-325

ME-381 Survey of Instrumental Literature

Course Chair: C. Adderley 1 credit
Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Summer, Fall

A survey for music education majors of literature written for, and/or performed by, bands and orchestras in the elementary and secondary public schools. Note: This course is recommended to be taken concurrently with ME-431.

Prerequisites: None

ME-385 Methods and Materials for Marching Band

Course Chair: C. Adderley 2 credits
Required of: None
Electable by: MUED majors
Offered: Fall

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.

Prerequisites: None

ME-431 Instrumental Methods and Materials

Course Chair: C. Adderley 1 credit
Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Summer, Fall

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.

Prerequisites: None

ME-475 Prepracticum Apprenticeship/Seminar

Course Chair: C. Adderley 1 credit
Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Fall

Assigned practical experience in elementary and secondary schools of the Greater Boston area. Minimum of 45 hours field work at the site. Evaluation of teaching experiences through group discussion at seminar meetings. Guest lecturers from the teaching profession. Final written report required.

Prerequisites: ISKB-322, ME-211, ME-311, and written approval of course chair

ME-495 Practice Teaching/Seminar

Course Chair: C. Adderley 6 credits
Required of: MUED majors
Electable by: MUED majors
Offered: Spring, Fall

Student teaching experience in elementary or secondary schools. A minimum of 450 clock hours practice teaching in kindergarten to grade 12 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.

Prerequisites: ME-475 and written approval of course chair

Music Production and Engineering

MP-110 Introduction to Music Production and Engineering

Course Chair: R. Jaczko 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Roles and responsibilities of music producers and engineers from idea inception to finished product. An overview of studio technologies and basic recording procedures. Recommended for students considering the music production and engineering major or anyone desiring a broad overview of the field.

Prerequisites: None

MP-210 Principles of Production for Musicians

Course Chair: R. Jaczko 2 credits
Required of: None
Electable by: All except MPED majors
Offered: Spring, Summer, Fall

With the proliferation of low-cost, high-quality music technology, most musicians now have the means to make a commercial album without the support of a record label, and often are required to fill the role of producer and possibly engineer. This course surveys the general production process from concept through mastering, with an emphasis on self-produced independent projects. Although there is no hands-on coursework, students will develop detailed plans for a legitimate recording project of their choice.

Prerequisites: None

MP-211 Audio Technology 1

Course Chair: R. Jaczko 2 credits
Required of: MPED majors
Electable by: MPED majors
Offered: Spring, Summer, Fall

This course will explore the fundamentals of analog and digital audio, including recording consoles: design, function, and signal flow; principles of signal processing: reverberation, delay, equalization, compression, and other effects; introduction to microphone and loudspeaker technology; and introduction to music production and recording techniques in both analog and digital media. Class meetings are principally lecture sessions combined with in-class demonstration and some student hands-on training. Assignment-based lab time required.

LMSC-208 or LMSC-209 must be taken prior to or concurrently with MP-211.

Prerequisites: None

MP-212 Audio Technology 2

Course Chair: R. Jaczko 2 credits
Required of: MPED majors
Electable by: MPED majors
Offered: Spring, Summer, Fall

This course covers the fundamentals and practical applications of a digital audio system, as well as methods for functioning in an integrated MIDI/Digital Audio Workstation (DAW)/Analog studio environment. This includes 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 flow charts; and black box analysis. Course topics include system setup and interconnections; MIDI interface and synchronization; aspects of digital recording consoles/mixers, such as paged architecture, I/O, word clock, sample rate, and bit depth; and basics of a DAW, such as the elements of hard-disk recording, track and file management, digital audio, and sequencing strategies. Audio ear training required outside of class time.

Prerequisites: MP-211 and either LMSC-208 or LMSC-209

MP-214 Critical Listening Lab

Course Chair: R. Jaczko 1 credit
Required of: MPED majors
Electable by: MPED majors and MSYN majors with written approval of MPED chair
Offered: Spring, Summer, Fall

This course will focus on developing critical listening skills, with emphasis on engineering analysis within the context of the popular music mix. Topics will include: psychoacoustics of the critical listening environment; engineering techniques such as balances, panning, EQ, reverb, compression, delay, and time-based effects; instrument identification; and stylistic comparisons of engineering and mix techniques. In-class listening analysis and concepts will be reinforced through out-of-class critical listening assignments. An out-of-class audio ear training component will also be part of the class.

Prerequisites: None

MP-215 Production Analysis Lab

Course Chair: R. Jaczko 1 credit
Required of: MPED majors
Electable by: MPED majors and MSYN majors with written approval of MPED chair
Offered: Spring, Summer, Fall

Comparisons of a wide variety of production styles and techniques from the evolution of multitrack to contemporary recording. Analysis of the production process in terms of song or composition choice; performance style; acoustic, electronic, and synthesized instrumentation; and arrangement. Technical characteristics related to production values: recording technique, signal processing, special effects, and mixing methods. Considerations for critical listening. In-class evaluation of demos, masters, and commercial recordings. Weekly class presentations of student analysis projects.

Prerequisites: None

MP-225 MIDI Systems for Music Production

Course Chair: R. Jaczko 2 credits
Required of: MPED majors
Electable by: MPED majors
Offered: Spring, Summer, Fall

A comprehensive study of the Musical Instrument Digital Interface (MIDI) and its many musical applications, with an emphasis on both MIDI and audio sequencing. Working at computer-based workstations, students will apply in-depth knowledge and comprehension of the MIDI specification, MIDI and audio sequencing software, and sequencing techniques to a wide variety of musical projects.

Prerequisites: MTEC-111

MP-241 Mix Techniques Lab

Course Chair: R. Jaczko 2 credits
Required of: MPED and MSYN majors
Electable by: MPED and MSYN majors
Offered: Spring, Summer, Fall

The functional operation of equipment used in multitrack mixdown of master tapes. Common control room procedures and protocol. Console and signal flow, control logic, and patching. Use of professional tape recorders. Stereo program editing using magnetic tape and digital workstations. Mixing of prerecorded 8-track tapes.

Prerequisites: MP-211 and MP-214; MP-212 must be taken concurrently with MP-241

MP-247 Business of Music Production

Course Chair: R. Jaczko 2 credits
Required of: MPED majors
Electable by: MBUS, MPED, and MSYN majors
Offered: Spring, Summer, Fall

Review of copyright, publishing, collection agencies, creative unions, and technical unions as they impact the music production business; budgeting, planning, and client relationships.

Prerequisites: None

MP-309 Technical Characteristics of Audio Systems

Course Chair: R. Jaczko 2 credits
Required of: None
Electable by: MPED majors
Offered: Spring, Fall

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.

Prerequisites: MP-340

MP-310 Sound Reinforcement for Musicians

Course Chair: R. Jaczko 2 credits
Required of: None
Electable by: All except MPED majors
Offered: Spring, Summer, Fall

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

Prerequisites: None

MP-318 Creative Production Skills

Course Chair: R. Jaczko 2 credits
Required of: MPED majors
Electable by: MPED majors
Offered: Spring, Summer, Fall

Defining the goal of a recording project with the artist or client. Selecting composers, arrangers, players, and singers. Choosing the appropriate technical resources to fit the budget and goals. Working with vocalists and other soloists. Orchestrating and motivating all the participants and resources from rehearsal to recording to final mix. Three production projects required on 2-track and 8-track formats.

Prerequisites: MP 215 (or MTEC-215), MP-241 (or MTEC-241), and MP-247; MP-340 must also be taken concurrently with MP-318

MP-320 Music Production for Records

Course Chair: R. Jaczko 2 credits
Required of: MPED majors
Electable by: MPED majors
Offered: Spring, Summer, Fall

A study of the creative and business aspects of producing records. Emphasis is placed on the creative and aesthetic techniques of production. Lecture topics may include, but are not limited to: song choice; song analysis; lyrics analysis; artist development and creative vision; scheduling, budgeting, and prioritization of tasks; communication issues; compromise and flexibility with regard to a producer's vision; servicing the artist's and the record company's needs; and tracking the development of the production process from demo to master. Two 24-track projects are required.

Prerequisites: MP-318

MP-322 Sound Reinforcement Systems

Course Chair: R. Jaczko 2 credits
Required of: None
Electable by: MPED majors
Offered: Spring, Summer, Fall

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

Prerequisites: MP-241 or MTEC-241

MP-325 Sound Reinforcement Lab

Course Chair: R. Jaczko 2 credits
Required of: None
Electable by: MPED majors
Offered: Spring, Summer, Fall

Students will practice setup and mixing of live ensembles, and assist the audio staff at Berklee concerts and rehearsals in the Berklee Performance Center.

Prerequisites: MP-322

MP-340 Multitrack Recording Techniques

Course Chair: R. Jaczko 2 credits
Required of: MPED majors
Electable by: MPED majors
Offered: Spring, Summer, Fall

Emphasis on recording techniques including microphone placement, console and signal flow, editing, and live recording. Discussion and utilization of limiters, compressors, noise gates, digital delay, and other signal processing equipment used in the multitrack recording process. Recording projects will be required. Audio ear training will be available outside of class.

Prerequisites: MP-212 or MTEC-212 and MP-241 or MTEC-241; MP-318 must also be taken concurrently with MP-340

MP-341 Mix Techniques 2

Course Chair: R. Jaczko 2 credits
Required of: MPED majors
Electable by: MPED majors
Offered: Spring, Summer, Fall

A study of the functional operation of equipment used in multi-track mix-down of digital master recordings in a digital audio workstation environment. There will be an emphasis on critical listening and aesthetic consideration. Topics covered will include common DAW procedures and protocol, data management, use of a virtual console, use of a control surface, signal flow, editing, and digital signal processing (plug-ins). Mixing exercises of prerecorded multi-track files.

Prerequisites: MP-241 or MTEC-241

MP-385 Advanced Recording Techniques

Course Chair: R. Jaczko 2 credits
Required of: MPED majors
Electable by: MPED majors
Offered: Spring, Summer, Fall

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

Prerequisites: MP-340

MP-421 Music Production for Visual Media

Course Chair: R. Jaczko 2 credits
Required of: MPED majors
Electable by: MPED majors
Offered: Spring, Summer, Fall

A hybrid production/engineering course dealing with the technical and creative issues surrounding soundtracks for feature film, episodic television, commercials, and documentaries. Exercises and quizzes dealing with synchronization, SMPTE time code, Word Clock, and other technical issues will combine with aesthetic considerations to complete projects dealing with music production for visual media, Foley, sound design, and ADR. A survey of careers in postproduction will culminate in students working together in teams, mirroring their real-world counterparts.

Prerequisites: MP-320 and either MP-341 or MTEC-381

MP-431 Vocal Production

Course Chair: R. Jaczko 2 credits
Required of: None
Electable by: MPED majors
Offered: Spring, Fall

A hands-on study of the production of vocalists in the recording studio. Emphasis on techniques and strategies for obtaining the best possible vocal performance, in terms of both emotional impact and technical accuracy. Topics include analysis of commercially recorded vocals, discovering a vocalist's identity, psychological and technical limitations, preproduction with vocalists (with emphasis on the song/vocalist relationship), establishing producer/vocalist rapport, working sympathetically and effectively in the studio environment, conducting a vocal session, vocal compilation, and background vocals. Technical topics include microphone choice and associated signal processing and mixing for vocals. In-class sessions are conducted and produced by both instructor and students. Students will also be required to sing and thus "be produced." Students will produce two multitrack projects incorporating rerecording and compiling of vocal tracks using previous projects.

Prerequisites: MP-320

MP-441 Advanced Mix Lab

Course Chair: R. Jaczko 2 credits
Required of: MPED majors
Electable by: MPED majors
Offered: Spring, Summer, Fall

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

Prerequisites: MP-340 and MP-341

MP-461 Advanced Production Projects

Course Chair: R. Jaczko 2 credits
Required of: MPED majors
Electable by: MPED majors
Offered: Spring, Summer, Fall

Instructor and classmates will review and advise each class member at every step during the planning and production of two or more fully professional 24-track recordings. Criteria will include song selection or scoring, demoing, arranging, session planning, rehearsals, recording, and finished mixing. The instructor may select individual projects-in-progress to demonstrate creative or technical aspects of quality in production and market targeting.

Prerequisites: MP-320 and MP-421

MP-471 Postproduction and Remixing of Records

Course Chair: R. Jaczko 2 credits
Required of: None
Electable by: MPED majors
Offered: Spring, Fall

A project-oriented class dealing with creating stereo remixes for specific markets (including radio, club, and dance formats) and remixing in 5.1 multichannel surround. Using musicianship and appropriate technology to strengthen the arrangement, beat, and sonic impact of a recording with focus on the technical, practical, and artistic applications of mixing in multichannel surround formats.

Prerequisites: MP-320 and either MP-381 or MP-441

MP-475 Masters Engineering Lab

Course Chair: R. Jaczko 2 credits
Required of: None
Electable by: MPED majors
Offered: Spring, Summer, Fall

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

Prerequisites: MP-385 and either MP-441 or MP-381

MP-495 Music Production and Engineering Internship

Course Chair: R. Jaczko 2 credits
Required of: None
Electable by: MPED majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to the music production and engineering major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Music Production and Engineering Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: MP-340 and written approval of course chair

Music Synthesis

MS-210 Survey of Electroacoustic Music

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A musical survey of the performers, composers, and producers whose influences have shaped and defined the present and past of electro-acoustic music.

Prerequisites: None

MS-220 Studio Technologies

Course Chair: K. Biederwolf 2 credits
Required of: MSYN majors
Electable by: MSYN majors
Offered: Spring, Summer, Fall

This course provides a comprehensive introduction to the modern production studio. Emphasis is placed on console vs. control surface paradigms, digital and analog signal flow, clocking, gain-staging, the tracking process, microphone selection and placement, and processors used in recording and mixing.

Prerequisites: MTEC-111, either LMSC-208 or LMSC-209, and written approval of course chair

MS-223 Modular Functions and Signal Flow

Course Chair: K. Biederwolf 2 credits
Required of: MSYN majors
Electable by: MPED and MSYN majors
Offered: Spring, Summer, Fall

A study of the generators and processors that comprise modern analog, virtual, and hybrid modular music synthesis systems including MSP, Nord Modular, Oberheim Xpander, and others. Topics include geometric waveforms, aperiodic functions, filters, two- and four-quadrant modulation, envelopes, and rudimentary sequencing using analog-modeled, multistep sequencers. Analysis of signal characteristics including amplitude, frequency, phase, polarity, 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.

Prerequisites: MTEC-111 and either LMSC-208 or LMSC-209

MS-225 MIDI Systems

Course Chair: K. Biederwolf 2 credits
Required of: MSYN majors
Electable by: All
Offered: Spring, Summer, Fall

A comprehensive study of the Musical Instrument Digital Interface (MIDI) and its many musical applications with an emphasis on sequencing. Working at computer-based workstations, students will apply in-depth knowledge and comprehension of the MIDI specification to a wide variety of musical projects.

Prerequisites: MTEC-111 and either LMSC-208 or LMSC-209

MS-250 Survey of Electronics in the Film Score

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

A survey of electronic musical instruments, computer technology, and other electronic techniques used to create film scores, illustrated with film clips and recordings, from the coming of sound (circa 1927) through the modern era. Practical demonstrations of contemporary techniques (sampling, DSP, filtering, vocoding, etc.) will be presented in class, both live and using film clips. Techniques for editing and integration of music, Foley, and FX will be discussed. Orientation revolves around the evolution of specific electronic musical instruments and/or techniques, rather than traditional film genres such as drama, science fiction, comedy, thriller, action, and documentary.

Prerequisites: None

MS-320 Digital Mix Techniques

Course Chair: K. Biederwolf 2 credits
Required of: MSYN majors
Electable by: MSYN majors
Offered: Spring, Summer, Fall

Based on theory and skills learned in Studio Technologies, this course places a primary emphasis on the improvement of student productions through effective mixing techniques. Mixing, processing, equalization, dynamics, working in stereo and surround, and other techniques will be explored and applied to a series of projects. Genre-specific techniques will be discussed, in addition to mix-for-picture and sound design scenarios.

Prerequisites: MS-220, MS-223, and either MS-225 or MTEC-221

MS-321 Advanced MIDI Systems

Course Chair: K. Biederwolf 2 credits
Required of: MSYN majors
Electable by: MSYN majors
Offered: Spring, Summer, Fall

A project-oriented course focused on mastery of a complex MIDI production environment. Students address the technical challenges of configuring and integrating a wide variety of hardware and software into a working MIDI and digital audio system. Emphasis is placed on advanced sequencing techniques and innovative MIDI applications using hardware and software instruments in a sequencer-based production environment.

Prerequisites: MS-220, MS-223, and either MS-225 or MTEC-221

MS-322 Advanced Programmable Synthesis

Course Chair: K. Biederwolf 2 credits
Required of: MSYN majors
Electable by: MSYN majors
Offered: Spring, Summer, Fall

A continuation of MS-223, 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.

Prerequisites: MS-220, MS-223, and either MS-225 or MTEC-221

MS-326 Multimedia Portfolio Workshop

Course Chair: K. Biederwolf 2 credits
Required of: MSYN majors
Electable by: MSYN and MPED majors
Offered: Spring, Summer, Fall

This course is a portfolio development workshop focusing on composition and sound design for picture and interactive media. Original music and SFX are showcased in DVD and web presentations and are developed through weekly assignments and several major projects. Through successful completion of these projects, students will become adept in the basics of video preparation for sequencing, mixing to picture, scoring, SFX for picture, audio for DVD/web distribution, and DVD and HTML interface design.

Prerequisites: MS-320, MS-321, and MS-322

MS-330 Indian Music Concepts in Contemporary Synthesis Production

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Spring, Fall

A creative study of the technical and musical aesthetics involved with producing and arranging in a wide range of popular Indian musical styles, including pop songs, remix hits, and classical forms. Utilizing contemporary synthesis programming and production techniques, students will complete a variety of projects and assignments that effectively demonstrate the contemporary synthesis application of Indian ragas, musical instrumentation, and popular stylistic repertoire.

Prerequisites: MS-223 or MTEC-223

MS-335 Advanced Modular Synthesis Techniques

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Spring, Summer, Fall

A continued study of subtractive synthesis techniques used in designing sounds for hybrid analog/digital sound engines. Advanced studies in performance- and production-oriented programming techniques used in sophisticated systems. In addition to classroom time, students will be supervised in weekly hands-on practice in this synthesis lab.

Prerequisites: MS-223 or MTEC-223

MS-337 Sound Design and Composition in Csound

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Spring, Summer, Fall

Exploration of the theory and practice of digital signal processing, sound design, and music synthesis utilizing the full power of the personal computer as a virtual synthesizer. The student will employ a wide variety of approaches to sound and musical design: from classical techniques such as additive and subtractive synthesis, ring modulation, FM, waveshaping, and sampling, to the most powerful new approaches such as granular synthesis and physical modeling; and will discover ways in which the full potential of software synthesis can be applied in hard-disk-based composition and production.

Prerequisites: MS-223 or MTEC-223

MS-339 Synthesis in Composition and Orchestration for Commercial Production

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Spring, Summer, Fall

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.

Prerequisites: MS-223 or MTEC-223

MS-340 Speech and Vocal Synthesis

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Summer, Fall

An overview of the electronically produced/processed voice, with exploration of human speech/singing formants; time-stretching and granular speech techniques; human singing voice-synthesis software; and introduction to convolution of the human voice; introduction to the mechanics of human voice sound production. Formant synthesis: singing and speech synthesis based on frequency domain techniques such as vocoding, parametric EQ, and use of formant filters. In addition to classroom time, students will be supervised in weekly hands-on practice in this synthesis lab. The course requires production of a composition, soundscape, etc.

Prerequisites: MS-223 or MTEC-223

MS-341 MIDI, Audio, and Video Programming in Max/MSP

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Spring, Summer, Fall

The musical exploration of a powerful cross-platform tool kit for multimedia software development, Max/MSP/Jitter. In this class, students will learn how to create/program their own virtual music boxes, groove boxes, audio and MIDI remixers, softsynths, effects processors, and interactive video synthesizers/mixers/processors, and to control their original software with alternate (nonkeyboard) controllers.

Prerequisites: MS-321

MS-351 Advanced Studies in Digital Sampling Techniques

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Spring, Summer, Fall

Using a variety of sampling synthesizers and related signal processing devices, the student will learn techniques employed in the creation of a variety of contemporary user-sampled sounds. Topics covered include studio sampling applications with regard to acoustic, electronic, and environmental sounds; computer manipulation of complex waveforms; and various digital processing techniques. In addition to classroom time, students will be supervised in hands-on labs.

Prerequisites: MS-322

MS-371 Composition Workshop for Music Synthesis

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Spring, Summer, Fall

This class provides the student with an opportunity to create portfolio pieces of original compositions using software and hardware tools. We will study a variety of approaches to composing and realizing works with an emphasis on developing the use of line, rhythm, harmony, orchestration, and form. Weekly assignments include MIDI realization of music excerpts, readings by composers, and listening. Technical topics will be explored by the group as needed.

Prerequisites: MS-223 or MTEC-223

MS-381 Contemporary Applications of Digital Audio

Course Chair: K. Biederwolf 2 credits
Required of: MSYN majors
Electable by: MSYN majors
Offered: Spring, Summer, Fall

MS-381 will challenge music synthesis students to produce content in many of the diverse professional applications of multi-track audio and MIDI software and hardware, and the digital project studio. Class time will be used to present relevant production techniques and review and critique student work, both finished and in progress.

Prerequisites: MS-320, MS-321, and MS-322

MS-391 Designing and Programming Interactive Performance Systems

Course Chair: Kurt Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Spring, Summer, Fall

Focusing on expanded synthesizer control and expressive musical performance, students will study, program, practice, and play using nonkeyboard controllers such as MIDI guitars, woodwinds, drums, and innovative "virtual" controllers such as the Buchla Lightning and the Mathews Radio Baton.

Prerequisites: MS-321

MS-401 Music Synthesis Advanced Seminar

Course Chair: K. Biederwolf 2 credits
Required of: MSYN majors
Electable by: MSYN majors
Offered: Spring, Summer, Fall

Advanced Seminar combines master class and private lesson settings for the music synthesis major. Master class topics include group assessment of each student's portfolio work, as well as the existing work of other professional musicians. Assessment and analysis represent creative, compositional, artistic, aesthetic, and production viewpoints. Business and career preparation will also be discussed. The private lesson component allows each student to develop their skills and musicianship with direct mentoring from the instructor.

Prerequisites: MS-326 and MS-381

MS-413 Digital Signal Processing: Theory and Composition

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Spring, Summer, Fall

A theoretical and practical exploration of digital signal processing software. Student projects will focus on the compositional use of DSP: pitch shifting, time scaling, chorus, delay, reverberation, spatialization, channel and phase vocoding, spectral filtering, FFT-based noise removal, and software-based cross-synthesis. The musical focus is innovative sound design and audio-art composition.

Prerequisites: MS-322

MS-414 Digital Signal Processing for Music Production and Postproduction

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Spring, Summer, Fall

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.

Prerequisites: MS-381 or MTEC-381

MS-426 Live Video with Jitter

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Spring, Summer, Fall

This class provides students with an opportunity to create visual projections for their original compositions using MAX/MSP with Jitter, Motion, and other applications as needed. Students will study a variety of approaches to creating live graphics for music and sonic art works, then create their own live videos for public presentation. Weekly assignments will include reading, realizing one minute pilot pieces, and then proposing, researching, and realizing the final project.

Prerequisites: MS-326

MS-431 Physical Modeling and Additive Synthesis

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Spring, Summer, Fall

An exploration of excitation/resonance models of sound production: Karplus-Strong (string), brass, and woodwind modeling using digital signal processing in a dedicated hardware environment; use of software-based modeling for pedagogical purposes; exploration of Fourier or additive synthesis and formant theory in a hardware environment.

Prerequisites: MS-322

MS-461 Computer Music Composition and Analysis

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Spring, Summer, Fall

This course explores a wide variety of avant-garde and alternative approaches to composition. Students analyze and discuss acousmatic computer music in a wide variety of genres such as ambient, minimal, glitch, sound object, soundscape, sound collage, algorithmic, etc. Students compose a series of portfolio pieces that are critiqued in class and then featured in a public concert at the end of the semester.

Prerequisites: MS-322

MS-491 Advanced Projects in Synthesis

Course Chair: K. Biederwolf 2 credits
Required of: MSYN majors
Electable by: MSYN majors
Offered: Spring, Summer, Fall

This course focuses on the production of the capstone music synthesis graduation project and provides for individual attention within a small group setting. The specific nature of the project will be determined by written agreement between student and instructor. Each student will also be required to participate in the jury process as well as the Senior Showcase at the end of the semester.

Prerequisites: Completion of eight credits of MSYN electives and written approval of instructor and course chair

MS-495 Music Synthesis Internship

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: MSYN majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to the music synthesis major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Music Synthesis Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: Written approval of course chair and either MS-223 or MTEC-223

Music Technology

MTEC-111 Introduction to Music Technology

Course Chair: K. Biederwolf 2 credits
Required of: All first-semester students
Electable by: All
Offered: Spring, Summer, Fall

An introduction to the fundamentals of music technology geared to the needs of today's professional musician. One of the most significant challenges facing musicians today is mastering the skills required to continually adapt to a changing technology base. Musicians today must understand and be prepared for the fact that this technology base is moving more rapidly than it can be assimilated. The course topics will give an overview of all aspects of the current technology with the primary goal of enabling students to make intelligent decisions in evaluating future technological needs.

Prerequisites: None

MTEC-112 Applied Technology for Musicians

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Building upon basic concepts and skills learned in MTEC-111 (Introduction to Music Technology), this course will give students an opportunity to continue to explore the creative uses of music technology tools and deepen their understanding of the principles that underlie these uses of technology. By completing a number of hands-on projects and assignments, students will advance their knowledge of audio recording and editing, MIDI sequencing, sound design using synthesizers, samplers, and DSP applications, notation software, and web authoring for purposes of self-promotion.

Prerequisites: MTEC-111

MTEC-200 Berklee Internet Radio Network Workshop

Course Chair: S. Croes 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

The Berklee Internet Radio Network Workshop supports students who wish to participate in the activities of the station, formalizing and identifying their participation in their transcripts. The course accommodates a wide variety of student skills and interests, directing participants into existing station committees: Programming (DJs, production, scheduling, evaluation), Promotion (public relations on campus and beyond), Business and Legal (maintenance of approvals, permissions, and licensing processes; organization of business flow within the station), Operations (technical backbone of station operations—web site development, broadcast issues, recording, facilities development, and maintenance).

Prerequisites: None

MTEC-222 Introduction to Synthesizer Programming and Sound Design

Course Chair: K. Biederwolf 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A course focusing on issues related to synthesizer architecture, patch programming/editing, and functionality within the MIDI production environment. A variety of synthesizer technologies will be addressed, including subtractive, FM, sampling, hybrid, and software-based synthesis.

Prerequisites: MS-225 or MTEC-221 or PW-161

MTEC-308 Applications of Loudspeaker Designs

Course Chair: R. Jaczko 2 credits
Required of: None
Electable by: MPED and MSYN majors
Offered: Spring, Summer, Fall

This course examines the technical attributes of loudspeakers that assist the recording engineer in creating the best possible product. Topics include basic components of loudspeaker design, driver parameters, sealed and vented enclosures, crossovers, studio monitors, and computer-aided analysis systems. Theoretical information and hands-on methods are used to inform students about advanced speaker systems. Listening evaluation is also an important component.

Prerequisites: MP-212 or MS-320

MTEC-360 Architecture and Acoustics of Critical Listening Environments

Course Chair: S. Croes 2 credits
Required of: None
Electable by: MPED and MSYN majors
Offered: Spring

This course will provide advanced information and training in the science of acoustics. It will examine advanced methodologies for the testing of acoustic spaces and properties and lead to strategies for acoustic manipulation and design. Using existing and past projects as source material, world-renowned acoustician John Storyk will take students through the acoustical design process, including both acoustical and programmatic considerations. He will draw on pictures, charts, graphs, and recorded examples taken from real-world projects, both completed and in process, to highlight the challenges encountered and solutions devised for creating program-satisfying and acoustically correct facilities. These facilities encompass both world-class multi-room studio facilities as well as smaller-budget project and home studios. This is an applications-oriented follow-up to our existing required acoustics class and would be an upper-semester elective.

Prerequisites: MP-341 or MS-381 or MTEC-381, either LMSC-208 or LMSC-209, and written approval of course chair

MTEC-420 Advanced Digital Mastering, Editing, and Delivery

Course Chair: R. Jaczko 2 credits
Required of: None
Electable by: MPED and MSYN majors
Offered: Spring, Fall

An in-depth, project-oriented class designed to give the student intensive exposure to the creative and technical issues involved in advanced music editing and CD (and DVD) mastering, including multichannel audio formats (5.1) and Internet audio. Students will enhance their technical knowledge of advanced digital audio concepts and digital studio techniques while developing their ability to listen critically and creatively. Through hands-on projects, students will learn the standards and practices of digital audio production, mastering, and professional delivery formats. Further areas of exploration include, but are not limited to, audio restoration and forensic audio.

Prerequisites: MPED majors: MTEC-381 or MP-341; MSYN majors: MS-381 or MTEC-381

Music Therapy

MTH-201 Introduction to International Music Therapy

Course Chair: S. Hanser 3 credits
Required of: MTHE majors
Electable by: All
Offered: Spring, Summer, Fall

This course covers the theories and processes of music therapy, the history of the profession, and a survey of basic principles, methods, techniques, and applications. Students will visit facilities where music therapy is practiced, observe music therapists in action, and discuss the role of music in therapy within a wide variety of clinical and community settings. In addition, they will be introduced to music therapy practices in different countries through published literature.

Prerequisites: None

MTH-231 Music in Special Education

Course Chair: S. Hanser 2 credits
Required of: MTHE majors
Electable by: MTHE majors or with permission of course chair
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.

Prerequisites: None

MTH-232 Music Therapy Practicum 1

Course Chair: S. Hanser 2 credits
Required of: MTHE majors
Electable by: MTHE majors
Offered: Spring, Fall

This course is the concurrent clinical music therapy practicum that accompanies MTH-231. 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.

Prerequisites: Declaration of music therapy major and concurrent enrollment in MTH-231

MTH-281 Technology for Music Therapists

Course Chair: S. Hanser 2 credits
Required of: MTHE majors
Electable by: MTHE majors or with permission of course chair
Offered: Spring, Fall

A hands-on course designed to provide practical skills for incorporating technology into the practice of music therapy. Topics will include MIDI, digital sound, adaptive technology, music composition/performance software, and the Internet. Students will use technology to develop original music activities and present them to the class.

Prerequisites: MTEC-111

MTH-311 Psychology of Music

Course Chair: S. Hanser 2 credits
Required of: MTHE majors
Electable by: MTHE majors or with permission of course chair
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.

Prerequisites: None

MTH-312 Music Therapy Practicum 2

Course Chair: S. Hanser 2 credits
Required of: MTHE majors
Electable by: MTHE majors
Offered: Spring, Fall

This course is the concurrent clinical music therapy practicum that accompanies MTH-311. 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.

Prerequisites: Concurrent enrollment in MTH-311

MTH-331 Research in Music Therapy

Course Chair: S. Hanser 2 credits
Required of: MTHE majors
Electable by: MTHE majors or with permission of course chair
Offered: Spring, Fall

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.

Prerequisites: None

MTH-332 Music Therapy Practicum 3

Course Chair: S. Hanser 2 credits
Required of: MTHE majors
Electable by: MTHE majors
Offered: Spring

This course is the concurrent clinical music therapy practicum that accompanies MTH-331. Students apply the research skills they are learning in the classroom to a clinical setting.

Prerequisites: Concurrent enrollment in MTH-331

MTH-351 Exceptional Children

Course Chair: S. Hanser 3 credits
Required of: MTHE majors
Electable by: All
Offered: Summer, Fall

This course will provide students with a sensitization and awareness in dealing with a mixed school population. Mainstreaming requires an expanded responsibility and familiarization toward students with educational exceptionalities.

Prerequisites: None

MTH-411 Music in Psychotherapy

Course Chair: S. Hanser 2 credits
Required of: MTHE majors
Electable by: MTHE majors or with permission of course chair
Offered: Spring, Fall

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

Prerequisites: MTH-331 and MTH-332

MTH-412 Music Therapy Practicum 4

Course Chair: S. Hanser 2 credits
Required of: MTHE majors
Electable by: MTHE majors
Offered: Spring, Fall

This course is the concurrent clinical music therapy practicum that accompanies MTH-411. 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.

Prerequisites: MTH-331, MTH-332, and concurrent enrollment in MTH-411

MTH-431 Music Therapy and Medicine

Course Chair: S. Hanser 2 credits
Required of: MTHE majors
Electable by: MTHE majors or with permission of course chair
Offered: Spring, Summer, Fall

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.

Prerequisites: MTH-331 and MTH-332

MTH-432 Music Therapy Practicum 5

Course Chair: S. Hanser 2 credits
Required of: MTHE majors
Electable by: MTHE majors
Offered: Spring, Summer, Fall

This course is the concurrent clinical music therapy practicum that accompanies MTH-431. 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.

Prerequisites: MTH-331, MTH-332, and concurrent enrollment in MTH-431

MTH-495 Music Therapy Internship

Course Chair: S. Hanser 6 credits
Required of: MTHE majors
Electable by: MTHE majors
Offered: Spring, Fall

This course involves 1,040 hours of full-time music therapy experience at a clinical internship site approved by the American Music Therapy Association. Enrollment is permitted after the completion of all course work and after the student applies and is accepted to a site. Successful completion of the internship is required before receiving the degree or sitting for the Music Therapy Board Certification Examination.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: MTH-432 and written approval of course chair

Performance Ear Training

PFET-361 Performance Ear Training for Woodwinds, Brass, Strings, and Vibes 1

Course Chair: S. Prosser 1 credit
Required of: None; Approved specified elective for PERF major brass, wind, string, and vibraphone principals
Electable by: Brass, wind, string, and mallet principals
Offered: Spring, Summer, Fall

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear and responding on the student's instrument in class. Some dictation. Some nonsyllabic sight-singing.

Prerequisites: ET-112 and ensemble rating 3444

PFET-362 Performance Ear Training for Woodwinds, Brass, Strings, and Vibes 2

Course Chair: S. Prosser 1 credit
Required of: None; Approved specified elective for PERF major brass, wind, string, and vibraphone principals
Electable by: Brass, wind, string, and mallet principals
Offered: Spring, Summer, Fall

Continuation of PFET-361.

Prerequisites: PFET-361

PFET-364 Performance Ear Training for Keyboards 1

Course Chair: S. Prosser 1 credit
Required of: None; Approved specified elective for PERF major piano principals
Electable by: Piano principals
Offered: Spring, Summer, Fall

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear and responding on the student's instrument in class. Some dictation. Some nonsyllabic sight-singing.

Prerequisites: ET-112 and ensemble rating 3444

PFET-365 Performance Ear Training for Keyboards 2

Course Chair: S. Prosser 1 credit
Required of: None; Approved specified elective for PERF major piano principals
Electable by: Piano principals
Offered: Spring, Summer, Fall

Continuation of PFET-364.

Prerequisites: PFET-364

PFET-367 Performance Ear Training for Guitar 1

Course Chair: S. Prosser 1 credit
Required of: None; Approved specified elective for PERF major guitar principals
Electable by: Guitar principals
Offered: Spring, Summer, Fall

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear and responding on the student's instrument in class. Some dictation. Some nonsyllabic sight-singing.

Prerequisites: ET-112 and ensemble rating 3444

PFET-368 Performance Ear Training for Guitar 2

Course Chair: S. Prosser 1 credit
Required of: None; Approved specified elective for PERF major guitar principals
Electable by: Guitar principals
Offered: Spring, Summer, Fall

Continuation of PFET-367.

Prerequisites: PFET-367

PFET-370 Performance Ear Training for Percussion 1

Course Chair: S. Prosser 1 credit
Required of: None; Approved specified elective for PERF major drum set, hand percussion, and total percussion principals
Electable by: Drum set, hand percussion, and percussion principals
Offered: Spring, Summer, Fall

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear and responding on the student's instrument in class. Some dictation. Some nonsyllabic sight-singing.

Prerequisites: ET-112 and ensemble rating 3444

PFET-371 Performance Ear Training for Percussion 2

Course Chair: S. Prosser 1 credit
Required of: None; Approved specified elective for PERF major drum set, hand percussion, and total percussion principals
Electable by: Drum set, hand percussion, and percussion principals
Offered: Spring, Summer, Fall

Continuation of PFET-370.

Prerequisites: PFET-370

PFET-373 Performance Ear Training for Voice 1

Course Chair: S. Prosser 1 credit
Required of: None; Approved specified elective for PERF major voice principals
Electable by: Voice principals
Offered: Fall

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear. Emphasis on sight-reading. Some dictation. Some nonsyllabic sight-reading.

Prerequisites: ET-112 and ensemble rating 4434

PFET-374 Performance Ear Training for Voice 2

Course Chair: S. Prosser 1 credit
Required of: None; Approved specified elective for PERF major voice principals
Electable by: Voice principals
Offered: Spring

Continuation of PFET-373.

Prerequisites: PFET-373

PFET-376 Performance Ear Training for Bass 1

Course Chair: S. Prosser 1 credit
Required of: None; Approved specified elective for PERF major bass principals
Electable by: Bass principals
Offered: Spring, Summer, Fall

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

Prerequisites: ET-112 and ensemble rating 3444

PFET-377 Performance Ear Training for Bass 2

Course Chair: S. Prosser 1 credit
Required of: None; Approved specified elective for PERF major bass principals
Electable by: Bass principals
Offered: Spring, Summer, Fall

Continuation of PFET-376.

Prerequisites: PFET-376

Performance Studies

PS-180 The Music and Life of Bob Marley

Course Chair: M. Marvuglio 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

Lectures focus on a chronological tour of the significant events in Marley's life, beginning with his childhood years in Nine Mile and Kingston, Jamaica. Each class will include one hour of lecture and one hour of playing in preparation for a final concert of four to six Marley compositions.

Prerequisites: Written approval of instructor and course chair

PS-190 Improvisation Concepts Workshop 1

Course Chair: M. Marvuglio 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

This multipurpose course provides an opportunity for students to participate in a "nonstylistic" improvisational environment as a means to explore musical communication and develop improvisational performance skills. Students will perform on a weekly basis in a variety of improvised settings while boundaries, structure, and musical focal strategies are provided by the instructor. Discussion and critique follow each performance and students are expected to participate. All ensemble combinations are explored (e.g., full ensemble, trios, duets, and solos).

Prerequisites: Written approval of instructor and course chair

PS-192 Improvisation Concepts Workshop 2

Course Chair: M. Marvuglio 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

This multipurpose course is a continuation of Improvisation Concepts Workshop 1, and provides a “nonstylistic” improvisational environment as a means to explore musical communication and develop improvisational performance skills. Students perform on a weekly basis in a variety of improvised settings while boundaries, structure, and musical focal strategies are provided by the instructor. Discussion and critique follow each performance and students are expected to participate. Students are exposed to a wide variety of improvisational music through required listening sessions in and out of class.

Prerequisites: PS-190

PS-495 Professional Performance Internship

Course Chair: M. Marvuglio 2 credits
Required of: None
Electable by: PERF majors, sixth-semester and above
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience for the performance major. Upon completion of the internship, students will submit a project/portfolio. Placement is limited to situations available from or approved by the Office of Experiential Learning and the appropriate Performance Department chair or a designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

Prerequisites: ILRE-375

PS-498 Directed Study in Improvisation

Course Chair: M. Marvuglio 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

This course is a high-level playing class that explores the various melodic roles of the instruments. Course materials and instruction address how to construct and improvise pattern-organized melody lines on the chord progressions of standard jazz songs using symmetric scales, chord couplings, interval patterns, and melodic cells. Emphasis is placed upon students learning how to practice and perform music that includes the techniques learned in the classroom and from the recommended reading.

Prerequisites: Written approval of instructor and course chair

PSBS-225 Fundamentals of Improvisation for Bass

Course Chair: R. Appleman 2 credits
Required of: PERF bass principals
Electable by: Bass principals
Offered: Spring, Fall

Application of scales, modes, arpeggios, and passing tones to improvisation on the bass. Study of repertoire and recordings is utilized to discuss and analyze major bass styles and performers.

Prerequisites: Overall ensemble rating 3

PSBS-321 Concepts for Jazz Bass Lines

Course Chair: R. Appleman 2 credits
Required of: None
Electable by: Bass principals
Offered: Spring, Summer, Fall

A systematic approach to forming well-defined bass lines. The topics covered include writing bass lines, outlining chord sound and approach techniques, rhythmic effects, broken time-feels, and the use of pedals. Students are required to demonstrate various topics by performing their written bass lines over given chord progressions.

Prerequisites: Overall ensemble rating 4, private instruction level 3, or by audition

PSBS-331 Electric Bass Performance Styles

Course Chair: R. Appleman 2 credits
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

A performance history of the electric bass from the 1950s to the present. This survey will include a detailed study of selected electric bass masters including Stanley Clarke, James Jamerson, Will Lee, Marcus Miller, and Monk Montgomery. Students will transcribe and analyze selected bass parts and present their findings.

Prerequisites: ET-211 or ET-231 and private instruction level 3 (Performance majors) or private instruction level 4 (other majors)

PSBS-341 Jazz Masters of the Bass

Course Chair: R. Appleman 2 credits
Required of: PERF bass principals
Electable by: Bass principals
Offered: Spring, Fall

Students will transcribe and perform solos and lines of major bass players in jazz. Projects chosen to reflect many different styles found throughout the history of jazz. Emphasis on major innovators including Jimmy Blanton, Paul Chambers, Pops Foster, Scott LaFaro, Charles Mingus, Walter Page, Oscar Pettiford, and Slam Stewart.

Prerequisites: ET-211 or ET-231, and bass private instruction level 4

PSBS-375 Bass in the Free Improvisation Idiom

Course Chair: R. Appleman 2 credits
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

Development of a personal approach to improvisation through application of motivic development, harmonologic phrasing, and descriptive imagery through musical expression: dynamics, emotions, colors, shapes, and textures. Study of techniques found in the music of Lester Bowie, Ornette Coleman, Eric Dolphy, Charlie Haden, Dave Holland, Cecil McBee, Sun Ra, John Scofield, Cecil Taylor, and other improvisers.

Prerequisites: Overall ensemble rating 4 or private instruction level 4

PSBS-425 Advanced Improvisational Techniques for Bass

Course Chair: R. Appleman 2 credits
Required of: None
Electable by: Bass principals
Offered: Spring, Fall

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

Prerequisites: Overall ensemble rating 5

PSGT-211 Improvisation for Guitar 1

Course Chair: L. Baione 2 credits
Required of: None
Electable by: Guitar principals
Offered: Spring, Summer, Fall

Application of modes and pentatonic scales in performance with prerecorded rhythm section tapes. Comping and melodic embellishment techniques in a variety of settings (Latin/rock, jazz/rock, fusion, bossa nova, and blues). Midterm and final exams: student performance of solo with accompanying comping or rhythm part.

Prerequisites: ILGT-119 or by audition

PSGT-212 Improvisation for Guitar 2

Course Chair: L. Baione 2 credits
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

Continuation of PSGT-211. 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.

Prerequisites: PSGT-211 or by audition

PSGT-221 Guitar Performance Styles

Course Chair: L. Baione 2 credits
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

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

Prerequisites: None

PSGT-225 Essentials of Solo and Rhythm Guitar 1

Course Chair: L. Baione 2 credits
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

Instrumental class for the guitar principals emphasizing chord solo guitar styles, traditional guitar literature employing right-hand pick techniques, and rhythm guitar styles applicable to small group and orchestral performance.

Prerequisites: Guitar private instruction level 2

PSGT-311 Improvisation for Guitar 3

Course Chair: L. Baione 2 credits
Required of: None
Electable by: Guitar principals
Offered: Spring, Fall

Continuation of PSGT-212. 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.

Prerequisites: PSGT-212 or by audition

PSH-238 Awareness Training for Musicians

Course Chair: M. Marvuglio 1 credit
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: None

PSH-250 Yoga for Musicians 1

Course Chair: M. Marvuglio 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

The musician's environment, with its continual pressures and workload demands, is frequently intense. Through a regular practice of yoga, you will be better able to deal with pressures and stress. Yoga means union. It is the union of mind, body, and spirit. This course will lead you through a series of breathing exercises, meditations, warm-ups, and postures that will help integrate the mind, body, and spirit of your being. Practicing yoga will enable you to be more aware and focused in all aspects of your life.

Prerequisites: None

PSH-252 Yoga for Musicians 2

Course Chair: M. Marvuglio 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

With a firm foundation of the principles of yoga learned and practiced in Yoga for Musicians 1, this course goes deeper into the practice and its benefits. Students more fully explore many techniques including meditation, breathing, and advanced postures. Students will learn about the different energy channels in the body and how to regulate them to improve a sense of well-being.

Prerequisites: PSH-250

PSH-271 Wellness and Inspiration in Performance Practice

Course Chair: J. Shapiro 1 credit
Required of: None
Electable by: All
Offered: Spring, Fall

Open to all vocalists and instrumentalists, this course offers a unique concept of musicianship beyond basic practice of scales and song-learning. Students will learn skill and techniques including relaxation exercises, chant, working with overtones and timbre, and movement to help in overall performance.

Prerequisites: Written approval of instructor

PSHR-321 Harmonic Considerations in Improvisation 1

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: PERF bass, brass, guitar, piano, string, vibraphone, woodwind
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 HR-212. 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.

Prerequisites: HR-212

PSHR-322 Harmonic Considerations in Improvisation 2

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

Continued exploration of the relationship between improvisation and harmonic context. Analysis of contemporary compositions and their harmonic implications applied to the craft of improvisation. Symmetrical scales, two- and three-tonic systems, and rhythm devices. Repertoire studied will include solos by Ornette Coleman, John Coltrane, Steve Grossman, Herbie Hancock, and Dave Liebman.

Prerequisites: PSHR-321

PSIJ-211 Jazz Improvisational Techniques

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A lecture class with discussion, illustration, and demonstration of the various techniques used in jazz improvisation. Each class will introduce specific practice techniques that can be used to develop the craft of jazz improvisation. Included will be discussion of different jazz styles along with recordings and transcriptions of major jazz figures. This course is highly recommended for students considering any of the jazz improvisation classes or who would like to begin to develop the language used in jazz improvisation.

Prerequisites: None

PSIJ-215 Standard Jazz Repertoire 1

Course Chair: R. Savage 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

Building and retaining a functional repertoire of approximately 30 selected standards and jazz standards that form a common vocabulary and basis for study among jazz musicians. Development of skills to effectively memorize the melody, harmony, and rhythm of selected repertoire. Recommended for students who plan to take jazz improvisation techniques courses.

Prerequisites: Overall ensemble rating 3

PSIJ-216 Standard Jazz Repertoire 2

Course Chair: R. Savage 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A sequel to PSIJ-215, 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.

Prerequisites: Overall ensemble rating 3

PSIJ-221 Jazz Improvisation Techniques 1

Course Chair: R. Savage 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

An ideal follow-up to PSIJ-211, 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.

Prerequisites: Overall ensemble rating 3

PSIJ-255 Music of Wayne Shorter

Course Chair: W. Pierce 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

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.

Prerequisites: HR-112 and overall ensemble rating 4

PSIJ-271 Ready, Aim, Improvise!

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
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.

Prerequisites: Overall ensemble rating 3

PSIJ-280 The Jazz Language

Course Chair: M. Marvuglio 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Performance-centered class emphasizing the essential elements of jazz language and vocabulary—chord scales, chord tones, approach notes and target notes, scale motifs and sequences, and lines. Focuses improvisational techniques into three areas: melodic, harmonic, and sonic. This course is designed as a menu of soloing devices from which students can select their personal course of study.

Prerequisites: Overall ensemble rating 3

PSIJ-311 Chord Scale Theory in Improvisation

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: HR-211

PSIJ-315 Improvisation on Standard Songs

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
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, Joe Henderson, and Cole Porter. The class will perform a recital at the end of the semester. This class is recommended for students considering taking PSIJ-322.

Prerequisites: PSIJ-321

PSIJ-321 Jazz Improvisation Techniques 2

Course Chair: R. Savage 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

An expansion of the fundamental improvisational skills developed in PSIJ-221, 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.

Prerequisites: PSIJ-221, PSIM-231, or overall ensemble rating 6

PSIJ-322 Jazz Improvisation Techniques 3

Course Chair: R. Savage 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
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.

Prerequisites: PSIJ-321 or overall ensemble rating 6

PSIJ-325 Jazz Interpretation

Course Chair: R. Savage 2 credits
Required of: None
Electable by: All
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.

Prerequisites: Overall ensemble rating 3

PSIJ-331 The Jazz Line

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

A performance-centered class covering jazz vocabulary and the construction of jazz melodies based on the traditions of players including John Coltrane, Kenny Dorham, Charlie Parker, Sonny Rollins, Sonny Stitt, 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.

Prerequisites: Overall ensemble rating 4

PSIJ-335 Melodic Structures in Improvisation

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

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.

Prerequisites: Overall ensemble rating 4

PSIJ-321 Jazz Improvisation Techniques 2

Course Chair: R. Savage 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

An expansion of the fundamental improvisational skills developed in PSIJ-221, 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.

Prerequisites: PSIJ-221, PSIM-231, or overall ensemble rating 6

PSIJ-322 Jazz Improvisation Techniques 3

Course Chair: R. Savage 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
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.

Prerequisites: PSIJ-321 or overall ensemble rating 6

PSIJ-325 Jazz Interpretation

Course Chair: R. Savage 2 credits
Required of: None
Electable by: All
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.

Prerequisites: Overall ensemble rating 3

PSIJ-331 The Jazz Line

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

A performance-centered class covering jazz vocabulary and the construction of jazz melodies based on the traditions of players including John Coltrane, Kenny Dorham, Charlie Parker, Sonny Rollins, Sonny Stitt, 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.

Prerequisites: Overall ensemble rating 4

PSIJ-335 Melodic Structures in Improvisation

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

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.

Prerequisites: Overall ensemble rating 4

PSIJ-341 Pentatonics in Improvisation

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

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 John Coltrane, Joe Henderson, Wayne Shorter, and others.

Prerequisites: Overall ensemble rating 4

PSIJ-346 Thematic Development in Improvisation and Composition

Course Chair: M. Marvuglio 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

Students learn to derive improvisatory vocabulary exclusively from a composition's original melody or theme and different methods of thematic development through the analysis of a wide range of jazz improvisations and classical compositions. Through various exercises and assignments, students apply the learned techniques to their instruments.

Prerequisites: Overall ensemble rating 4

PSIJ-351 Performance and Analysis of Bebop Music

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

Analysis and performance of music in the style of Clifford Brown, Kenny Dorham, Dizzy Gillespie, Charlie Parker, and others. Standard progressions and transcribed solos from music of the forties and fifties are analyzed and performed.

Prerequisites: HR-212; see schedule listing for rating prerequisite by section

PSIJ-371 Performing Harmony Workshop 1

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

The performance of music (melody, bass line, harmony, and rhythm) by ear. Classes will be instrumentally balanced so students can gain a practical knowledge of "playing by ear" in a traditional group setting. The study of chord qualities, chord progressions, and tensions through improvisation. Exploration of rhythm through the study of combinations of 2 and 3. Primary focus on creating grooves by tapping even combinations. Over-the-barline phrasing through 3/8 and 7/8 over 4/4. Evolves into linear, harmonic, and compositional concepts. This course is recommended for performers interested in developing their musical ear.

Prerequisites: HR-211 and either ET-211 or ET-231

PSIJ-421 Jazz Improvisation Techniques 4

Course Chair: R. Savage 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

An upper-level course recommended for students with well-developed improvisation skills and concepts who are interested in further developing their own personal style through detailed application. Techniques covered include 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.

Prerequisites: PSIJ-322 or overall ensemble rating 6

PSIJ-422 Jazz Improvisation Techniques 5

Course Chair: R. Savage 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

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.

Prerequisites: PSIJ-421 or overall ensemble rating 6

PSIJ-423 Jazz Improvisation Techniques 6

Course Chair: R. Savage 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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.

Prerequisites: PSIJ-422 and overall ensemble rating 7

PSIJ-425 Advanced Jazz Improvisational Techniques

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Performance and analysis of original jazz tunes. Discussion, demonstration, and performance of advanced jazz improvisational techniques. Use of three tonics, pentatonics, composite scales, and other harmonic devices, along with practice techniques. Students will be expected to create their own compositions, which will be included in a class recital at the end of the semester. Note: This class is recommended for students who have already taken PSIJ-421 or have an ensemble rating of 6666.

Prerequisites: Overall ensemble rating 6

PSIM-221 Improvisation Techniques for the Blues Player

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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.

Prerequisites: Overall ensemble rating 3

PSIM-231 Rock Improvisational Techniques 1

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

The four-course sequence in rock improvisation is designed to cover all skills relevant to creative performance in that idiom. Major techniques discussed in this course include pacing, rhythmic density, melodic and rhythmic embellishment, chord scale practice, and nonharmonic melody notes. Students will learn what and how to practice and will develop the skills necessary for individual and group improvisation. Various styles of rock (progressive, blues, classic, contemporary) will be used for demonstration, practice, and performance activities. Classes will be instrumentally balanced with students of similar improvisational backgrounds. Students will be required to perform each week.

Prerequisites: Overall ensemble rating 3

PSIM-235 Improvisation in the Rock-R&B Idiom

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Fall

A study of basic blues playing in the rock and r&b blues idiom. The 8-, 12-, 16-, and 24-bar blues forms; improvisational techniques applied to inner form, solo analysis of leading and legendary blues players; weekly performances and written homework; weekly solo playing. Recommended for the beginning-to-intermediate improviser interested in this idiom.

Prerequisites: PSIJ-221 or PSIM-231

PSIM-327 Improvisation in the Jazz/Blues Idiom

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

A study of basic blues playing in the jazz idiom. The 8-, 12-, 16-, and 24-bar blues forms; improvisational techniques applied to inner form; solo analysis of leading and legendary blues players; weekly performed and written homework; weekly solo playing. Recommended for the beginning to intermediate improviser interested in this idiom.

Prerequisites: PSIJ-221 or PSIM-231

PSIM-335 Improvisation in the Jazz-Rock/Fusion Idioms

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Performance and analysis of jazz-rock/fusion music. Improvisational and compositional techniques will be discussed. Some of the major players and groups analyzed will be Michael Brecker, Chick Corea, David Sanborn, and the Yellowjackets. This class will perform original compositions in an end-of-the-semester final performance.

Prerequisites: Overall ensemble rating 4

PSIM-341 Improvisation in the Latin/Jazz Idiom

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

Performance and analysis of Latin/jazz music and related song forms. The class will include analysis of source music and its influence on contemporary composers and performers in the idiom. Concentration on samba, calypso, bossa, and contemporary Latin grooves. Some of the musicians discussed are Chick Corea, Paquito D'Rivera, Clare Fischer, and Claudio Roditi. The class will include a rhythm section plus varied instrumentation and will perform in a recital at the end of the semester.

Prerequisites: Overall ensemble rating 4

PSIM-351 Composing Performer Ensemble

Course Chair: M. Marvuglio 2 credits

Course Advisor: J. Odgren

Required of: None

Electable by: All

Offered: Spring, Fall

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.

Prerequisites: Overall ensemble rating 6

PSIM-381 Improvisation on 21st Century Grooves 1

Course Chair: M. Marvuglio 2 credits

Required of: None

Electable by: Bass, brass, drum set, guitar, piano, string, and woodwind principals; bass and drum set principals need written approval of instructor and course chair

Offered: Spring, Fall

Performance and analysis of the jazz-rock/fusion idiom for the 21st century. Improvisational and compositional techniques will be discussed with an emphasis on employing a variety of new and current grooves (bounce/timbaland, 32nd-note r&b grooves, hip-hop, drum 'n' bass, as well as funk, jazz-hop, house, ska, reggae, go go, etc.) and an easy introduction to odd time rhythms. Some of the major players and groups to be analyzed may be Steve Coleman, Mahavishnu Orchestra, and Weather Report. Original material and writing are welcomed.

Prerequisites: Overall ensemble rating 4; bass and drum set principals by written approval of instructor and course chair

PSIM-382 Improvisation on 21st Century Grooves 2

Course Chair: M. Marvuglio 2 credits

Required of: None

Electable by: Bass, brass, drum set, guitar, piano, string, and woodwind principals; bass and drum set principals need written approval of instructor and course chair

Offered: Spring, Summer, Fall

Performance and analysis of the jazz-rock/fusion idiom for the 21st century. Improvisational and compositional techniques are discussed with an emphasis on employing a variety of new and current grooves (bounce/timbaland, 32nd-note r&b grooves, hip-hop, drum 'n' bass, as well as funk, jazz-hop, house, ska, reggae, gog, etc.) and an easy introduction to odd-time rhythms. Some of the major players and groups to be analyzed may include Steve Coleman, Mahavishnu Orchestra, and Weather Report. Original material and writing welcomed.

Prerequisites: Overall ensemble rating 6; bass and drum set principals by written approval of instructor and course chair

PSME-311 Recital Class for Music Education Majors

Course Chair: C. Adderley 1 credit

Required of: MUED majors

Electable by: MUED majors

Offered: Spring, Summer, Fall

A performance class for music education majors. Students prepare for solo and ensemble presentations intended to demonstrate satisfactory proficiency on their principal instrument.

Prerequisites: None

PSPC-231 Fundamentals of Improvisation for Percussion

Course Chair: D. Anderson 2 credits

Required of: None

Electable by: Drum set, vibraphone, hand percussion, and total percussion principals

Offered: Spring, Fall

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

Prerequisites: None

PSPC-341 Studio Drumming Techniques and Applications

Course Chair: D. Anderson 2 credits
Required of: All percussion principals
Electable by: All percussion principals
Offered: Spring, Fall

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.

Prerequisites: ILPD-212

PSPN-335 Contrapuntal Jazz Improvisation for Pianists

Course Chair: S. Tiernan 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

Emphasis on walking bass lines through the study of a series of rhythmic/melodic motives. Simultaneous linear or chordal improvisation in the right hand. Student analysis of transcriptions and weekly class performance.

Prerequisites: HR-212 and piano private instruction level 3

PSPN-345 Piano Accompaniment Techniques

Course Chair: S. Tiernan 2 credits
Required of: None
Electable by: All
Offered: Spring

Discussion and implementation of techniques for accompanying a vocalist or instrumentalist. Students will play with invited performers, along with prerecorded tapes, or with a second pianist. Use of stylistically appropriate rhythm and voicing techniques in a supportive role. Introductions, endings, modulations, and transposition.

Prerequisites: Overall ensemble rating 4

PSPR-345 Country Music

Course Chair: M. Marvuglio 2 credits
Course Advisor: M. Glaser
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

This class will be geared toward rhythm section players and singers, and will cover all aspects of country music. Analysis of major instrumentalists and styles of playing, including Chet Atkins, Floyd Cramer, the Lynrd Skynrd Band, Ricky Skaggs, and Doc Watson. 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.

Prerequisites: HR-211

PSPR-361 Motown

Course Chair: J. Shapiro 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

A performance-based study of the musical style originated by Motown Records, which, under the leadership of founder/president Berry Gordy, musically bridged racial lines during the highly sensitive period of the civil rights movement. Analysis and performance of music by such artists as Diana Ross and the Supremes, Marvin Gaye, Gladys Knight and the Pips, Martha Reeves and the Vandellas, Smokey Robinson, the Temptations, and Stevie Wonder. An end-of-semester public performance is normally scheduled.

Prerequisites: Overall ensemble rating 3

PSPR-363 Progressive Rock Performance

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

A study integrating performance of the progressive rock style of the '70s: repertoire, instrumentation, forms, sound, and other musical elements leading to emulation and creative reproduction of this musical genre.

Prerequisites: Overall ensemble rating 3

PSPR-365 The Pop/Rock Player/Vocalist

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

Designed for the pop/rock rhythm section player or instrumentalists, this course develops the skill of singing and playing simultaneously. All class members will be expected to sing and will learn to sing lead as well as background vocals while playing. Analysis of influential performers, including Ray Charles, Phil Collins, Elton John, Bruce Springsteen, and Sting; in-class and end-of-semester performances.

Prerequisites: Overall ensemble rating 3

PSPR-381 Commercial Band Workshop

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Performance of music in various styles appropriate to general business jobs. Emphasis will be on learning and developing a varied repertoire (different jobs call for different music), and playing dinner music sets, dance sets, and different ceremonial music (weddings, etc.). The how-tos of handling the many different types of general business jobs: weddings, bar/bat mitzvahs, proms, banquets, etc. Music for the course will include songs from the '20s through the '90s.

Prerequisites: None

PST-351 Stage Performance Techniques

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

A lecture/demonstration course designed to provide knowledge and skills necessary for effective performance presentation: movement, microphone technique, stage dress, in-depth examination of causes and controls of stage fright, rhythm development and internalization, and professional attitude and development. Recommended for instrumentalists and vocalists interested in developing on-stage performance presentation skills.

Prerequisites: None

PST-385 Elements of Theater Production

Course Chair: J. Shapiro 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

Staging and directing musical productions; acquisition of materials; budgeting; organization of production staff. How to audition; responsibilities of production departments; conducting rehearsals and performances. General study of dramatic styles and history of theater styles.

Prerequisites: None

PST-451 The Musical Director

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
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.

Prerequisites: CW-221 or SW-231

PST-471 Stage Performance Workshop 1 – Rock and Pop Idiom

Course Chair: J. Shapiro 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A performance class for vocalists and instrumentalists interested in developing skills involved in live performance. In-class performances will be videotaped and critiqued for effectiveness in movement and presentation. All performances will be in a rock/pop band format; topics to be discussed 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.

Prerequisites: Overall ensemble rating 3

PST-472 Stage Performance Workshop 2 – Rock and Pop Idiom

Course Chair: J. Shapiro 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

Continuation of PST-471. In-class performances will be videotaped and critiqued for effectiveness in movement and presentation. Topics to be discussed will include stage dress, M.C. techniques, stage setups, music and show programming, and other activities necessary for effective live performance. Classes will present an end-of-semester final performance.

Prerequisites: PST-471

PSVC-231 Voice Class for Instrumentalists 1

Course Chair: J. Shapiro 2 credits
Required of: None
Electable by: All except voice principals
Offered: Spring, Summer, Fall

Instruction and practice in vocal production for the nonvoice principal. Designed to acquaint instrumentalists with the basics of singing and to improve their arranging/composition skills when writing for voice. Class participation with emphasis on fundamentals of breathing, resonance, and vowel sounds. If enrollment permits, the class will be sectioned according to background and ability.

Prerequisites: None

PSVC-232 Voice Class for Instrumentalists 2

Course Chair: J. Shapiro 2 credits
Required of: None
Electable by: All except voice principals
Offered: Spring, Summer, Fall

A continuation of PSVC-231 Voice Class for Instrumentalists 1. Within the class, students will be encouraged to work on individual vocal styles, which may include performing original material and self-accompanied song materials while incorporating learned vocal techniques as assigned by the instructor. There will be periodic directed study for students to work on individualized vocal work. Final performance at the end of each semester.

Prerequisites: PSVC-231

PSVC-325 Vocal Improvisation in the Jazz Idiom

Course Chair: J. Shapiro 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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

Prerequisites: ET-112

PSVC-365 Stage Performance Workshop – Jazz Standards

Course Chair: J. Shapiro 2 credits
Required of: None
Electable by: Voice principals
Offered: Spring, Fall

A performance class for voice principals concentrating on vocal jazz performance with rhythm section. In-class performances are videotaped and evaluated for stage presence, microphone technique, music arrangements (including song introductions and endings), song selection and appropriate style, and vocal delivery and interpretation. Emphasis will focus on live club and concert performance, and interaction between the vocalist and rhythm section, the vocalist and audience, and the song program.

Prerequisites: PST-351 and overall ensemble rating 3

PSVC-425 Advanced Vocal Improvisation Techniques

Course Chair: J. Shapiro 2 credits
Required of: PERF voice majors
Electable by: All
Offered: Spring, Summer, Fall

An advanced level course for vocalists designed to improve improvisation skills through application of ear training and harmonic concepts including intervals, scales, and chord patterns. Students will study standard vocabulary of prescribed melodic patterns and rhythmic grooves played by instrumentalists, transcribe a variety of solos and write original solo assignments. Note: Two sections are offered. Section 001 is primarily for jazz vocalists; section 002 is primarily for pop, rock, and r&b vocalists.

Prerequisites: HR-212 or PSVC-325

PSVC-435 Advanced Techniques of Voice Production

Course Chair: J. Shapiro 2 credits
Required of: None
Electable by: Voice principals
Offered: Spring, Summer, Fall

A systematic integration of vocal body awareness and presentation skills applied to vocal performance. Through relaxation, breathing techniques, and body alignment, students learn to identify and balance vocal registers and improve vocal resonance and flexibility. Instruction includes the Alexander technique and emphasis on lyrical interpretation.

Prerequisites: None

PSW-235 World Percussion 1A

Course Chair: D. Anderson 2 credits
Required of: None
Electable by: Bass, brass, guitar, piano, string, voice, and woodwind principals
Offered: Spring, Summer, Fall

A course for nonpercussion principals focusing on the development of basic techniques and sound production for various frame drums. Music styles from around the world will be studied. Class meetings are split weekly into lecture and playing sections.

Prerequisites: None

PSW-335 World Percussion 1B

Course Chair: D. Anderson 2 credits
Required of: MUED hand percussion, PERF hand percussion, and total percussion principals
Electable by: Vibraphone, drum set, and 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.

Prerequisites: None

PSW-341 The Music of Ghana

Course Chair: D. Anderson 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A comprehensive study of music from Ghana, West Africa for nonpercussionists. Study concepts integral to African performance traditions include polyrhythms, polymeters, and part-playing. Emphasis will be on the relationship between song, drumming, and dance in African culture. Musical genres of study are selected from the Ewe, Ga, and Dagbamba ethnic groups. Authentic instruments will be provided for in-class performance.

Prerequisites: None

PSW-342 The Music of Guinea

Course Chair: D. Anderson 2 credits
Required of: None
Electable by: All
Offered: Fall

A comprehensive study of the music from Guinea, West Africa for nonpercussionists. Study concepts integral to African performance traditions include polyrhythms, polymeters, and part-playing. Emphasis on the relationship between song, drumming, and dance in African culture. Musical genres of study are selected from the Susu, Malinke, and Baga ethnic groups. Authentic instruments will be provided for in-class performance.

Prerequisites: None

PSW-345 Seminar on Latin American Music

Course Chair: J. Shapiro 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

A study of Latin American vocal styles and rhythms that includes Brazil, Argentina, Cuba, Mexico, and Puerto Rico. Students will learn the history and culture of Latin American styles and rhythms through listening and analysis, transcribing, and video performances.

Prerequisites: Overall ensemble rating 2

PSW-350 South Indian Rhythmic Solfege and Jazz/World Music

Course Chair: M. Marvuglio 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

Focused on South Indian rhythmic solfege, this course explores both North and South Indian melodic concepts, the raga system and tala system. Basic pulse is strengthened, and complex polyrhythms are learned by vocal recitations and hand-clapping patterns. These exercises and patterns are then applied to the student's instrument and used in improvisation. Emphasis is placed upon superimposing different groupings over various meters, thus creating interesting phrasings and broadening rhythmic vocabulary. In addition to Indian rhythms, some West African and Brazilian rhythms will be covered. Play-along recordings with different harmonic progressions will be used. Improving swing feel will also be emphasized. Solo transcriptions of jazz and classical Indian music will be used as examples of superimposed rhythmic groupings and subdivisions. The students are expected to invent their own exercises and be able to perform them in class. Examples of these rhythmic concepts in composition will be discussed and played in class.

Prerequisites: Overall ensemble rating 4

PSW-361 Brazilian Musical Styles

Course Chair: M. Marvuglio 2 credits
Course Advisor: J. Odgren
Required of: None
Electable by: All
Offered: Spring, Fall

A study of the evolution of Brazilian popular music and its social and musical history. Analysis and discussion of the rhythmic, melodic, and harmonic aspects of several contemporary Brazilian musical styles and their origins. Recordings of various arrangements will be presented in traditional and contemporary versions. Analysis, through transcriptions and performance, of the role each instrument performs in an ensemble.

Prerequisites: None

Performance Styles/Surveys

PFSS-311 Survey of Bass Styles

Course Chair: R. Appleman 2 credits
Required of: PERF bass principals
Electable by: All
Offered: Spring, Fall

The study of the bass in the styles of Dixieland, swing, bebop, cool, experimental, fusion, and others. In-depth analysis of the function of the bass as part of the rhythm section and as a solo voice. Some of the players heard and discussed are Jimmy Blanton, Ron Carter, Paul Chambers, Richard Davis, Pop Foster, Eddie Gomez, Charles Mingus, Walter Page, Jaco Pastorius, Oscar Pettiford, and Slam Stewart.

Prerequisites: None

PFSS-321 Survey of Brass Styles

Course Chair: T. Plsek 2 credits
Required of: PERF brass principals
Electable by: All
Offered: Spring, Summer, Fall

A study of the history of brass instruments (trumpet, trombone, French horn, euphonium, and tuba) in American music. Emphasis is on the performance styles of major players, including Louis Armstrong, Bix Beiderbecke, Clifford Brown, Herbert L. Clarke, Miles Davis, Dizzy Gillespie, Harry James, J.J. Johnson, Rich Matteson, Harvey Phillips, Arthur Pryor, Jack Teagarden, and Julius Watkins. Study will include articles as well as recorded and transcribed musical examples.

Prerequisites: None

PFSS-331 Survey of Guitar Styles

Course Chair: L. Baione 2 credits
Required of: PERF guitar principals
Electable by: All
Offered: Spring, Fall

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

Prerequisites: None

PFSS-341 Survey of Drum Styles to the Sixties

Course Chair: D. Anderson 2 credits
Required of: PERF drum set principals
Electable by: All
Offered: Spring, Fall

A study of the development of the jazz drummer from the music's early period through the 1960s. Analysis through recordings and transcriptions of various playing styles. Studies of Big Sid Catlett, Buddy Rich, Max Roach, and others.

Prerequisites: None

PFSS-342 Survey of Drum Styles since the Sixties

Course Chair: D. Anderson 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

A survey of the development of contemporary drumming styles. This course is a historical and stylistic continuation of PFSS-341. 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.

Prerequisites: None

PFSS-345 Survey of Percussion Styles

Course Chair: D. Anderson 2 credits
Required of: PERF total percussion principals
Electable by: All
Offered: Spring, Fall

Historical survey of musical development and usage of percussion instruments, including timpani, snare drum, marimba, xylophone, glockenspiel, vibraphone, multiple percussion, and accessories. Studies will include solo percussion in orchestral, theatrical, and various studio environments.

Prerequisites: None

PFSS-347 Survey of Latin American Hand Percussion Styles

Course Chair: D. Anderson 2 credits
Required of: PERF hand percussion principals
Electable by: All
Offered: Fall

A study of the history and development of the music of Latin America and the Caribbean, with particular focus on hand percussion playing. Emphasis will be on the music of Cuba and Brazil, and on the development of Latin American music in New York from the 1920s to the present. Musical relationships to the European and African traditions will be studied as well as specific instruments, song styles and rhythms, composing and arranging styles, and significant artists in the idiom.

Prerequisites: None

PFSS-351 Survey of Piano Styles

Course Chair: S. Tiernan 2 credits
Required of: PERF piano and vibraphone principals
Electable by: All
Offered: Spring, Fall

A study of the development of jazz piano playing. Analysis through recordings of various playing styles. Study of important innovators in the field.

Prerequisites: None

PFSS-361 Survey of Contemporary String Styles

Course Chair: M. Glaser 2 credits
Required of: PERF string principals
Electable by: All
Offered: Spring

An overview of the history of contemporary string playing, with special emphasis on the work of major innovators: Stéphane Grappelli, Jean-Luc Ponty, Joe Venuti, and others. Recordings and transcriptions used to analyze technique and improvisational skills.

Prerequisites: None

PFSS-371 Survey of Vocal Styles

Course Chair: J. Shapiro 2 credits
Required of: PERF voice principals
Electable by: All
Offered: Spring, Fall

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 Boswell Sisters, Ella Fitzgerald, Billie Holiday, Al Jarreau, Bobby McFerrin, the Mills Brothers, Dianne Reeves, the Rhythm Boys, Jimmy Rushing, Frank Sinatra, Bessie Smith, Sarah Vaughan, Sippie Wallace, Ethel Waters, and representative contemporary artists.

Prerequisites: None

PFSS-381 Survey of Woodwind Styles

Course Chair: W. Pierce 2 credits
Required of: PERF woodwind principals
Electable by: All
Offered: Spring, Fall

The analysis of the history of woodwind instruments (saxophone, flute, clarinet) in jazz. Emphasis is placed on the various styles of major players. The study of woodwind players including Cannonball Adderley, John Coltrane, Eric Dolphy, Benny Goodman, Johnny Hodges, Andy Kirk, John LaPorta, Gerry Mulligan, Charlie Parker, Frank Wess, Lester Young, and others, through tapes, articles, and transcriptions.

Prerequisites: None

PFSS-385 R&B, Funk, and Smooth Jazz Saxophone Styles

Course Chair: W. Pierce 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

This course analyzes the history of saxophone in the r&b lineage and covers players associated with smooth jazz, funk, blues, soul jazz, acid jazz, soul, pop, and fusion styles. Emphasis is placed on the various styles of major saxophonists including Gerald Albright, Earl Bostic, Michael Brecker, Hank Crawford, King Curtis, Kenny G, Maceo Parker, Red Prysock, David Sanborn, Tom Scott, Grover Washington, and others, through recordings, articles, and transcriptions.

Prerequisites: None

Private Instruction and Recital Preparation

PIXX-111 Private Instruction 1

Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair 2 credits

Required of: All

Electable by: All

Offered: Spring, Summer, Fall

Principal instrument study level 1 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

Prerequisites: None

PIXX-112 Private Instruction 2

Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair 2 credits

Required of: All

Electable by: All

Offered: Spring, Summer, Fall

Principal instrument study level 2 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

Prerequisites: PIXX-111

PIXX-211 Private Instruction 3

Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair 2 credits

Required of: All

Electable by: All

Offered: Spring, Summer, Fall

Principal instrument study level 3 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

Prerequisites: PIXX-112

PIXX-212 Private Instruction 4

Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair 2 credits

Required of: All

Electable by: All

Offered: Spring, Summer, Fall

Principal instrument study level 4 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

Prerequisites: PIXX-211

PIXX-311 Private Instruction 5

Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair 2 credits

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).

Prerequisites: PIXX-212

PIXX-312 Private Instruction 6

Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair 2 credits

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).

Prerequisites: PIXX-311

PIXX-411 Private Instruction 7

Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair 2 credits

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).

Prerequisites: PIXX-312

PIXX-412 Private Instruction 8

Course Chair: Bass, brass, guitar, percussion, piano, string,
woodwind, or voice chair 2 credits

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).

Prerequisites: PIXX-411

PFBR-231 Performance Major Private Instruction 3

Course Chair: T. Plsek 1 credit

Required of: Third-semester PERF major brass principals

Electable by: PERF major brass principals

Offered: Spring, Summer, Fall

Performance Major Private Instruction 3 is required of all third-semester performance majors. This course, combined with PIBR-211, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIBR-XXX and PFBR-231. PIBR-XXX will be converted to PIBR-211 once a passing for PIBR-112 has been officially submitted.

Prerequisites: PIBR-112

PFBR-232 Performance Major Private Instruction 4

Course Chair: T. Plsek 1 credit

Required of: Fourth-semester PERF major brass principals

Electable by: PERF major brass principals

Offered: Spring, Summer, Fall

Performance Major Private Instruction 4 is required of all fourth-semester performance majors. This course, combined with PIBR-212, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIBR-XXX and PFBR-232. PIBR-XXX will be converted to PIBR-212 once a passing for PIBR-212 has been officially submitted.

Prerequisites: PFBR-231 or PIBR-211

PFBS-231 Performance Major Private Instruction 3

Course Chair: R. Appleman 1 credit

Required of: Third-semester PERF major bass principals

Electable by: PERF major bass principals

Offered: Spring, Summer, Fall

Performance Major Private Instruction 3 is required of all third-semester performance majors. This course, combined with PIBS-211, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIBS-XXX and PFBS-231. PIBS-XXX will be converted to PIBS-211 once a passing for PIBS-112 has been officially submitted.

Prerequisites: PIBS-112

PFBS-232 Performance Major Private Instruction 4

Course Chair: R. Appleman 1 credit
Required of: Fourth-semester PERF major bass principals
Electable by: PERF major bass principals
Offered: Spring, Summer, Fall

Performance Major Private Instruction 4 is required of all fourth-semester performance majors. This course, combined with PIBS-212, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIBS-XXX and PFBS-232. PIBS-XXX will be converted to PIBS-212 once a passing for PIBS-212 has been officially submitted.

Prerequisites: PFBS-231 or PIBS-211

PFGT-231 Performance Major Private Instruction 3

Course Chair: L. Baione 1 credit
Required of: Third-semester PERF major guitar principals
Electable by: PERF major guitar principals
Offered: Spring, Summer, Fall

Performance Major Private Instruction 3 is required of all third-semester performance majors. This course, combined with PIGT-211, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIGT-XXX and PFGT-231. PIGT-XXX will be converted to PIGT-211 once a passing for PIGT-211 has been officially submitted.

Prerequisites: PIGT-112

PFGT-232 Performance Major Private Instruction 4

Course Chair: L. Baione 1 credit
Required of: Fourth-semester PERF major guitar principals
Electable by: PERF major guitar principals
Offered: Spring, Summer, Fall

Performance Major Private Instruction 4 is required of all fourth-semester performance majors. This course, combined with PIGT-212, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIGT-XXX and PFGT-232. PIGT-XXX will be converted to PIGT-212 once a passing for PIGT-212 has been officially submitted.

Prerequisites: PFGT-231 or PIGT-211

PFPC-231 Performance Major Private Instruction 3

Course Chair: D. Anderson 1 credit
Required of: Third-semester PERF major percussion principals
Electable by: PERF major percussion principals
Offered: Spring, Summer, Fall

Performance Major Private Instruction 3 is required of all third-semester performance majors. This course, combined with PIPC-211, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIPC-XXX and PFPC-231. PIPC-XXX will be converted to PIPC-211 once a passing for PIPC-211 has been officially submitted.

Prerequisites: PIPC-112

PFPC-232 Performance Major Private Instruction 4

Course Chair: D. Anderson 1 credit
Required of: Fourth-semester PERF major percussion principals
Electable by: PERF major percussion principals
Offered: Spring, Summer, Fall

Performance Major Private Instruction 4 is required of all fourth-semester performance majors. This course, combined with PIPC-212, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIPC-XXX and PFPC-232. PIPC-XXX will be converted to PIPC-212 once a passing for PIPC-212 has been officially submitted.

Prerequisites: PFPC-231 or PIPC-211

PFPN-231 Performance Major Private Instruction 3

Course Chair: S. Tiernan 1 credit
Required of: Third-semester PERF major piano principals
Electable by: PERF major piano principals
Offered: Spring, Summer, Fall

Performance Major Private Instruction 3 is required of all third-semester performance majors. This course, combined with PIPN-211, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIPN-XXX and PFPN-231. PIPN-XXX will be converted to PIPN-211 once a passing for PIPN-112 has been officially submitted.

Prerequisites: PIPN-112

PFPN-232 Performance Major Private Instruction 4

Course Chair: S. Tiernan 1 credit
Required of: Fourth-semester PERF major piano principals
Electable by: PERF major piano principals
Offered: Spring, Summer, Fall

Performance Major Private Instruction 4 is required of all fourth-semester performance majors. This course, combined with PIPN-212, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIPN-XXX and PFPN-232. PIPN-XXX will be converted to PIPN-212 once a passing for PIPN-212 has been officially submitted.

Prerequisites: PFPN-231 or PIPN-211

PFST-231 Performance Major Private Instruction 3

Course Chair: M. Glaser 1 credit
Required of: Third-semester PERF major string principals
Electable by: PERF major string principals
Offered: Spring, Summer, Fall

Performance Major Private Instruction 3 is required of all third-semester performance majors. This course, combined with PIST-211, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIST-XXX and PFST-231. PIST-XXX will be converted to PIST-211 once a passing for PIST-112 has been officially submitted.

Prerequisites: PIST-112

PFST-232 Performance Major Private Instruction 4

Course Chair: M. Glaser 1 credit
Required of: Fourth-semester PERF major string principals
Electable by: PERF major string principals
Offered: Spring, Summer, Fall

Performance Major Private Instruction 4 is required of all fourth-semester performance majors. This course, combined with PIST-212, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIST-XXX and PFST-232. PIST-XXX will be converted to PIST-212 once a passing for PIST-212 has been officially submitted.

Prerequisites: PFST-231 or PIST-211

PFVC-231 Performance Major Private Instruction 3

Course Chair: J. Shapiro 1 credit
Required of: Third-semester PERF major voice principals
Electable by: PERF major voice principals
Offered: Spring, Summer, Fall

Performance Major Private Instruction 3 is required of all third-semester performance majors. This course, combined with PIVC-211, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIVC-XXX and PFVC-231. PIVC-XXX will be converted to PIVC-211 once a passing for PIVC-112 has been officially submitted.

Prerequisites: PIVC-112

PFVC-232 Performance Major Private Instruction 4

Course Chair: J. Shapiro 1 credit
Required of: Fourth-semester PERF major voice principals
Electable by: PERF major voice principals
Offered: Spring, Summer, Fall

Performance Major Private Instruction 4 is required of all fourth-semester performance majors. This course, combined with PIVC-212, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIVC-XXX and PFVC-232. PIVC-XXX will be converted to PIVC-212 once a passing for PIVC-212 has been officially submitted.

Prerequisites: PFVC-231 or PIVC-211

PFWD-231 Performance Major Private Instruction 3

Course Chair: W. Pierce 1 credit
Required of: Third-semester PERF major woodwind principals
Electable by: PERF major woodwind principals
Offered: Spring, Summer, Fall

Performance Major Private Instruction 3 is required of all third-semester performance majors. This course, combined with PIWD-211, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIWD-XXX and PFWD-231. PIWD-XXX will be converted to PIWD-211 once a passing for PIWD-112 has been officially submitted.

Prerequisites: PIWD-112

PFWD-232 Performance Major Private Instruction 4

Course Chair: W. Pierce 1 credit
Required of: Fourth-semester PERF major woodwind principals
Electable by: PERF major woodwind principals
Offered: Spring, Summer, Fall

Performance Major Private Instruction 4 is required of all fourth-semester performance majors. This course, combined with PIWD-212, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIWD-XXX and PFWD-232. PIWD-XXX will be converted to PIWD-212 once a passing for PIWD-212 has been officially submitted.

Prerequisites: PFWD-231 or PIWD-211

RPXX-311 Recital Preparation 1

Course Chair: Bass, brass, guitar, percussion, piano, strings, woodwind, or voice chair 2 credits
Required of: PERF majors
Electable by: PERF majors
Offered: Spring, Summer, Fall

Taken in conjunction with ILRE-375. Includes preparation of repertoire for performances in the recital workshop.

Prerequisites: PIXX-212 and concurrent enrollment in both ILRE-375 and PIXX-311

RPXX-312 Recital Preparation 2

Course Chair: Bass, brass, guitar, percussion, piano, strings, woodwind, or voice chair 2 credits
Required of: PERF majors
Electable by: PERF majors
Offered: Spring, Summer, Fall

Includes preparation of repertoire for a public performance as leader.

Prerequisites: ILRE-375, PIXX-311, and RPXX-311

PXX-411 Recital Preparation 3

Course Chair: Bass, brass, guitar, percussion, piano, strings, woodwind, or voice chair 2 credits
Required of: PERF majors
Electable by: PERF majors
Offered: Spring, Summer, Fall

Includes preparation of repertoire for the jury, which must be presented successfully in order to schedule the senior recital.

Prerequisites: PIXX-312 and RPXX-312

RPXX-412 Recital Preparation 4

Course Chair: Bass, brass, guitar, percussion, piano, strings, woodwind, or voice chair 2 credits
Required of: PERF majors
Electable by: PERF majors
Offered: Spring, Summer, Fall

Includes preparation of repertoire for the senior recital, which is the final project for performance majors.

Prerequisites: PIXX-411 and RPXX-411

Professional Music

PM-111 Essentials of Success

Course Chair: K. Brass 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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.

Prerequisites: Written approval of course chair

PM-230 Computer Literacy for the Professional Musician

Course Chair: K. Brass 2 credits
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 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.

Prerequisites: Moderate typing skills strongly recommended

PM-310 Financial Management for Musicians

Course Chair: K. Brass 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

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

Prerequisites: LCOR-112

PM-320 Investment Principles for the Professional Musician

Course Chair: K. Brass 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

This course focuses on the personal investment portfolio. Review of securities such as stocks, bonds, mutual funds, and other investments, along with principles of portfolio management, will be included. Goals, objectives, risk tolerance, and time constraints will determine the strategy that is used to build a portfolio of mutual funds, stocks, or bonds. Review of events in today's dynamic and complex markets will be discussed. Special attention will be paid to interest rates and their impact on securities.

Prerequisites: PM-310

PM-330 The Private Studio Teacher

Course Chair: K. Brass 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

Aspects of private studio teaching including pedagogy, literature, technology, and business considerations. Philosophy and attitudes essential to the successful private instructor. Choosing appropriate methods and materials. Overview of new technological resources for the private teacher.

Prerequisites: private instruction level 4

PM-340 Entrepreneurship

Course Chair: K. Brass 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A study of the concepts, skills, and practices of entrepreneurship with the goal of preparing the student to realistically deal with the essentials of setting up a business in the music industry in which he/she is in total control of profit and earnings. Case studies and guest lecturers present a broad range of experiential wisdom.

Prerequisites: Fifth-semester standing minimum

PM-375 Music Career Planning Seminar

Course Chair: K. Brass 2 credits
Required of: PROM majors
Electable by: All
Offered: Spring, Summer, Fall

Development of career goals from musical interests and aspirations, and behaviors that will foster and enable the transition from student to professional. Development of career-oriented communication and presentational skills.

Prerequisites: Fifth-semester standing minimum

PM-475 Final Project Seminar

Course Chair: K. Brass 2 credits
Required of: PROM majors
Electable by: All
Offered: Spring, Summer, Fall

A seminar in which students receive individualized guidance in the preparation and completion of their graduation project.

Prerequisites: PM-375 or minimum of sixth-semester standing

PM-495 Professional Music Internship

Course Chair: K. Brass 2 credits
Required of: None
Electable by: PROM majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in a retail, entrepreneurial, or corporate environment matched to the student's individual career goals. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Professional Music Department chair or a designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Prerequisites: PM-375 and written approval of course chair

Professional Writing

PW-110 Writing Skills

Course Chair: M. Nicholl 2 credits
Required of: All entering students testing into this course
Electable by: All
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.

Prerequisites: None

PW-161 Technology Tools for the Writer

Course Chair: M. Nicholl 2 credits
Required of: CWPR and SONG majors
Electable by: Majors other than CWPR, FILM, and SONG with permission of chair
Offered: Spring, Summer, Fall

Development of skills and concepts necessary for effective operation of a computer-based music writing workstation. Topics include usage of the computer, music software, synthesizers, and MIDI, as well as basic audio theory, equipment, and techniques. Emphasis is on technological needs of the contemporary writer. Students are required to have Digital Performer sequencing/digital audio software on their laptop. Students must use their own laptop in the Professional Writing technology lab. Writing majors are expected to also use the components of their major bundle, and are required to own Mark of the Unicorn's Digital Performer sequencing/digital audio software.

Prerequisites: AR-111 and MTEC-111

PW-361 Multimedia for the Writer

Course Chair: K. Biederwolf 2 credits
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.

Prerequisites: PW-161 or written approval of course chair

PW-468 Professional Writing Seminar

Course Chair: M. Nicholl 1 credit
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.

Prerequisites: Written approval of instructor and course chair

Songwriting

SW-111 Essentials of Songwriting

Course Chair: J. Perricone 1 credit
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

Designed to give an overview of the subject to the student contemplating a career as a songwriter or a career in music in which songwriting plays a major role. Topics include the importance of the song in the music industry, making a living as a songwriter, the relationship of words to music, song structure, and song demo production. This course should help some students decide whether Songwriting is the right major for them and also help music business/management majors and music production and engineering majors understand how to listen critically to songs as well as help prepare them to be more knowledgeable in music publishing, A&R, and other song-related fields.

Prerequisites: None

SW-211 Songwriting 1

Course Chair: J. Perricone 2 credits
Required of: SONG majors
Electable by: All
Offered: Spring, Summer, Fall

Basic songwriting techniques. Students will develop a strong sense of form, melody, harmony, bass line development, and rhythm. Introduction to lyric considerations. Projects, in lead sheet format, will cover a variety of styles. Note: It is recommended that students take SW-221 in conjunction with this course.

Prerequisites: HR-112

SW-212 Songwriting 2

Course Chair: J. Perricone 2 credits

Required of: SONG majors

Electable by: All

Offered: Spring, Summer, Fall

Continuation of SW-211. 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 in conjunction with this course.

Prerequisites: ISKB-211 (or piano private instruction level 2), SW-211, and SW-221

SW-221 Lyric Writing 1

Course Chair: J. Perricone 2 credits

Required of: SONG majors

Electable by: All

Offered: Spring, Summer, Fall

This course will focus on the structural aspects of lyric writing, especially the use of rhythm, rhyme, and form. Emphasis will be placed on compositional decisions and choices available to the lyricist. Weekly writing exercises from the workbook.

Prerequisites: English competency and concurrent enrollment in SW-211 are highly recommended.

SW-222 Lyric Writing 2

Course Chair: J. Perricone 2 credits

Required of: SONG majors

Electable by: All

Offered: Spring, Summer, Fall

Composition of lyrics using techniques gained in SW-221. 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.

Prerequisites: SW-211 and SW-221

SW-231 Arranging for Songwriters

Course Chair: J. Perricone 2 credits

Required of: SONG majors

Electable by: All

Offered: Spring, Summer, Fall

Building on skills acquired in AR-111, this course focuses on writing effective arrangements built around a lead vocal with a contemporary rhythm section including percussion, background vocals, and synthesizer(s). Topics include conceptualizing and establishing a groove, writing effective introductions and fills, and supporting the style and structure of the song with appropriate instruments.

Prerequisites: AR-111, HR-211, and PW-161

SW-241 Survey of Popular Song Styles

Course Chair: J. Perricone 2 credits

Required of: SONG majors

Electable by: All

Offered: Spring, Summer, Fall

The purpose of this course is to provide the student with an overview of the contributions that songwriters have made to 20th-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 and SW-211 to study and analyze significant popular songs and song styles.

Prerequisites: SW-211 and SW-221

SW-311 Advanced Songwriting

Course Chair: J. Perricone 2 credits

Required of: SONG majors who do not choose to take SW-371

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.

Prerequisites: SW-212 and SW-222

SW-321 Advanced Lyric Writing

Course Chair: J. Perricone 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A course in workshop format designed to help the student develop individual style and technique in lyric writing. The course will focus on prosody of form and content, setting lyric to music and vice versa, and on the integration of techniques learned in SW-221 and SW-222.

Prerequisites: SW-222

SW-325 Music of John Lennon

Course Chair: J. Perricone 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

A study of the work of John Lennon, including musical analysis, lyric analysis, survey of his poetry and art, transitional periods, and the influence of his interest in surrealist and nonmusical events. Influences of Paul McCartney and Yoko Ono. Class presentations include audio and video clips.

Prerequisites: None

SW-335 The Business of Songwriting

Course Chair: J. Perricone 2 credits
Required of: SONG majors
Electable by: All
Offered: Spring, Summer, Fall

A practical business course for the songwriter. Topics covered will include making and marketing demos, copyright law, publishing contracts, sources of royalty income, performance societies, and collection agencies.

Prerequisites: SW-212 and SW-222

SW-345 Musical Theater Writing

Course Chair: J. Perricone 2 credits
Required of: None
Electable by: All
Offered: Spring, Summer, Fall

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.

Prerequisites: SW-211, SW-221, or written approval of instructor and course chair

SW-361 Song Demo Production Techniques

Course Chair: J. Perricone 2 credits
Required of: SONG majors
Electable by: SONG majors
Offered: Spring, Summer, Fall

The songwriting major will learn the necessary techniques to utilize current MIDI and audio technology in the production of professional-quality song demos, including intermediate-to-advanced skills and concepts of MIDI, synthesis, multitrack recording, mixing, and sound processing. Building on technology skills learned in PW-161, 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 MIDI lab.

Prerequisites: ISKB-212 or piano private instruction level 3, PW-161, SW-212, and SW-222

SW-362 Advanced Song Production Seminar

Course Chair: J. Perricone 2 credits
Required of: None
Electable by: All
Offered: Spring, Fall

This course provides detailed study of professional song production in a range of popular styles, allowing students to understand what makes a successful track work. Using successful tracks as standards for artistic and musical reference, students, by means of a hands-on approach, will develop and integrate a variety of synthesis techniques and DSP applications to creatively enhance their original song productions.

Prerequisites: PW-161, SW-212, SW-222

SW-365 Song Demo in the Recording Studio

Course Chair: J. Perricone 1 credit
Required of: None
Electable by: SONG majors
Offered: Spring, Summer, Fall

This course allows songwriters to record and produce their demos, to interact with live musicians and a recording engineer under the guidance of the instructor, and to find the best working methods to get their songs recorded professionally. Class members will either sing their original songs themselves (required of singer/songwriters) or provide a suitable vocalist. During the semester, each songwriter will record/have recorded two of his/her songs, and will be present to observe and learn from recordings of other class members. In addition to registering for this course, the student must also attend meetings of ENSB-372.

Prerequisites: SW-212 and SW-222

SW-371 Singer/Songwriter Workshop

Course Chair: J. Perricone 2 credits
Required of: SONG majors who do not choose to take SW-311
Electable by: All
Offered: Spring, Summer, Fall

A workshop for singer/songwriters in which students write and perform their own material. 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.

Prerequisites: SW-212 and SW-222

SW-495 Songwriting Internship

Course Chair: J. Perricone 2 credits
Required of: None
Electable by: SONG majors
Offered: Spring, Summer, Fall

Monitored and evaluated professional work experience in an environment related to the songwriting major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Songwriting Department chair or a designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

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

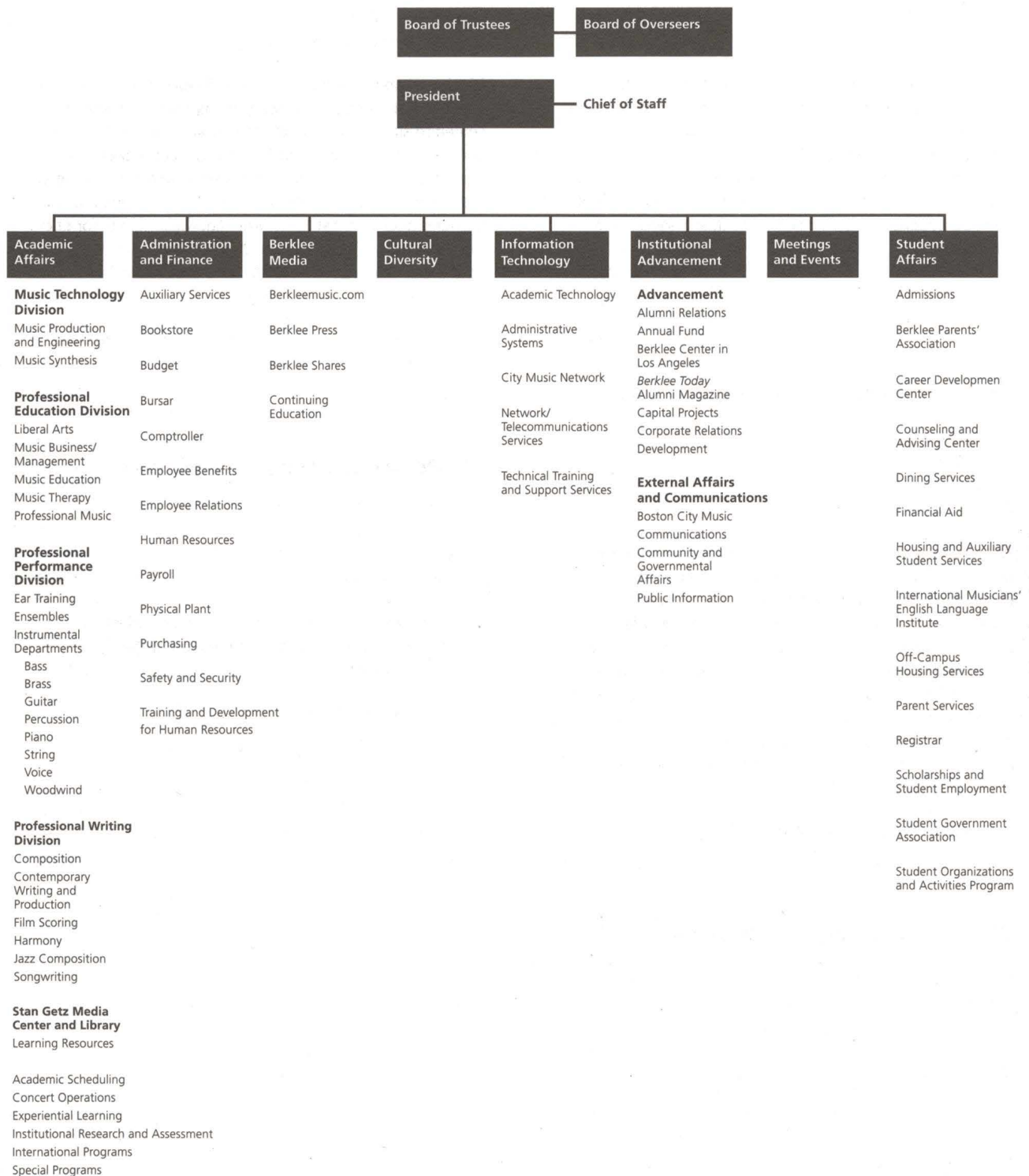
SW-498 Directed Study in Songwriting

Course Chair: J. Perricone 2 credits
Required of: SONG majors
Electable by: SONG majors
Offered: Spring, Summer, Fall

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

Prerequisites: SW-311 or SW-371

Administrative and Academic Structure and Governance



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Cofounder, Digidesign

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Physician

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President, Tudor Investment Corporation

Isabel Pisano

Business Strategy, Oracle Corporation

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Record Producer/Composer, Phil Ramone, Inc.

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Director and Head of Corporate Operations, Deutsche
Bank Berkshire Mortgage

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Cofounder and CEO, WMR Biomedical, Inc.

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Red Sox

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Composer, Riverdance

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Director for Berklee City Music

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John Repucci, Assistant Chair

Brass

Tom Plsek, Chair

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Gregory Fritze, Chair
James Russell Smith,
Assistant Chair

Contemporary Writing and Production

Matthew Nicholl, Chair
George Hargan, Assistant Chair

Ear Training

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Roberta Radley, Assistant Chair

Ensemble

Ron Savage, Chair
Bruce Nifong, Assistant Chair

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Daniel Carlin, Chair
Assistant Chair Search in Progress

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Larry Baione, Chair
Rick Peckham, Assistant Chair

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Joe Mulholland, Chair
Thomas Hojnacki, Assistant Chair

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Ken Pullig, Chair

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Don Gorder, Chair
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Kurt Biederwolf, Chair

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Dean Anderson, Chair
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Tony Germain, Assistant Chair

Professional Music

Kenn Brass, Chair

Songwriting

Jack Perricone, Chair

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Matt Glaser, Chair

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Jan Shapiro, Chair
Bob Stoloff, Assistant Chair

Woodwind

Bill Pierce, Chair

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Cathy Horn

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Lorraine Burns

Registrar

Michael Hagerty

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Dana Acker

Special Projects for Student Affairs

Jane Stachowiak

Student Activities

Search in Progress

Student Affairs and Parent Services

Angela F. F. Davis

Technology, Berklee Media

John Milcham

Training and Development

William D'Agostino

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Frank Moore
Barnes & Noble

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Jessica MacKool
Aramark Dining Services

Mail and Copy Services

Chris Knapp
Océ Business Services

Physical Plant and Custodial Services

Kevin Anderson
Aramark Facilities Services

Security

Roy Murphy
Longwood Security Service

Faculty Biographies

Music Technology Division

Stephen Croes Dean of Music Technology Division

- Independent producer, arranger, composer, session player, synthesist/sound designer, mixer, and engineer
- Record credits include Fleetwood Mac, the Yellowjackets, Stevie Wonder, Kenny Loggins, Geggy Tah, Jennifer Warnes, Leonard Cohen, REO Speedwagon, Kansas, Alice Cooper, Brenda Russell, Andy Summers, Face to Face
- Film and television credits include *Bull Durham*; *The Hidden*; *Star Trek: Next Generation*, *Deep Space Nine*, *Voyager*, and *Enterprise*; National Geographic specials; Cousteau Society specials; television specials for PBS, CBS, NBC, ABC, USA, Showtime, HBO, and Fox
- Advertising campaigns for Pepsi, Minute Maid, Honda, Nike, Fibercom, MGM, and Bell Telephone

Music Production and Engineering

Rob Jaczko 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, 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

Dan Thompson Assistant Chair

- B.M., Berklee College of Music
- B.A., Harvard College
- Independent producer, recording engineer, and songwriter
- Writing, production, and engineering credits include work for Geffen, Stone Bone, and Coil Records, feature films such as *Swimfan* (20th Century Fox) and *The Sweetest Thing* (Sony Pictures), primetime network and cable television series such as *ER*, *The Sopranos*, *CSI Miami*, *Providence*, *Melrose Place*, *Sabrina the Teenage Witch*, *Soul Food*, and *Touched by an Angel*, and numerous network and cable television movies
- Author of the textbook *Understanding Audio: Getting the Most Out of Your Project or Professional Recording Studio* (Berklee Press/Hal Leonard)
- Member AES, ASCAP, and NARAS

Michael Abraham Associate 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

Prince Charles Alexander Associate Professor

- B.A., Brandeis University
- Independent record producer/engineer
- Client list includes Mary J. Blige, Destiny's Child, P. Diddy, Alicia Keys, the Notorious B.I.G., and Luther Vandross

- Received three Grammy Awards and seven Grammy nominations
- More than 40 platinum and gold certifications from the RIAA
- Winner of a Victoire de la Musique (French Grammy equivalent)
- Member of the NARAS Grammy Committee Board of Governors
- Member of the Recording Academy Producers and Engineers Wing
- Member of the Audio Engineering Society
- Member of American Federation of Musicians Local 802
- Former Virgin Records recording artist
- Instruments include wind synthesizers, flute, saxophone, and keyboards

Mitch Benoff 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

Tony Carbone Assistant Professor*

- Alumnus, Berklee College of Music
- Extensive experience in music production for jingles, recordings, and radio theme music
- Recordings for Casablanca Records, Atlantic Records, London Records, Emergency Records, and Westend Records
- Production for audio/visual companies and corporations including Liberty Mutual Insurance, IBM, Cognex, and Ristrac

* Part-time faculty member

Jeanine M. Cowen
Assistant Professor

Bill 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

Andy 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

Tony Hoover
Assistant Professor*

- B.A., University of Notre Dame
- M.S., Pennsylvania State University
- President, National Council of Acoustical Consultants
- Chairman of the Technical Committee on Architectural Acoustics, Acoustical Society of America
- Member of the Institute of Noise Control Engineering; the Audio Engineering Society; and the American Society of Heating, Refrigerating, and Air-Conditioning Engineers

- Principal consultant in acoustics, Cavanaugh Tocci Associates
- Adjunct faculty member, Technology and Management Department, Boston Architectural Center
- Consultation work for Bose Corporate World Headquarters; Great Woods Center for the Performing Arts; Princeton University; and Universidad de las Americas
- Author of *An Appreciation of Acoustics* and coauthor of *The Audio Engineering Handbook*

Jeff Largent
Assistant Professor

- Alumnus, Berklee College of Music
- Guitarist
- Academy Award-winning sound designer
- Motion picture and television credits include *Braveheart*; *Beakman's World*; *Dr. Quinn, Medicine Woman*; and *The Adventures of Brisco County, Jr.*

Richard Mendelson
Assistant Professor*

- Alumnus, Harpur College
- Experienced recording engineer, arranger, producer, and songwriter who has worked with artists including Boston, the Cars, Full Circle, the New Kids on the Block, Andy Pratt, Kurt Russell, Tiffany, Frankie Valli, and Peter Wolf
- Co-owner of Synchro Sound Studios

Michael Moss
Assistant Professor*

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

- Member of the White Heat Swing Orchestra and numerous freelance groups
- Performances with Cab Calloway, Gil Evans, Frankie Valli, Bo Diddley, Aretha Franklin, and the Four Tops
- Recordings with the Joe Mulholland Sextet
- Three Grammy nominations for compositions

Ted Paduck
Assistant Professor*

- B.M., Berklee College of Music
- Member of the Risk
- Worked with Aerosmith, Duran Duran, Busta Rhymes, Nine Inch Nails, Toots and the Maytals, and the Boston Symphony Orchestra

Eric Reuter
Assistant Professor*

- B.S., Worcester Polytechnic Institute
- Principal consultant in acoustics, Reuter Associates
- Adjunct faculty member, New England Institute of Art
- Chair, Audio Engineering Society, Boston
- Member, Acoustical Society of America
- Independent theatrical sound designer and engineer

Alejandro Rodriguez
Associate Professor

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

Leanne Ungar
Associate Professor

- Independent recording engineer and record producer
- Credits with many recording artists, including Laurie Anderson, Leonard Cohen, Holly Cole, Fishbone, Guster, Janis Ian, Vonda Shepherd, Cat Stevens, the Temptations, and others
- Film scores include *Kafka*, *Pump Up the Volume*, and *The Limey*
- TV scores include *thirtysomething* and *The Wonder Years*
- Location music recording on *Matewan*, *Passion Fish*, and *The Underneath*
- Live recordings include *Cohen Live*, and *Field Commander Cohen*
- Live sound for Laurie Anderson's *United States Parts I-IV*

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 classical and world music label, distributed internationally

Stephen Webber
Professor

- B.M., North Texas State University
- M.M., Western Kentucky University

- Twenty-five years experience as a record producer, engineer, session player, music director, studio designer, recording artist, and DJ
- Emmy Award-winning composer
- Author of *Turntable Technique: The Art of the DJ*, the first book to teach the turntable as a musical instrument
- Appearances on NBC's *Today Show*, CBS *Sunday Morning*, NPR's *All Things Considered*, CNN Live, and *The Mitch Albom Show*
- Writer for *Mix*, *Remix*, *Electronic Musician*, *Audio Media*, and *Pro Sound News*
- Designed and installed studios in L.A., Nashville, Boston, and Hawaii
- Recordings with Brad Delp, Eugene Friesen, Maeve Gilchrist, Jamie Haddad, Lindsay Mac, Manhattan Guitar Duo, Meshell Ndegeocello, Ivan Neville, Mark O'Connor, Tony Trischka, and the Turtle Island String Quartet
- Performances with John Blackwell, Casey Driessen, Rashad Eggeston, Bela Fleck, Grandmixer DXT, Emmylou Harris, Mark O'Connor, Mike Phillips, Earl Scruggs, and Ricky Skaggs

Mark Wessel
Assistant Professor

- B.S., Emerson College
- Former 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 Miramax Films, NPR, Paramount Pictures, RCA Victor, WGBH, and various independent films

Jonathan Wyner
Associate Professor*

- A.B., Vassar College
- Plays French horn, trumpet, tuba
- Performances/appearances with the Buffalo Philharmonic, Deborah Henson-Conant, and Marvin Hamlisch
- Recordings with Aerosmith, David Bowie, the Cream, Kiri Te Kanawa, Rahsaan Roland Kirk, the London Symphony Orchestra, Aimee Mann, Pink Floyd, Pete Seeger, Bruce Springsteen, Tiny Tim, and the Weavers
- Publications include *Mix Magazine*, *Studio Sound*, and *REP*
- Live recording and mix of WGBH inaugural webcast
- Grammy nominee for *Invention and Alchemy*
- Audio for interactive CD-ROM game *Play It by Ear*
- Surround mix/master for Disney, Weather Report

Music Synthesis

Kurt Biederwolf
Chair

- B.M., Berklee College of Music
- International performer/clinician in music and technology
- Composer, performer, and sound designer for national television and radio commercials, award-winning PBS documentaries, television movies, and commissioned works
- Sound design and keyboard production for Music Playground, Inc.

Jeff Baust
Assistant Professor

- B.Mus., D.M.A., Boston University
- M.F.A., University of California, Davis
- Accomplished bassist and guitarist

- Composer of electronic, electro-acoustic, and acoustic music
- Composition credits include ESPN, Reebok, Polaroid, Avid, Lotus, Sony, Boston Bruins, Boston Red Sox, Analog Devices, KCRA-TV (NBC)
- Articles published in *Electronic Musician* and *Berklee Today*
- Engineering credits include the Boston Symphony Orchestra, the Los Angeles Philharmonic, the Orchestra of St. Luke's, Jessye Norman, Sequentia, Itzhak Perlman, Martha Argerich, Irma Thomas, Paquito D'Rivera, and Dawn Upshaw
- Former member of the Lines, Angry Young Bees, and A Show of Hands

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's* (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
- Fulbright scholar; recipient of numerous other awards, honors, and grants

Michael 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
- Composed and produced television and radio commercials for regional and national broadcast, corporate video, and film, including music for NBC and Fox
- Published songwriter with Warner-Chappell and DSM
- Author of Sampling and Audio Production course, Berkleemusic.com, Berklee's online school
- As a producer, musician, and songwriter, has appeared on numerous releases, including those of Down Avenue, Robin Lane, Charles Pettigrew (formerly of Charles and Eddie), Laurie Gelman, and Ivan DePrume

Sarina Khan Reddy
Assistant Professor*

Neil Leonard
Associate Professor

- B.M., New England Conservatory of Music
- Accomplished composer and saxophonist
- Studies with Bob Brookmeyer, George Russell, Michael Gandolfi
- Leader on CD *Tinnaeus* on Cedar Hill Records, with notes by George Russell
- Compositions performed at Carnegie Hall; Centro de Arte Reina Sofia, Madrid; Banff Festival for the Arts; and the International Computer Music Convention
- Published more than 30 articles for *American National Biography* (Oxford University Press), *Electronic Musician*, *Computer Music Journal*, and Sire Records
- Extensive performing experience with artists including the Boston Ballet, Hiram Bullock, Don Byron, Uri Caine, Kevin Eubanks, John Medeski, Marvin "Smitty" Smith and others
- Recordings on ECM, A&M, and Accurate Records

Steve MacLean
Assistant Professor*

- A.D., University of Maine
- Electric and electronic guitar
- Leader, Steve MacLean Ensemble
- Member, Smacdada
- Appearances with Nick Didkovsky, Chris Cutler, Roswell Rudd, Smacdada, and Steve MacLean Ensemble
- Recordings include *The Opposite of War*, *Radial Circuit*, *Flies in the Face of Logic*, and *Holomovement*

Chris 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

Jay Rinaldi
Assistant Professor

- Alumnus, Berklee College of Music
- M.Ed., Lesley College
- Former Instructor at the New England Institute of Art
- Experience in video game sound design and music composition, synthesizer programming, and orchestration

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

Jeffrey 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, Benny 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

Liberal Arts

Camille Colatosti
Chair

- B.A., University of Massachusetts, Amherst
- M.A., Ph.D., University of Michigan, Ann Arbor
- Author of *Stopping Sexual Harassment: A Handbook for Union and Workplace Activists*

- Author of numerous articles on learning, adult learning, and the liberal arts
- Recipient of the Instructor of the Year Award, Davenport University

Deborah Abraham
Assistant Professor*

- B.A., Colgate University
- M.S., Nazareth College
- M.A., Tufts University

Jennifer Andrews
Assistant Professor*

- M.F.A., University of Pittsburgh
- Published in local and national newspapers and magazines

William C. Banfield
Professor

- B.A., New England Conservatory of Music
- M.T.S., Boston University
- D.M.A., University of Michigan
- Leader of the BMagic Orchestra
- Member of the Bill Banfield Trio
- Author of *Landscapes in Color: Conversations with Black American Composers* and *Black Notes: Essays of a Musician Writing in a Post-Album Age*
- Recipient of NEA, NEH, Jerome Foundation, and Lila Wallace Foundation awards
- National Public Radio host
- Works performed by the National, Detroit, Atlanta, Dallas, Richmond, Akron, Toledo, San Diego, and Sacramento symphonies
- Recordings with TelArc, Atlantic, Innova, Centaur, Albany, and Visionary records

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

Deborah Jo Bennett
Assistant Professor*

- B.A., Syracuse University
- M.A., Boston University
- Managing director and instructor, Grub Street Writers, Inc.
- Former director of educational publishing at Cambridge Translation Resources, a division of LFI, 1995-2000
- Former lecturer, Boston University
- Former teacher, Jackson Mann Community Center
- Former instructor, Johns Hopkins University Center for Talented Youth
- Fluent in Spanish and conversant in French

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

Frederick Lawrence Bouchard
Associate Professor*

- B.A., Boston College
- Host, *Crosscurrents* on WMBR radio
- Amateur vocalist and clarinetist
- Performances with Boston College Glee Club, University of Kansas Chamber Chorale, Cambridge Chorale, Brookline Chorale

- Articles in *Down Beat*, *Jazz Times*, the *Boston Herald*, the *Boston Phoenix*, the *Boston Globe*, the *Patriot Ledger*, *Jazz Journal International*, and others

Ross M. R. Bresler
Associate Professor*

- B.A., Indiana University
- M.A., Ph.D., Boston 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

Ronald F. Clark
Associate Professor*

- B.A., Assumption College
- M.A., University of Minnesota
- Ed.M., Boston University

Joseph A. Coroniti
Professor

- B.A., University of Massachusetts
- M.A., Boston College
- Ph.D., Brandeis University
- Le Diplome de Langue Francaise, 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

Faye Cudmore
Associate Professor*

- B.A., Michigan State University
- M.A., University of Michigan
- Former faculty member at Boston University, Harvard University, Northeastern University, University of Massachusetts, and Bentley College

Keith Doherty
Instructor*

George H. 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

Ellen Francese
Associate Professor

- B.A., Bard College
- M.A., Simmons College

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

Constantine J. 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 E. 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

Donald Hatfield
Assistant Professor

- B.A., Washington and Lee University
- M.A., Ph.D., University of Chicago
- Author of book reviews and articles on Taiwanese culture
- Former visiting professor at the College of William and Mary, University of Houston
- Former researcher at Harvard University

Michael B. Heyman
Associate 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*, *The Five Owls*, and *Children's Literature and the Fin de Siecle*

William D. Hill
Assistant Professor

- B.A., University of Maine
- Experienced private instructor and performer
- Former faculty member at University of Maine

Meghen Jones
Assistant Professor*

Sheila H. Katz
Professor

- B.A., Brandeis University
- M.A., Ph.D., Harvard University
- Author of *Women and Gender in Early Jewish and Palestinian Nationalism* (University Press of Florida)
- Published articles on Palestinian-Israeli history and roles of women in political conflict in *Arab Studies Journal*, *International Journal of Middle East Studies*, *Middle East Journal*, *Harvard International Review*, *Association of Middle Eastern Women's Studies*, *Gendering the Middle East*, and *Lilith*
- Travel/research in Israel, Palestine, Jordan, Egypt, Europe, Ethiopia, Cuba, Yucatan, and Hawaii

Janet Kenney
Assistant Professor*

- B.A., University of Massachusetts, Boston
- M.A., Boston University

- Playwright
- Plays anthologized and produced nationally

Douglas Kohn
Associate Professor

- B.A., Washington University
- M.A., University of Chicago
- Ed.M., Harvard University
- Ph.D., University of California - Berkeley

Lori Landay
Associate Professor

- B.A., Colby College
- M.A., Boston College
- M.A., Ph.D., Indiana University
- Author, *Madcaps*, *Screwballs*, and *Con Women: The Female Trickster in American Culture*

Haidee J. Lorrey
Assistant Professor

- B.A., Skidmore College
- M.A., Northeastern 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
Professor

- M.Ed., Cambridge College
- School adjustment counselor and psychotherapist
- Associate fellow, Institute for Rational-Emotive Therapy

Amy Merrill
Assistant Professor*

- B.A., Emerson College
- M.F.A., Brandeis University
- Active playwright

Gary M. Miller
Associate Professor*

- Ph.D., Yale University

Susanne Moebus-Bergeron
Associate 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

Laura Noel
Assistant Professor*

Sumalee Passaretti
Associate Professor

- B.A., Thammasat University, Bangkok
- M.A., Keio University, Tokyo
- Former instructor of Thai, Japanese, and Lao
- Coauthor of several handbooks on Japanese

C. 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

Patricia Peknik
Assistant Professor*

- B.S., Ohio University
- M.A., Boston University

Rebecca Perricone
Associate Professor*

Julie Rold
Associate 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 the *Boston Book Review*
- Former teacher of writing, ESL, and literature, Foreign Affairs Institute, Beijing, China
- Former teacher of creative writing, Boston University

Natasha Seaman
Assistant Professor*

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

Anne Squire
Associate Professor*

- Certificate for Foreign Graduate Students, Mount Holyoke College
- Licence, Sorbonne Nouvelle, Université de Paris
- M.M., New England Conservatory of Music
- Coauthor of the college-level workbook *En Avant* (1992)
- Producer of the song cassette *Contacts* (Valette/Valette, 1992)

- Editor of the college-level French textbooks *Qu'est-ce qui se passe?* and *Contacts* (both from Valette/Valette, 1984 and 1985)
- Translator of a documentary film script, Mekuria Productions, Jamaica Plain, Massachusetts (1997)
- Translator of CD program notes for the chamber music group Axiom Duo (2001)

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

Ben Thomas
Assistant Professor*

- B.A., Brandeis University
- M.A., Ph.D., Boston University
- Author of "Visualizing the Political Landscape of the Sibun River" in *Archaeological Investigations in the Eastern Maya Lowlands: Papers of the 2003 Belize Archaeology Symposium*
- Coauthor of "Wetlands, Rivers, and Caves: Agricultural and Ritual Practice in Two Lowland Maya Landscapes" in *Perspectives on Ancient Maya Rural Complexity*
- Coeditor of *Sacred Landscape and Settlement in the Sibun River Valley*

Victor E. Wallis
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

Aaron Worth
Assistant Professor*

- B.A., Bates College
- M.A., Brandeis University
- Leader, Metazoa

Music Business/Management

Don 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, Aretha Franklin, Lena Horne, 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

John Kellogg
Assistant Chair

Peter Alhadeff
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

Kevin Block-Schwenk
Instructor*

- B.A., Brandeis University
- M.Ed., University of Massachusetts, Boston

Ed 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

Harriet Temin Collins
Associate Professor*

- B.A., University of Massachusetts
- M.A.Ed., George Washington University
- M.B.A., Babson College
- Marketing consultant

Martin Dennehy
Associate Professor

- B.S., Bentley College
- M.M., Cambridge College
- Performing artist with general business experience
- Public accountant, sole practitioner
- Certified fraud examiner

Jeff 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

Louis Fabrizio
Assistant Professor*

Jay Fialkov
Professor*

- B.A., Clark University

- J.D., Boston University School of Law
- Since 1995, deputy general counsel and an executive producer at WGBH, Boston's public television/radio station and the leading producer of public television programming
- President of WGBH's music publishing companies: WGBH Music and Great Blue Hills Music
- Former entertainment lawyer in private practice whose clients included Phish, Maurice Starr (manager and producer of New Kids on the Block), George Thorogood, Mark Wahlberg, the estate of famed bluesman Robert Johnson, Rick Danko of the Band, Homestead Records, Rounder Records, and Rykodisc
- Founder and co-owner of the Giant/Rockville record labels, which released albums by rock group Uncle Tupelo, whose offshoots include Wilco and Son Volt
- Member of the board of directors of the Volunteer Lawyers for the Arts of Massachusetts

Andrea Johnson
Assistant Professor

Pam Kerensky
Assistant Professor

- B.M., Berklee College of Music
- Additional studies at University of Maryland, Northeastern University, and Boston University
- Freelance bassist, songwriter, and arranger
- Database and web development consultant
- Member, Women In Technology International (WITI) and American Association of University Women (AAUW)

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

Joseph Miglio
Associate Professor*

John O'Brien
Associate Professor*

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*

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

Music Education

Cecil Adderley
Chair

- B.S., Western Carolina University
- M.M., University of North Carolina, Greensboro
- Ph.D., University of South Carolina
- Publications in the *Journal of Research in Music Education*, *Choral Journal*, *Contributions to Music Education*, *Journal of Band Research*, *Southeastern Journal of Music Education*, and *Strategies for Teaching: Technology*

Elizabeth Allison
Assistant Professor

- B.S., M.A., University of Connecticut
- C.A.G.S., Fitchburg State College
- Coordinator of Performing Arts, Canton Public Schools
- Recipient of Ed Kelley Award for Excellence in Teaching, Dedham Public Schools; Excellence in General Music Award, Society for General Music in Massachusetts; and Lowell Mason Award, Massachusetts Music Educators Association
- Performed at the Smithsonian Institution, Old Sturbridge Village, and in Sri Lanka, India, and Great Britain
- Published in various music education journals

Peter Cokkinias
Professor

- B.M., B.M.Ed., Hartt School of Music
- M.M., Manhattan School of Music
- D.M.A., University of Cincinnati
- Performances with the Boston Ballet, Boston Symphony Orchestra, Boston Pops, and Boston Lyric Opera
- Music director and conductor of the Greater Marlborough Symphony Orchestra for 21 years

- Woodwind doubler for Broadway shows at the Colonial Theater, Wang Center, and North Shore Music Theater
- Previously taught grades K-8 in the Melrose Public School System and Tufts University

Dominick Ferrara
Assistant Professor

- B.A., Montclair State University
- M.A.T., Rutgers
- Performances with the Ink Spots, Bucky Pizzarelli, and the Tempatations
- Publications in the *New Jersey Journal of Supervision and Curriculum Development* and the *Journal of Band Research*
- 16 years of teaching experience in the New Jersey public schools at the middle and high school levels
- Recipient of a 1990 New Jersey Department of Education Distinguished Teacher Candidate Award and a 2000 New Jersey Governor's Teacher Recognition Award; finalist for the 2005 Princeton University Prize for Distinguished Secondary School Teaching

John Hagon
Professor

- 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 M. Kidd/Szymczak
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

Stefani M. Langol
Assistant Professor

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

Charlene Ryan
Assistant Professor

- B.A., University of Western Ontario
- B.A., Memorial University of Newfoundland
- M.M., University of Michigan, Ann Arbor
- Ph.D., McGill University
- Author of several publications on piano performance, high-level music performers, and children and music
- Former elementary and secondary school music teacher

Nalora 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
- President of the World Federation of Music Therapy
- Research Associate, Dana-Farber Cancer Institute

Peggy Ann Codding
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

Kimberly Khare
Assistant Professor*

- B.A., State University of New York
- M.A., New York University
- Certified Nordoff-Robbins music therapist, Nordoff-Robbins Center for Music Therapy

- Publications include “The Supervision of Clinical Improvisation in Aesthetic Music Therapy, a Music-Centered Approach” in *Music Therapy Supervision*, edited by Michele Forinash, 2001
- Teaches clinical improvisation
- Provided workshops nationally on clinical guitar work, focusing especially on the use of modes in music therapy work
- Noted for clinical songwriting abilities
- Currently developing a “clinical music” curriculum
- Received the New England Region of the American Music Therapy Association 2000 Presidential Award for Excellence in Service and Development of Music Therapy
- Serves the New England Region of the American Music Therapy Association as a member of the executive board and newsletter editor

Michael 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 TIME 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 Wacks
Professor

- B.A., Northeastern University
- Ed.M., Harvard University
- Pianist and French horn player
- Member of woodwind quintet CenterWinds

Julie Buras Zigo
Assistant Professor*

- B.A., Montclair State University
- Flutist with CenterWinds and Paulist Center Musicians
- Music therapist
- Executive chair of the Massachusetts Music Therapy Alliance

Professional Music

Kenn 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 Gorham
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

Frederick Schmidt
Professor*

Tom Stein
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, the Boston Pops Orchestra, Slide Hampton with the Ryles Jazz Orchestra, Bernadette Peters at Symphony Hall, and the Boston Musical Theater in Moscow, St. Petersburg, Paris, and Brussels

- Performances in theater productions of *The Secret Garden*, *Ain't Misbehavin'*, *A Chorus Line*, *Cats*, *Les Miserables*, *Grease*, *Kiss of the Spider Woman*, *Miss Saigon*, *Peter Pan*, *Menopause the Musical*, 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 Jim Hall, Milt Jackson, Urbie Green, Lionel Hampton, Helen Humes, Anita O'Day, Kenny Barron, Chris Connors, Morgana King, Ray Bryant, Terrance Blanchard, 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"

Dave 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 Clark
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, Maggie 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

Matthew Garrison
Associate Professor*

Bruce 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 Huergo
Associate 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 Lockwood
Associate Professor*

- B.M., Berklee College of Music
- Performances with Gary Burton, Dance Umbrella, Donal Fox, the Fringe, Eddie Harris, Johnny Hartman, Joe Henderson, Freddie Hubbard, Dave Liebman, Joe Maneri, Tate Montolia, Makoto Ozone, Joe Pass, Danilo Perez, Pharoah Sanders, Carol Sloane, Clark Terry, Kenny Werner, James Williams, and others

Greg Mooter
Professor

- B.M., Berklee College of Music
- Numerous concert and club performances
- Recording artist and leader of own groups

Daniel Morris
Professor

- B.M., Berklee College of Music
- Alumnus, Ithaca College
- Performances with Calypso Hurricane, Bo Diddley, Robin Ford, Jon Pousette-Dart, and James Cotton
- Numerous Caribbean tours with the James Montgomery Blues Band
- Jingles with Paula Abdul and Young M.C.
- Author of *Instant Bass*, and *Essential Rock Grooves for Bass*

Joe Santerre
Professor

- B.M., Berklee College of Music
- Numerous performances as leader of own band and member of the Jon Finn Group
- Appearances with Eguie Castrillo, Tom Coster, Jeff Golub, Dino Govoni, Mike Mangini, Steve Morse, John Petrucci, and Joey Franco
- Leader on solo CDs *Straight Shooter* and *The Scenic Route* on Audio Image Records
- Played on Ross Ramsay's CD *Late September* (2005), Sal DiFusco's CD *Great Exploits* (2003), and Jon Finn's guitar book DVD for Mel Bay Publications (2006)
- 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

- Currently working on finger funk bass line book for Hal Leonard/Berklee Press and next solo CD
- Former students include Tom Hamilton (Aerosmith), John Myung (Dream Theater), Chris Loftlin (Brian McNight), Brian Bellar (Dweezil Zappa), Chris Chaney (Jane's Addiction/Alanis Morissette)

Barry 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

Esperanza Spalding
Instructor*

Oscar Stagnaro
Professor

- Alumnus, Conservatorio Nacional del Peru
- Recordings with Alex Acuña, 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
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

Tom 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

Robynn Amy
Instructor*

Ken 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

John Faieta
Associate Professor*

Christine Fawson
Instructor*

Charles Lewis
Associate Professor*

- B.M., Peabody Conservatory of Music
- M.M., New England Conservatory of Music
- International classical and jazz solo trumpet performances with the Boston Jazz Repertory Orchestra, 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 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

- Coauthor, with Tiger Okoshi, of the Berklee Press title *Berklee Practice Method: Trumpet*
- Recipient of the 2006 Teaching Excellence Award presented by the Performance Division, as well as the 2001 Brass Department Achievement Award

Tiger Okoshi
Professor

- Diploma, Berklee College of Music
- B.A., Kwansu 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*

Jeff Stout
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
- Recent recordings include *Wizard of Oz Suite* and *The Pal Joey Suite* with NDR Big Band on Capri, and *AC-Cent-Tchu-Ate the Positive: Arlen Songs* with Paul Schmeling on Seaside

Ear Training

Steve Prosser
Chair

- B.M., Berklee College of Music
- M.Ed., Suffolk University
- Ph.D., Boston College
- J.D., Suffolk University Law School
- Experienced jazz pianist, studio vocalist, composer, arranger, producer, author, and clinician
- 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

Tom Appleman
Instructor*

- B.M., Berklee College of Music
- Leader of Nickels and Dimes
- Member of Mark Morris and the Catunes, the Jazz Farmers, and Mackie Burnett and Panorama

- Performances with Avishai Cohen, Marco Benevento, Stanton Moore, Bob Gullotti, Melissa Ferrick, and Kingsize
- Recordings include *Spread the Seed* and *Before, During, and After* with Epileptic Disco, and *Transfarmerfunktet* and *Bumpcropofunk* with the Jazz Farmers
- Voted Boston's Best Bass Player by *Soundcheck Magazine* (Vol. VII, 1996)
- Appeared at Disneyland and on Carnival Cruiselines

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
Associate 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

Scott deOgburn
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

Rick DiMuzio
Associate Professor*

- B.S., Indiana University of Pennsylvania
- M.M., Eastman School of Music
- D.M.A., New England Conservatory of Music
- Saxophonist, composer, and clinician
- Released first solo CD, *First Offerings*, in November 2004
- Performed in many of Boston's venues, including the Boston Globe Jazz Festival, Portsmouth Jazz Festival, the Regattabar, Scullers, Ryles, and Wally's Café
- Performances with Louie Bellson, Terri Lyne Carrington, Steve Grossman, Jamey Haddad, Tim Hagans, John Hollenbeck, Dave Liebman, Bob Moses, Danilo Perez, Kenny Wheeler, and James Williams

- Former faculty member at the New England Conservatory Extension Division and the former director of jazz studies at Truman State University; clinician at numerous colleges and universities throughout the United States

John Funkhouser
Associate Professor*

- B.A., Cornell University
- M.M., New England Conservatory of Music
- Pianist and bassist
- Band/group leader, FunkHouse and John Funkhouser Trio
- Member, Molly Flannery Group, Pierre Hurel Trio, and Dave Scott Trio
- Appearances with the Aardvark Jazz Orchestra, Jeff Galindo, Bob Gulotti, Jon Hazilla, John McNeil, Tim Ray, Patrice Williamson, and others
- Recordings include *Aardvark Steps Out* (Aardvark Jazz Orchestra, Leo Lab Records) and *Jazsyzgy* (Funkhouse)
- Author of *The Blues Connection*, Willis Music, 1999

Robin Ginenthal
Associate Professor

- B.M., Philadelphia College of the Performing Arts
- Soloist with the Cantata Singers, ALEA III, Extension Works, Merrimack Valley Philharmonic, Brookline Youth Concert Series, Concord Chorus, and Masterworks Chorale
- Appearances with the 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

Rich Greenblatt
Assistant Professor*

- B.M., Manhattan School of Music
- M.M., University of Massachusetts – Lowell
- Leader of the Rich Greenblatt Quintet and UpSwing
- Member of the Jazz Composers Alliance and the Hilyer Festival Orchestra
- Performances with the English Chamber Orchestra, Barcelona Symphony Orchestra, Jazz Composers Alliance, Hide Tokunaga Quintet, and Be-Bop Guitars
- Recordings with the Rich Greenblatt Quintet, Jazz Composers Alliance, Hide Tokunaga Group, Barcelona Symphony Orchestra, and Paramount Brass Quintet

Kaye Kelly Hardt
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

Rosey Lee
Associate Professor*

- B.M., Berklee College of Music
- D.M.A., Boston University
- Guest composer at the third annual Double Reed Festival at the University of Memphis
- Supervised the recording of her string quartet, the Elements, under a Berklee College of Music Faculty Recording Grant

- Fulfilled a commission for "Prayer for the Universe" for mixed chorus and piano for the Arlington-Belmont Chamber Chorus
- Composed two celebration suites, which were premiered by the Boston Wind Ensemble in 1994 and 1998, and have been performed at graduation ceremonies each year since

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 the 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
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 with five award-winning albums
- Clinician/adjudicator for festivals and workshops in the U.S. and overseas
- A cappella arrangements commissioned by groups worldwide; used in commercials for Toyota and Meiji Seika in Japan

Berke McKelvey

Associate Professor*

Giovanni Moltoni

Associate 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

Lydie Okumura

Associate 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

Bob 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*

Phil Person

Instructor*

- Alumnus, Pacific Lutheran University
- Diploma, Berklee College of Music
- Leader of the Phil Person Sextet, Quintet, and Quartet
- Member of the Artie Shaw Orchestra, White Heat Swing Orchestra, Swing Legacy, and Duke Belaire Jazz Orchestra
- Performances with Al Grey, Buddy DeFranco, Tony Bennett, Keely Smith, Jack Jones, Scott Hamilton, Dick Johnson, Phil Wilson, Kay Starr, Steve Lawrence and Eydie Gorme, Margaret Whiting, the Tommy Dorsey Orchestra (directed by Buddy Morrow), Alan Dawson, Ricky Ford, Howard Johnson, and Ray Santisi, among others
- Recordings include the Phil Person Sextet's *Personology*, the New England Jazz Ensemble's *Version 3.0* and *Storm Before the Calm*, and Swing Legacy's *Dancing on a Blue Moon*

Jane Potter

Associate 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

Gilson Schachnick
Assistant Professor*

- Diploma, Berklee College of Music
- B.A., Fundacao Getulio Vargas
- Leader of the Gilson Schachnik Group
- Member of the groups Soul of Boston and the Herman Johnson Quartet
- Performances with Claudio Roditi, Bill Pierce, Paulinho Braga, Mick Goodrick, Luciana Souza, and others
- Recordings with Romero Lubambo, John Lockwood, Jerry Bergonzi, Cafe, Miguel Zenon, and Antonio Sanchez
- Released *Raw* on Brownstone, which was nominated for a Best of Boston Music Award (1998)
- Produced soundtracks for *Playboy* magazine, BASF tapes, the children's television show *Ratimbum*, and the feature film *Fogo e Paixao*

Mitch Seidman
Professor*

- B.M., Berklee College of Music
- Mus.M., Boston University
- Guitarist
- Performances at Scullers, the Regattabar, and Ryles in Boston; Jazzmania and the Other End in New York; and Papashon in 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 1999, 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, Patrice Williamson, and Phil Woods
- Recordings include *First Look* with the Mark Shilansky Trio and *Visions* by Miller David Jamrog

Paul Stiller
Associate 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

Bill Thompson
Assistant Professor

- B.M., Berklee College of Music
- Performances with U.S. Air Force and Arlington Philharmonic
- Former instructor at Elma Lewis School

Gaye Tolan Hatfield
Associate 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

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 Watters
Associate Professor*

- B.M., Berklee College of Music
- Master's composition work with Harold Shapiro
- Mandolinist, guitarist, vocalist, composer, and arranger
- Performances with Butch Baldassari, Matt Glaser, Steve Kaufman, Bill Keith, Marilyn Mair, and Radim Zenkl
- Founder, New England Mandolin Ensemble and Cape Cod Mandolin Festival
- Extensive studio credits as arranger and conductor for television 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

- Presently developing a library of original compositions and arrangements for mandolin ensembles and other improvisational string groups, as well as teaching materials for guitar and mandolin

Darcel Wilson
Instructor*

Ensemble

Ron 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 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

Kevin Barry
Assistant Professor*

- Band member with Paula Cole and Mary Chapin Carpenter
- Performances with Shawn Colvin, Emmylou Harris, and Jonatha Brooke

- Recordings with Paula Cole, Mary Chapin Carpenter, Susan Tedeschi, and Mighty Sam McClain

Walter Beasley
Professor

- B.M., Berklee College of Music
- One of the top ten highest-selling African American saxophonists in the world since 1998
- Recipient of the Berklee College of Music Trustees Award for advancing the mission of the college; the SESAC National Performing Activity Award; and Boston Music Awards for Outstanding Jazz Artist and Jazz Album of the Year

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*, and *No No Nanette*

Fernando Brandão
Associate 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 quartet 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

Consuelo Candelaria
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 Egdome (*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

Dennis Cecere
Associate 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 the 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 Marvelettes, 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

Rebecca Cline
Assistant Professor*

- B.M., Berklee College of Music
- B.A., University of North Carolina – Chapel Hill
- Leader of Enclave
- Solo performer at the Oak Bar, Fairmont Copley Plaza Hotel
- Performances with Horacio “El Negro” Hernandez, Alex Acuña, Giovanni Hidalgo, Charles Neville, Mango Blue, Mark Walker, Jerry Gonzalez, Andy Gonzalez, Anthony Carrillo, and Hilary Noble
- Recordings with Fernando Holz (with Paulo Braga and Romero Lubambo), Gracias Polo (*Live at the Nuyorican Cafe*), and Jordan Carp (*Light Source*)

Hal 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

Jetro da Silva
Professor

- Diploma, Berklee College of Music
- Alumnus, Boston Conservatory of Music
- Alumnus, University of Rio de Janeiro
- Pianist/keyboardist for Namie Amuro, Ernestine Anderson, Patti Austin, Brandy, Celine Dion, Earth Wind and Fire, Fantasia, Jamie Fox, Faith Hill, Whitney Houston, Kem, Chaka Khan, B.B. King, Gladys Knight, the Laws Family, Brian McKnight, Mary and Mary, Bonnie Raitt, Luther Vandross, and Stevie Wonder
- Composer/arranger/programmer for Andrae Crouch, Sheila E., and Monica, as well as many Brazilian radio and television commercials and programs
- Producer of Carlos Felix, George Kim, and Mary Souza
- Music director and pianist for Patti LaBelle
- Producer of major label and independent recordings

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 Cunna, 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

Jeff Galindo
Assistant Professor

- Alumnus, Berklee College of Music
- Performances with Jerry Bergonzi, the Boston Pops, Ray Charles, Chick Corea, the Chico O’Farrill Orchestra, 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 and Nonet, Bob Moses, Herb Pomeroy, Artie Shaw Orchestra, Gunther Schuller, Bobby Shew, Clark Terry, and others

- Recordings include *Congeniality* with Charlie Kohlhasse and Mitch Seidman, *Locking Horns* with the Galindo/Phaneuf Sextet on T'Twin T'Tower 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 on the East Coast
- Tours of Japan with Makoto Ozone and Europe with Phil Woods

Herman Hampton
Assistant Professor*

- B.M., University of Massachusetts - Amherst
- M.M., Boston Conservatory of Music
- Bassist
- Performances with Ray Gonzalez and Archie Shepp

David Hollender
Professor

- B.M., Berklee College of Music
- M.M., New England Conservatory
- Private studies with Edwin Barker (Principal, Boston Symphony Orchestra), Béla Fleck, Todd Seeber (Boston Symphony Orchestra), and Tony Trischka
- Workshops with Bill Keith and Larry McNeely
- Plays bass and five-string banjo
- Performances at the Montreal Jazz Festival and the Ottawa Jazz Festival; with the Portland Symphony, the Pro Arte Chamber Orchestra, the Newton Symphony, and the Wellesley Symphony; and at Carnegie Hall and Symphony Hall, Boston

- Appearances with Ernestine Anderson, Darryl Anger, Alan Bibey, Haneke Cassel, Jim Cohen, Chris Connor, Larry Coryell, Stewart Duncan, J. Geils, David Grisman, Charlie Haden, Klezmer Conservatory Band, Diana Krall, Emory Lester, The Shangri-La's, Tierney Sutton, The Wayfaring Strangers, Claude Williams, and Joe Williams
- Appeared with the following theater and show orchestras: Huntington Theater, Charles Playhouse, Majestic Theater, Foxwoods Resort Orchestra
- Member of the Boston Philharmonic Orchestra since 1990; participated in programs involving Yo Yo Ma, Bobby McFerrin, and William Warfield

Neal 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

Mark Kohler
Instructor*

Tony Lada
Professor

- B.M., Berklee College of Music
- Performances with Glenn Miller Orchestra, Buddy Rich, and Woody Herman
- Recordings include *The Very Thought of You* and *On the Edge*
- Director of improvisation workshops at Jazz Vermont

Joe Lovano
Gary Burton Chair in Jazz
Performance

- Honorary doctorate, Berklee College of Music
- 2000 Grammy nominee for Best Large Ensemble, *52nd Street Themes*
- 2000 Down Beat Readers Poll Album of the Year, *Trio Fascination: Edition One*
- 1999 JazzTimes Readers Poll Album of the Year, *Trio Fascination: Edition One*
- 1999 Bell Atlantic Jazz Awards winner, Best Tenor Saxophonist and nominee, Musician of the Year
- 1998 New York Jazz Awards nominee, Musician of the Year, Improviser of the Year, Best Tenor Saxophonist
- 1998 Jazz Journalists Association Critics Choice Awards nominee for Musician of the Year, Best Improviser of the Year, Best Artist/Band in Performance, Best Combo of 1997 (Joe Lovano Sextet), Best Tenor Saxophonist of the Year
- 1997 Grammy nominee, Best Instrumental Performance, *Celebrating Sinatra*
- 1997 Jazz Journalists Association Critics Choice Awards winner, Album of the Year, *Quartets Live at the Vanguard*, and nominee for Musician of the Year, Best Instrumentalist, Best Working Band (Joe Lovano Quartet)
- 1996 Grammy nominee, Best Jazz Small Group Album and Jazz Solo, *Quartet Live at the Village Vanguard*
- 1995 and 1996, Jazz Artist of the Year, *Down Beat* Critics Poll and Readers Poll
- 1994 Grammy nominee, Best Jazz Small Group Album, *Tenor Legacy*

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
- Co-owner of WINAMA Music Publishing and BMI member

Ron 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

Alain Mallet
Associate Professor*

- Member of the Paul Simon Band, Phil Woods Quintet, and Club D'Elf
- Performances with Paul Simon, Phil Woods, Dave Samuels, Jonatha Brooke, New York Voices, and Paquito D'Rivera
- Recordings with Paul Simon, Dave Samuels, Jonatha Brooke, Marc Cohn, Erin O'Donnell, and Victor Mendoza

Lello Molinari
Associate 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
Associate 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 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/Chappell Publishing
- Numerous tunes published through Warner/Chappell Publishing

Orlando Aruán Ortiz-Vizcay
Assistant Professor*

- Alumnus, Berklee College of Music
- Professional degree at Conservatorio Profesional de Vila-Seca, Spain
- Leader of Aruán Ortiz Trio and Cuban Jazz Reunion
- Member of Francisco Mela Quintet, Wally's Cafe Latin Jazz Band
- Performances with Jane Bunnett and the Spirits of Havana, Roy Hargrove, Francisco Mela, George Garzone, John Lockwood, Giovanni Hidalgo, Horacio "el Negro" Hernandez, and Antoine Roney
- Recordings include *Aruán Ortiz Trio Vol. 1*, *Impresión Tropical*, and *La Isla de la Musica*
- Instructor at Wichita State University, Longy School of Music, and Nadia and Lili Boulanger Conservatoire

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 Tennille, Tony Orlando, Jack Jones, and others

- Bandleader and trombonist for Carnival Cruise Lines
- Trombonist, arranger, and bandleader for White Heat Swing Orchestra, including soundtrack for *Dick Tracy*

Herb Pomeroy
Artist in Residence*

Bruno Raberg
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

Dave 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, Double Image, Paquito D'Rivera, and the Caribbean Jazz Project

David Santoro
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
Associate 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

Danielle Scott
Instructor*

Sean Skeete
Instructor*

- B.M., Berklee College of Music
- Performances with Alvin Ailey Dance Theater, Blue Man Group, and Stomp
- Recordings include Elan Trotman's *Memories* and the George Russell Trio's *Schlickness*

Skip Smith
Assistant Professor*

Lenny Stallworth
Assistant Professor*

- Leader of Flipside and Funk Mob
- Member of Willow Entertainment
- Performances with Najee, Maceo Parker, Donald Brown, Ann Nesby, and Donnell Jones
- Recordings with Rohn Lawrence, Teddy Riley, Ray Benzino, and Brian McKnight

Ed 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

Marty Walsh
Instructor*

- Performances with LeAnn Rimes, Supertramp, John Fogerty, John Denver, Seals and Crofts, and Eddie Kendricks
- Recordings with LeAnn Rimes, Supertramp, Donna Summer, Eddie Money, Neil Diamond, Christopher Cross, Dolly Parton, Kenny Rogers, Sheena Easton, Julio Iglesias, John Denver, Air Supply, and Gary Wright
- Songs recorded by Gary Wright, Air Supply, and Agnetha Faltskog of Abba
- Wrote and produced songs or cues for 20th Century Fox Film, NBC TV, CBS TV, *Entertainment Tonight*, *Extra*, *Sister Sister*, and *Roundhouse*

Larry Watson
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

Dave 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

Diane Wernick
Assistant Professor*

- Alumna, North Texas State University
- Alumna, University of Illinois

Mark Whitfield
Associate Professor*

- B.M., Berklee College of Music
- Guitarist/Bassist
- Leader of Panther
- Performances with Mary J. Blige, D'Angelo, Dizzy Gillespie, Herbie Hancock, Wynton Marsalis, and Dianne Reeves

Carolyn Wilkins
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

Ken Zambello
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
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

Larry Baione
Chair

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Recipient of Down Beat Hall of Fame scholarship award
- Principal guitar, U.S. Army Band, Washington, D.C.

- Performances with numerous jazz, concert, and recording ensembles

Rick Peckham
Assistant Chair

- B.M., Ohio State University
- M.M.Ed., University of North Texas State
- Internationally active jazz guitarist, composer, writer, and clinician
- Frequent contributor to *Down Beat* and other magazines
- Coauthor of Berklee textbooks for ear training and musicianship

Abigail Aronson
Associate Professor

- B.M., M.M., New England Conservatory of Music
- Performing guitarist and bassist
- Numerous recordings and television scores

John Baboian
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, featuring drummer Ian Froman and organist Gary Versace

- Member of the Justin Tracy Group, KJ Denhert and the NY Unit, and Sarah Greenwood
- Performances with Richard Bona, David Krakauer, George Garzone, Gary Thomas, Dena Derose, KJ Denhert, Rob Bargad, Irene Cara, and Gary Grainger
- Recordings include solo albums *The Power of Three and Little Misunderstood*; *Blank the Same* with Earthworm; and *Golem Shuffle* with Dan Gotschall
- Featured in *Just Jazz Guitar* (February 2003) and *Guitar Player* magazine (August 1999)
- Finalist, 1995 Thelonious Monk Competition

Bruce Bartlett
Associate 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

Kevin Belz
Instructor*

- Diploma, Berklee College of Music
- Performances with Paula Cole, Catie Curtis, Ellis Hall, Mighty Sam McClain, Susan Tedeschi, the Temptations, Tony Zamagni, and others
- Recordings with Journey, Telarc Records, 1999; and Mighty Sam McClain
- Recipient, National Endowment for the Arts scholarship

Dan Bowden
Associate Professor

- B.M., Berklee College of Music
- Studies with Charles Postlewait, 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

Chris Buono
Assistant Professor*

- B.A., William Paterson University
- Performances and recordings with Daniel Adair, Tom Brislin, Don Byron, Keith Carlock, Carla Cook, Helga Davis, DJ Logic, John Ellis, David Fiuczynski, Tony Grey, Terreon Gully, Hasidic New Wave, Graham Haynes, Gene Hoglan, Rodney Holmes, Steve Jenkins, Chuck Kentis, Nir Z., Tobias Ralph, Sean Richman, Matt Rubano, Jason Rullo, and many others
- Recordings include Chris Buono's *Solitaire*, Tony C. and the Truth's *Demonophonic Blues* (Lava), the Diablo Project's *Volume I* (E-Magine), Rodney Holmes's *Twelve Months of October*, Dave Martone's *When the Aliens Come* (Lion Music), the Alchemists' *The Alchemists, Vol. II* (LNR), Lumatic's *Swimming to the Hook*, and Graham Haynes's upcoming release on RKM Records
- Compositions used on MTV's *Real World* and VH1's *Band on the Run*, ABC's *10-8*, NBC's *Boomtown*, promos for NBC's *Las Vegas*, FOX Sports, *Project Racing 2* for Xbox, ESPN *Top Ten Plays of the Year* on Sportscenter, Coors Light website, and the Warner Brothers movie *The Big Bounce*
- Regular contributing writer, columnist, gear reviewer, transcriber, and video clinician for *Guitar One* magazine and columnist for *Just Jazz Guitar* magazine
- Author of *Jazz Lead Guitar Solos* for Alfred Publications and the *Free-Improvisation Course Booklet* for the National Guitar Workshop

- Endorsee for DiMarzio Pickups and D'Addario Strings; supported by endorsements from M-Audio, First Act Guitars, Ibanez Guitars, Taylor Guitars, Ernie Ball Volume Pedals, Analogman Pedals, Cusack Music Pedals, Electro-Harmonix Pedals, Prophecy Sound Systems Pedals, and Cool Picks

Charles 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, the *Jazz in the Classroom* series, Bill Frisell, Wolf Soup, and the Boston Pops Orchestra
- Recipient of Pro Arts Consortium Public Service Award

Sal DiFusco
Associate 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

Jon Finn
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

David Fiuczynski
Professor

- B.M., New England Conservatory of Music
- Leader of the Screaming Headless Torsos
- Member of Hasidic New Wave
- Performances with Dennis Chambers, Victor Bailey, Kenny Garrett, and Bernie Worrell
- Recordings with Me'Shell NdegeOcello, John Medeski, Billy Hart, and Ronald Shannon Jackson
- Performances at festivals in Argentina, Canada, Europe, Japan, South Africa, and the United States

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

Tomo Fujita
Assistant Professor*

- Diploma, B.M., Berklee College of Music
- Studied with Joe Pass

- Recordings include *Right Place, Right Time* and *Put On Your Funk Face*
- Performances with Phil Collins, Kenwood Dennard, Ronnie Earl, James Genus, Paul Jackson, Darryl Jones, Will Lee, Mighty Sam McClain, Roomful of Blues, Susan Tedeschi, and others
- Guitarist in theater production of the award-winning musical *Rent*
- Former students include Eric Krasno (Soulive) and John Mayer
- Instructional video, *Accelerate Your Guitar Playing*, released by Rittor Music, Japan; released in the U.S. by Hal Leonard/Berklee Press
- Contributor to Japanese magazines *Jazz Life*, *Jazz Guitar*, and *Guitar*
- Tours and presents clinics annually in Japan

Tony Gaboury
Associate 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

David Gilmore
Associate Professor*

- B.S., New York University
- Leader of the David Gilmore Group, Gizmotronic, Kindread Spirits, and Unified Presence
- Member of the Christian McBride Band, the Javon Jackson Group, and the Ravi Coltrane Group

- Performed with Muhal Richard Abrams, Randy Brecker, Don Byron, Uri Caine, Steve Coleman, Dave Douglas, Melissa Etheridge, Trilok Gurtu, Christian McBride, Meshell Ndegeocello, Sam Rivers, David Sanborn, Wayne Shorter, Joss Stone, and Cassandra Wilson
- Released the CDs *Unified Presence* (RKM Music) and *Ritualism* (Kashka Records)
- Recorded with Ralph Alessi, Ron Blake, Don Byron, Steve Coleman, Lost Tribe, Christian McBride, Wayne Shorter, Trilok Gurtu, and Cassandra Wilson

Mick 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, Dave Liebman, Pat Metheny, Paul Motian, and others
- Author of *The Advancing Guitarist*, Hal Leonard Publications

Charles Hansen
Instructor*

- B.A., University of Massachusetts – Boston
- Member of Ross Phasor and Rock Bottom
- Recordings include Ross Phasor's *Gold Is Dead, Hide Your Rock and Roll*
- Author of "Twentieth-Century Guitar" in *Down Beat*

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

Craig Hlady
Associate 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

Thaddeus Hogarth
Assistant Professor*

- B.M., Berklee College of Music
- Leader, Thaddeus Hogarth Band, with four solo self-produced CDs
- Two-time Independent Music Award–winner (2001, 2006) for Best R&B/Blues
- Recordings include *Trying to Believe* (Spinning/Catapult), which features a collaboration with Grammy Award–nominee Sister Carol
- Former lead vocalist, guitarist,

songwriter/producer for Boston's Heavy Metal Horns

- Performances in Montreal, at the Boston Globe Jazz Festival, and at the Newport at Saratoga Jazz Festival
- Songs, compositions, and voice featured on PBS, national television, and independent and full-length feature films

Mike Ihde
Associate Professor

- B.M., Berklee College of Music
- Film composer for *The Sun Dagger*
- Guitarist/vocalist with numerous bands from oldies to blues, rock to country
- Author of *Rock Guitar Styles* and *Country Guitar Styles*, available from the author
- Performer/clinician on lap and pedal steel guitar
- Recipient of numerous songwriting awards
- Author of *A Different Slant* jazz CD and TAB book for lap steel

Eric T. Johnson
Assistant Professor*

- B.A., Tufts University
- B.M., M.M., New England Conservatory of Music
- Leader, Eric T. Johnson Quartet
- Member of the group Crosscurrent
- Appearances with Natraj and Bob Moses
- Recordings with Crosscurrent and the Bryan Steele Group
- Solo recording featuring Alan Dawson
- Managing director of Laugh & Jangle Records
- Studies with Charlie Banacos, Dave Holland, and Mick Goodrick
- Summit Records recording artist

Scotty Johnson
Associate 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
Associate Professor*

- B.M., University of Miami
- M.M., University of North Texas
- Extensive club and concert appearances in the United States and abroad

Jim 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
- Leader of Four Guys in Tuxes
- Member of Magic Mose and His Royal Rockers, featuring Blind Sam
- Celebrating 40 years of full-time professional playing in 2006

John Marasco
Associate 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, BeBop Guitars, Joan Rivers, 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
Associate Professor*

- Alumna, 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
Associate 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*

Joe Musella
Assistant Professor*

- 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 All Together Now (formerly 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
- Recent recordings include original songs with words on *Shadow Language* (Two Tru, 2004) and original guitar instrumentals on *Back to the Bone* (Lauren Passarelli, 2004)
- Member of AMRA, BMI, and NARAS

James Louis Peterson
Associate 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, NAJEE, and Tavares
- Recordings include *Chill and Listen* and *Gotta Believe* by Eye 2 Eye

Jack Pezanelli
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 *Pleased 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.

Joe 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

Randy Roos
Associate Professor*

- Leader of Vertigo-Z
- Member of Club d'Elf and Van Gogh Shadowtree
- Performances with Orchestra Luna, Steve Swallow, Mick Goodrick, John Medeski, and Bill Bruford
- Recordings include *Primalvision*, *Raz*, and *Liquid Smoke* (Narada); *Photogenic Memory* (Agharta Japan); *Mistral* (Spoonfed); and *Orchestra Luna* (Epic)
- Articles in *Guitar Player* magazine and *Electronic Musician*
- Composer for the PBS series *Scientific American Frontiers* since 1991

Bruce Saunders
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 The 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
Associate 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*, *Living in Paris* and *Joseph and the Amazing Technicolor Dream Coat*
- Studies with Charlie Banacos

Robin Stone
Associate 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

Ken 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
Assistant Professor*

- 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 and recordings with AACM Big Band, Chet Baker, Andrew Cyrille, Kenny Drew, Charles Earland, Christian Escoude, Dizzy Gillespie, Joe Henderson, Jimmy McGriff, Don Moye, Tony Scott, Sonny Stitt, Art Taylor, Malachi Thompson, Charles Tolliver, Larry Young, Mike Zwerin, and others
- Recordings with AACM Big Band

David Tronzo
Associate Professor*

- Pioneer of extended techniques for bottleneck slide guitar
- Recordings with David Sanborn, John Cale, the Lounge Lizards, Reeves Gabrels, Jerry Granelli, Sex Mob, Mike Manieri, Wayne Horvitz, and others
- Performances with John Hiatt; Ray Anderson; the Lounge Lizards; Medeski, Martin & Wood; Reeves Gabrels; Sex Mob; Elliot Sharpe; Foday Suso; Hassan Hakmoun; Warren Haynes; and others
- Solo projects include the Tronzo Trio, Spanish Fly, V-16 (with Jerry Granelli), and Slow Poke (with Michael Blake)
- Recordings on Knitting Factory Works, Accurate, Rounder, Traditione & Moderne, and Intuition Records
- Headline appearances at various jazz festivals including North Sea, Pori, Berlin, Vienna, Montreal, Warsaw, Vancouver, and JVC New York
- Featured in *Guitar Player*, *Guitar World*, *Musician*, *Jazzthetik*, *New York Press*, and *Jazziz* magazines.
- International residencies as visiting artist and guest clinician

Jon 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
Professor*

- B.M., M.M., New England Conservatory of Music
- Internationally recognized clinician, having taught over 25 clinics for Berklee in Ecuador, Mexico, Puerto Rico, Colombia, Germany, Italy, Japan, and Korea
- Articles on guitar playing and improvisation for *Berklee Today* and Godin Guitar's web site
- Appearances at major jazz festivals worldwide, including Italy, Puerto Rico, Poland, Portugal, Korea, and Japan
- Extensive tours including Austria, Russia, Costa Rica, and the United States
- Record producer and co-owner of Grescotmar, Ltd.
- Recordings include *Up with 'da Funk* and *Born Yesterday* with the group Last Trip, as well as the solo release *Tunch* on the MMC label
- Author of *Advanced Reading Etudes for Guitar* for Grescotmar Publications
- Teaching specialties include synth guitar applications, guitar ensemble performing groups, and sight-reading training for guitarists

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
Professor

- B.M., Berklee College of Music
- Improvisation studies with Charlie Banacos and Jerry Bergonzi
- Blues and r&b performances in the United States and Canada with Mighty Sam McClain
- Performances and CD recording with 1995 W.C. Handy Award nominee Michelle Willson
- International jazz performances and theater engagements
- Experienced private instructor

Bret Willmott
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
Associate 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, and composer
- Bandleader of the groups High Standards, Connection, and Organic
- Currently performs internationally with David Fathead Newman, Jay Hoggard, and Bill Mays

- Performed extensively and recorded over 100 recordings with such renowned artists as Sonny Rollins, Horace Silver, Ahmad Jamal, Abbey Lincoln, Art Farmer, Tony Bennett, Benny Golson, Jimmy Heath, James Williams, Joe Lovano, Tom Harrell, Roy Hargrove, Shirley Caesar, and the Chicago Civic Orchestra
- Recordings as a leader include *Basic Traneing* (Ronja Music); *Chicago* (Double Time Records), featuring Organic; *Live at the Blue Note* (Half Note); and *A Gift for You* (Freelance), both featuring Connection
- Reviewed in publications such as *Modern Drummer*, *Down Beat*, *Jazz Times*, the *New York Times*, the *Chicago Tribune*, and the *Boston Globe*
- Formerly faculty member of Rutgers University, William Patterson University, and the New School/Mannes College of Music
- Teaches drum set, general percussion, vibraphone, ensembles, theory, and jazz history
- Owner and president of the music publishing and production company Ronja Music

Sergio Bellotti
Instructor*

- Alumnus, Berklee College of Music
- Diploma, Accademia Bia, Italy
- Leader of Spajazzy
- Member of Little Horse
- Performances with Mike Stern, Jim Kelly, Bruce Gertz, Wayne Krantz, and Son Caribe
- Recordings include *1:11*, featuring Jim Kelly and Bruce Gertz, and *Spajazzy*, featuring Mike Stern and Jim Kelly
- Appeared on *Modern Drummer* (April 1999) and *Drum Club* (April 1999, November 1999, and June 2002)
- Writer for *Drum Club* magazine

Terri Lyne Carrington
Professor

Eguie 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
- Studies with Ralph Peterson and Dom Famularo

- Performances with Bruce Bartlett, Walter Beasley, Boston Pops Esplanade Orchestra, Don Byron, Shirley Caesar, Clara Ward Singers, Daryl Coley, Kenwood Dennard, Darrell Diaz (producer/keyboardist for Herbie Hancock, Maxwell), ESO, Tomo Fujita, Lalah Hathaway, Abraham Laboriel, Sr., Les McCann, Frank McComb, Brian McKnight, Ralph Peterson, Valerie Simpson (Ashford and Simpson), Tam Tam, Clark Terry, Andre Ward, and Ali Woodson
- Leader of the Funk Organik Society
- Recordings with Atomic Tom, Walter Beasley, Dave Buda, Jude Crossen, Tomo Fujita, Jeannie Gagné, Justis Kao, Luke the Band, Jonathan Singleton
- Appeared at the Montreal, Tri-C, and BeanTown Jazz festivals and on the *Arsenio Hall Show*, the Indonesian television show *Pesta*, and *Live with David Lynch*
- Produced recordings ranging in style from pop to rock to blues to r&b

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
Assistant Professor*

- 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
Associate Professor*

- International performer and recording artist
- Credits include Cro-Mags, Suze DeMarchi, Duran Duran, Farrenheit, Jon Finn Group, Steve Morse, John Petrucci, Shelter, Two Ton Shoe, Carl Verheyen, and White Devil

Larry 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

Joe 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 Paul Simon, Simon and Garfunkel, Dawn Upshaw, Osvaldo Golijov, Dave Liebman, Joe Lovano, the Paul Winter Consort, Carly Simon, the Wayfaring Strangers, Rabih Abou Khalil, Betty Buckley, Simon Shaheen, and Kazim El Sahir
- Traveled across the United States with the Fez Sacred Music Festival Tour of the United States, 2004

- Faculty member, New England Conservatory of Music, Oberlin College, and the Cleveland Institute of Music
- Extensive study of Indian, Arabic, and Brazilian musical forms
- Fulbright Scholar and multiple NEA grant recipient

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 *World Fusion Drumming*, *The Beat, the Body, and the Brain II*, *Rhythmic Concepts: Broken Eighth Note Feel*, and *Profiles in Jazz Drumming*

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
- Publications include *Mastering the Art of Brushes*, Berklee Press

Mohamed Kalifa Kamara
Assistant Professor*

- Djembe specialist
- Leader of the group Spirit of Africa

Robert C. Kaufman
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, John Handy, Kenny Kirkland, Art Lande, Joe Lovano, Kurt Rosenwinkel, Mike Stern, Harvie Swartz, Miroslav Vitous, and James Williams
- Arranger and performer with Paula West for her CD *Temptation*
- Recent CD release: Kaufman, Gertz, Bergonzi, *The Line Between*
- Featured artist on Dino Govoni's release with Mike Pope and Henry Hay

Bertram Lehmann
Assistant Professor*

- B.M., Berklee College of Music
- M.A., Tufts University
- Member of Natraj, the Tony Perez Quartet, the Katie Viqueira Group, and Mango Blue
- Performances with Rebecca Paris, Paquito D'Rivera, Danilo Perez, the Luciana Souza Group, Kenny Werner, Romero Lubambo, and Claudio Roditi

Michael 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

Francisco Mela
Assistant Professor*

- Cuba National School for the Arts (ENA)
- Leader of Mela Son, Mela Monk, and the Francisco Mela Quintet
- Member of the Jane Bunnett Spirits of Havana
- Performances at major international jazz and Latin jazz festivals
- Recordings with Chucho Valdes and Irakere (Blue Note Records), and the Jane Bunnett Spirits of Havana (Blue Note Records)
- Performed with Danilo Perez, David Sanchez, Yosvany Terry, Don Byron, Emiliano Salvador, and Horacio Hernandez

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

Ricardo Monzon
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 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*

Ralph Peterson, Jr.
Professor

- B.A., Rutgers University
- Leader of the Ralph Peterson Quintet, Fo’tet, and Trio
- Performances with Art Blakey and the Jazz Messenger Big Band, Michael Brecker, Carmen Lundy, the Lincoln Center Jazz Orchestra, Don Byron, Don Braden, Walter Davis, Jr., Jon Faddis, Terrence Blanchard, Branford Marsalis, Stanley Turrentine, David Murray, the Count Basie Orchestra, and Betty Carter
- Recordings include *V*, *The Reclamation Project*, and *The Fo’tet Plays Monk* (Evidence); *Back to Stay* and *Triangular 2* (Sirocco Jazz); and *The Art of War* (Criss Cross)

Kim Plainfield
Associate Professor*

- Alumnus, University of California, Berkeley
- Leader of the Kim Plainfield Trio
- Performances with Jon Lucien, Kenny Rankin, Andy Narrell, Tania Maria, Didier Lockwood, Bill Connors, the Pointer Sisters, and Edgar Winter
- Recordings include *Night and Day* with Lincoln Goines; *By Request*, *Mother Nature’s Son*, and *Listen Love* with Jon Lucien; *Live in Europe* and *Bela Vista* with Tania Maria; and *Double Up* and *Assembler* with Bill Connors
- Publications include *Advanced Concepts* from Warner Brothers Music
- Associate professor at SUNY, Purchase
- Faculty chairman, Drummers Collective

John Ramsay
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 *The Drummer's Vocabulary as Taught by Alan Dawson*, published by Warner Brothers

Mikael Ringquist
Assistant Professor

- B.M., Berklee College of Music
- Extensive international performances
- Performer with the Calypso Hurricane
- Numerous recording credits
- Hand percussion coordinator
- Private instructor on Latin and Brazilian percussion

Ed 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
Associate Professor*

- National and international tours with John Cafferty and the Beaver Brown Band, Tavares, Bob James, Tom Browne, and Chuck Berry
- Studio musician on several albums, soundtracks, and jingles

Casey Scheuerell
Associate Professor

- Alumnus, Berklee College of Music
- World tours with Gino Vanelli, Jean-Luc Ponty, and Kitano
- Performing artist with Melissa Manchester, Chaka Khan, Suzanne Somers, Ben Vereen, and Robben Ford
- Numerous recording credits with Gino Vanelli, Jean-Luc Ponty, Chaka Khan, and others
- Extensive international clinic and solo performance experience
- Author of numerous articles on drums and percussion

Tony "Thunder" Smith
Associate Professor*

Bob Tamagni
Associate Professor

- B.M., Berklee College of Music
- Former instrumental and band director in Massachusetts public schools
- National and international performances and recordings with Kris Adams, the Berklee All-Stars, the Big Wolf Project, Gary Burton, Emil Haddad, Kaoruko, Mike Metheny, Pat Metheny, Joe Mulholland, Bob Nieske, Dick Odgren, Jim Odgren, Out at Home, and the Sled Dogs, among others
- Performance settings range from the Newport Jazz Festival to 10,000-seat auditoriums
- Now seen nightly in the house trio at one of Boston's premier jazz venues, the Top of the Hub
- As a drum set clinician, has traveled to Bulgaria, Germany, Greece, Italy, Japan, Poland, South America, and elsewhere around the world

Mark Walker
Associate Professor*

- Extensive touring and recording with Oregon (with Ralph Towner), Paquito D'Rivera, Lyle Mays, Michel Camilo, the Caribbean Jazz Project, Dave Samuels, Andy Narell, Dave Liebman, Cesar Camargo Mariano, Paul McCandless, Steve Rodby, Glen Moore, Marc Johnson, the WDR Big Band, the NDR Band, and Patricia Barber
- Performances with Chucho Valdes, Joao Bosco, Leny Andrade, Simone, James Ingram, Kurt Ellig, Kevin Mahogany, Ivan Lins, Joe Henderson, Freddie Hubbard, Dave Valentine, Steven Kahn, Michael Manring, Will Lee, Bill Watrous, and Sammy Davis Jr.
- Two Grammy Awards and five nominations for recordings with Oregon and Paquito D'Rivera
- Faculty member, Drummers Collective, New York City
- Clinician: Yamaha, Vic Firth, Remo, and Zildjian

Steve 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
- Has premiered over 100 works for marimba solo or marimba within chamber music
- Recordings include three solo CDs (*Sweet Song*, *See Ya Thursday*, *Woodcuts*), one marimba duo CD (*Pedro and Olga Learn to Dance*), as well as three CDs with Marimolin (*Marimolin*, *Phantasmata*, *Combo Platter*)
- Artistic director and founder of Zeltsman Marimba Festival, Inc.

Piano

Stephany Tiernan
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

Tony Germain
Assistant Chair

- 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; *Happy Talk* with Christine Fawson; *At Last* with Kimberly Keating; *Read Between the Lines* with Jan Shapiro; *Live at the Firehouse* with Danny Harrington; *The Berklee Great American Songbook* series; 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
- Performer and clinician, Berklee on the Road programs in Umbria, Puerto Rico, and Los Angeles

John 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

Ed 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

Leonardo Blanco
Assistant Professor*

JoAnne Brackeen
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
- Annual 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'Riviera)

Frank 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
Associate 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
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
- Piano studies with Phyllis Moss, Charlie Banacos, and Hal Crook
- Pianist for the Four Seasons Hotel, Boston
- Recorded *Hymn to Freedom* at Berklee College of Music as a faculty grant project, *A High Tolerance for the Truth*, *The Suzanne Davis Quartet: First Set*, and *The Suzanne Davis Trio: A High Tolerance for the Truth*
- Composition *Transition Waltz* featured in short animated film and received *Print* magazine's 1999 Digital 6 Award
- Received the Hubert Weldon Lamb Prize for Musical Composition from Wellesley College
- Film scores include *The Asian Task Force Video*; *Origami Alive*, an award-winning animated short film by Joe Davis; and *In Between*, an independent film by Deborah Twiss

- Performances with Radon Projects, Joe Hunt, Ted Kotick, John Neves, Herb Pomeroy, Greg Hopkins, George Garzone, Phil Granadier, Grover Washington, Jr., and the Ron Levy Blues Band
- Recordings with Radon Projects, a New York-based independent rock band
- Teaching methods concentrate on the development of improvisation techniques, peripheral listening, sight-reading skills, and rhythmic articulation

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

Laszlo Gardony
Professor

- Diploma, Berklee College of Music
- B.M., Bela Bartok Conservatory
- M.Ed., ELTE Science University
- Solo artist and leader of own trio
- Leader on seven albums that feature 33 original compositions and 20 original arrangements of standards, released on well-known jazz labels with worldwide distribution
- Performances with Randy Brecker, Dave Liebman, David "Fathead" Newman, Miroslav Vitous, the Wayfaring Strangers, and others

- Performances with the Boston Pops featuring the Wayfaring Strangers at Symphony Hall in Boston and with the Utah Symphony in Salt Lake City
- Appearances at major jazz festivals and clubs such as the Blue Note, the Monterey Festival, Pori Jazz Festival, and the 18th and Vine Heritage Festival (Kansas City)
- First-prize winner at the 1987 Great American Jazz Piano Competition
- Recent recordings include *Natural Instinct* (Sunnyside Records), *Ever Before Ever After* (Sunnyside), and *Behind Open Doors* (Sunnyside)

Steve Heck
Assistant Professor*

- Alumnus, Berklee College of Music
- Active performing and recording artist in the Midwest and New England
- Experienced private instructor

Russell Hoffmann
Associate Professor

- B.M., University of Texas at Arlington
- M.Ed., Cambridge College
- Toured as musical director for Concord recording artist Marlena Shaw and the University of Minnesota's "Twelve Moods for Jazz" Langston Hughes project
- Performed with Robben Ford, Donald Harrison, Billy Hart, Peter Lietch, Jack McDuff, James Moody, Rufus Reid, Joe Zawinul, and many of Boston and Minneapolis/St. Paul's finest jazz artists
- Compositions and arrangements performed internationally by the Berklee American Songbook Orchestra, the Boston Pops, Craig Ball and the White Heat Swing Orchestra, and the Tony Lada Quartet

- Clinician at Berklee in Umbria, Umbria Jazz Festival, Perugia, Italy; the Pan School, Tokyo, Japan; Seoul Jazz Academy; Fermata Mexico City; Berklee in Taipei; BIN School, Kuala Lumpur, Malaysia; and the Berklee High School Jazz Festival
- Featured on many recordings, with the Berklee Great American Songbook Orchestra, Mel Gordon, Tedi Marsh, Steve Rochinski, Jan Shapiro, Bob Stoloff, and the Tony Lada/Larry Monroe Sextet
- Author of *Keyboard Comping and Ensemble Performance* and *The Berklee Practice Method for Piano*

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

Matt Jenson
Assistant Professor*

- B.A., University of New Hampshire
- M.M., New England Conservatory of Music
- Leader of the bands De3 and Matt Jenson Trio
- Performs with Johnny Adams, Los Pleneros del Coco, Mighty Sam McClain, Mambo Combo, and Ronnie Earl and the Broadcasters
- Studied with Eddie Palmieri
- Recordings include *This Is Acid Reggae: One Drops, Spirituals and Riddim*

Douglas Johnson
Assistant Professor*

- B.M., Michigan State University
- M.M., New England Conservatory of Music
- Band leader, Doug Johnson Trio

- Performances with Bossa Trio with Dan Greenspan and Bertram Lehmann, Chiara Civello, Grand Rapids Symphony, Handel & Haydn Society School Concerts 1997–2000 seasons, Jazz Composers Alliance, Jon Hazilla Trio, Lisa Thorsen, Luciana Souza, Mili Bermejo
- Recordings include *Game Theory*, Doug Johnson Trio

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

David Limina
Assistant Professor

- Alumnus, Berklee College of Music
- Private piano instructor, Hammond organ instructor
- Experienced session keyboardist and composer/arranger
- Performances with B.B. King, Chuck Berry, Courage Brothers, Ronnie Earl, Steve Forbert, B.B. King, Duke Levine, Mighty Sam McClain, Tracy Nelson, Carl Perkins, Martha Reeves, Duke Robillard, Todd Thibaud, Barence Whitfield, Michelle Willson, and the national touring company of the musical *Rent*
- Recipient of Boston Music Award nominations for work with Courage Brothers, Mighty Sam McClain, and Michelle Willson
- Arrangements for Michelle Willson and Mighty Sam McClain

John Mulroy
Assistant Professor*

- B.S., College of St. Rose
- M.A., New England Conservatory of Music
- Leader, John Mulroy Trio
- Piano studies with Margaret Byrnes, Russell Ferrante, and Lee Shaw

Neil Olmstead
Professor

- B.M., Berklee College of Music
- Diploma, Ecole d'Art Americaines
- 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

Danilo Perez
Professor*

- Alumnus, Berklee College of Music
- Leader of the Danilo Perez Trio and the Motherland Project
- Member of the Wayne Shorter Quartet, the Roy Haynes Trio, and the Steve Lacy-Danilo Perez Duo Project
- Performances with Wynton Marsalis, Dizzy Gillespie, Joe Lovano, Michael Brecker, Jack DeJohnette, Paquito D'Rivera, Claudio Roditi, Jon Hendricks, Wayne Shorter, Roy Haynes, and Tito Puente
- Recordings include *Danilo Perez*, *The Journey*, *Panamonk*, *Central Avenue*, *Motherland*, *Footprints Live!* (Wayne Shorter), and *Roy Haynes Trio* (Roy Haynes Trio with Danilo Perez and John Patitucci)

- Publications and appearances in *Time*, *Down Beat* (cover), *Jazziz* (cover), *JazzTimes*, *Billboard*, the *New York Times*, the *Chicago Tribune*, and the *Los Angeles Times*
- *Panamonk* chosen as one of the 50 essential piano recordings by *Down Beat*
- Cultural ambassador of Panama

Ross Ramsay
Assistant Professor*

- B.M., Berklee College of Music
- Recordings and tours with Benjamin Orr (the Cars), Jon Finn Group, and Absolute, among others
- Writing and production credits for multiple television programs, radio shows, and commercials
- Clinician for Yamaha keyboards and ProAudio

Josh Rosen
Associate 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 Rossi
Professor

- B.M., M.M., Composition, New England Conservatory of Music
- Additional private studies with Frank Bennett, Donald Martino, and William Thomas McKinley, composition and orchestration; Jaki Byard and Jimmy Giuffre, jazz; Charlie Banacos, jazz piano; Peter Row, North Indian music; and George Russell, Lydian Chromatic Concept

- Music performed by the Czech Radio Symphony Orchestra, in Boston Symphony Hall and Prague Dvorak Hall; the Silesian Philharmonic Orchestra; the Arden String Quartet; the Berklee Faculty Jazz Orchestra; the New York Composers Big Band; concert pianist Jeffrey Jacob; Lewis Porter; and others
- Performances and recordings with George Russell's Living Time Orchestra (including the Grammy-nominated *African Game* CD), the Jimmy Giuffre 4, Bo Diddley, the Marc Rossi Group, the Robert Moore Quartet, the Row and Rossi Project, Stan Strickland and Ascension, Living Geometry, Lalgudi Krishnan, R. Prasanna, and others
- Adjunct, Jazz Composition Department

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

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

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 and clinician
- Leader on two CDs, *Flowers for You* and *Awakening*
- Original compositions "Lines for Charlie" and "Victor Blue" featured on Dino Govoni's CD *In the Library*
- Performances with Dino Govoni, Casey Scheuerell, Alan Dawson, John LaPorta, Tony Lada, George Garzone, and Jerry Bergonzi

Carmen Staaf
Instructor*

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, Costa Rica, England, Hungary, Indonesia, Japan, Korea, Romania, and Russia
- 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)

Francesca Tanksley
Associate Professor*

Bruce Thomas
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

Greg 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 the Boston Pops Orchestra under John Williams and Keith Lockhart
- Recordings with the Boston Pops Orchestra and in solo, duo, and quartet settings

String

Matt 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
- Specializes in helping string players develop improvisational skills in jazz and folk idioms

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 Thielemans, 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
- Specializes in helping cellists develop classical, improvisatory, and rhythmic technique

Natalie Haas
Assistant Professor*

Melissa Howe
Professor

- B.A., Oberlin College
- M.M., Ph.D., Boston University
- Violinist for the Boston Pops Esplanade Orchestra and Boston Ballet
- Violist, RESQ (Really Eclectic String Quartet), Northeastern Records
- Performed under conductors Seiji Ozawa, Leonard Bernstein, Keith Lockhart, and John Williams
- Recorded for Aerosmith, New Kids on the Block, and numerous television shows on WGBH
- Played back-up strings for Björk, George Benson, Sammy Davis Jr., Guster, Doc Severinsen, Frank Sinatra, Steven Tyler, and Livingston Taylor, among others
- Specializes in teaching classical violin and viola, and in helping classical players learn to improvise

Sandra Kott
Assistant Professor*

- M.M., New England Conservatory of Music

- Performances with the 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
- Specializes in teaching classical violin repertoire and technique

John McGann
Associate Professor*

- Member of the Wayfaring Strangers, Rust Farm, and Boston Edge
- Performances with Darol Anger, Yoshirio Arita, John Blake, the Boston Pops, Celtic Fiddle Festival, Seamus Connolly, Paddy Cronin, Seamus Egan, Bill Evans, Bruce Gertz, David Grisman, Martin Hayes, the Time Jumpers, Utah Symphony, Stefan Wrembel
- U.S. National Mandolin Champion 1986, Winfield, Kansas
- Recordings include *Upslide* (Green Linnet), *The Boston Edge* (Mapleshade), *The Man Behind the Box* (Mapleshade), and the Wayfaring Strangers' *This Train* (Rounder)
- Major publications include *Developing Melodic Variations on Fiddle Tunes: Guitar Edition* (Mel Bay), *Developing Melodic Variations on Fiddle Tunes: Mandolin Edition* (Mel Bay), *Guide to Octave Mandolin* (Mel Bay), and *Joaquin Murphey Classic Western Swing Steel Guitar Solos*

Felice Pomeranz
Associate Professor*

- B.M., M.M., New England Conservatory of Music
- Harpist

- Leader, the Felice Pomeranz Jazz Quartet
- Performances with Harvard Pro Musica and the Fine Arts Chorale
- Recordings include *Tomorrow's Dream* with jazz harp quartet, *A Gilded Christmas*, and a DVD, *Jazzy Beginnings: An Introduction to Jazz Harp*
- Publications include classical and popular arrangements with Vanderbilt Publications, and articles in *American Harp Journal*, *American String Teacher*, and *The Harp Column*
- Owner/founder, Gilded Harps, a music entertainment service specializing in harp music, solos, duos, trios, and ensembles
- Clinician, American Harp Society, World Harp Congress, and Lyon and Healy International Harpfest
- Specializes in teaching classical and improvisational harp

Mimi Rabson
Assistant Professor

- B.M., New England Conservatory of Music
- Violinist and violist
- Composer
- Leader of RESQ, Really Eclectic String Quartet
- Member of the Jane Gang, XLCR, and Kaleidoscope
- Recorded and toured with Itzhak Perlman's klezmer project
- Released solo CD *Music*
- Performed on *Late Night with David Letterman*; music featured on *Saturday Night Live*
- Recipient of a first-prize fellowship in composition from the Massachusetts Cultural Council
- Specializes in teaching improvisational skills in jazz, rock, world music, and other contemporary idioms, as well as technology and recording techniques for strings

Rob Thomas
Associate Professor*

- Alumnus, University of Oregon
- Member of String Trio of New York, the Mahavishnu Project, the Raymond Scott Orchestrette, and the Jazz Passengers
- Performances with Mose Allison, Eddie Harrison, Joe Henderson, Bobby Hutcherson, Diane Reeves, and Diane Schuur
- Recordings with the Jazz Passengers, the String Trio of New York, Lee Konitz, Andy Summers, Los Jovenes del Barrio, and John Gunther
- Specializes in helping string players develop upper-level jazz skills

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

Bob Stoloff
Assistant Chair

- B.M., Berklee College of Music
- Jazz vocalist and instrumentalist
- International festival appearances with Bobby McFerrin's Vocal Summit

- Internationally recognized adjudicator, clinician, and jazz choir consultant
- Author of *Scat! Vocal Improvisation Techniques and Blues Scatitudes*, Gerard/Sarzin

Jodi Ainsworth
Assistant Professor*

Janie Barnett
Associate Professor*

- B.A., New York University
- Solo performer
- Member of the Crone Tones and Jazz Neighbors
- Performances with Linda Ronstadt, Rickie Lee Jones, the Bacon Brothers, Bonnie Raitt, Patti Austin, Marc Cohn, and others
- Recordings include *Janie Barnett* (1987), *Shake the Ladder* (1990), and *Belong* (2000)
- Backup singer for recordings by Celine Dion, Jessica Simpson, the Bacon Brothers, Martyn Joseph, Ronnie Spector, and others
- Composer/producer for various singer-songwriters

Mili Bermejo
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*

- Adviser for Latin Culture Celebration at Berklee
- Advisor for the Berklee Mexican Students Association

Joey Blake
Associate Professor

- Alumnus, Phil Mattson's School for Vocalists, Spokane, Washington
- Leader of SoVoSo (also producer, recording engineer, arranger, songwriter, and vocalist)
- Member of Bowl Full of Sound, Kodo, Kotoja, Planet Drum, Round Trip, Voicestra, and We Be 3
- Performances with Jason Becker, the Boston Pops, Sussan Deyhim, George Duke, Mickey Hart, Walter Hawkins, Jon Hendricks, Gladys Knight, Kenny Loggins, Zap Mama, Rebeca Mauleon, Michael McDonald, Bobby McFerrin, Holly Near, Diane Reeves, Rhiannon, Janis Siegel, Take 6, and Linda Tillery
- TV appearances on *The Arsenio Hall Show*, *Good Morning America*, *Evening Magazine*, *A & E*, *Sessions at Studio 54*, *The Tonight Show*, and *A Night at the Pops!*, among others
- Recordings with Jason Becker, John Calloway, Mickey Hart, Kenny Loggins, Rebeca Mauleon, Bobby McFerrin, SoVoSo, Holly Near, Linda Tillery and the Cultural Heritage Choir, and Rhiannon
- Taught alongside Bobby McFerrin in his 2004–2005 summer residencies at the Omega Institute
- Former faculty member of the Berkeley Jazz School in California
- Served as contemporary vocal instructor at the College Prep School of Oakland, CA
- Served as musical director at the Golden Gate Academy in Oakland, CA
- Board member for the organization Young Performers International

- Works with One World Music, presenting teambuilding workshops through music

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 Memorial United Methodist Church in Natick

Andrea Capozzoli
Instructor*

- B.M., Berklee College of Music
- Leader of jazz quintet and r&b group
- Member of Moment's Notice
- Performances with Slide Hampton, Eric Kloss, and Kenny Blake
- Recorded "Something about You, Baby" (2002 Berklee Studio Production Projects)

Karen Carr
Instructor*

- B.M., Berklee College of Music
- Vocalist with Boston group Rare Form
- Performances with the Beloved Few
- Recordings include *Cracked Country Christmas* with Robert Ellis Orrall on Warner/Giant, the Beloved Few's *Wire/Lemon Millennium* with David Stefanelli, and Robert Holmes's *'Til Tuesday*
- Hundreds of national and local radio and television jingles, including lead vocals for *The Joan Rivers Show* theme song

Armsted 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, Chieli 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
- Winner of the SESAC Award for Songwriting in the Adult Contemporary/R&B and Smooth Jazz categories
- Grammy-nominated for *All the Man You Need* with Will Downing
- Writer of the theme song for NAACP documentary *House on Fire*

Kristin Cifelli
Instructor*

- B.M., Berklee College of Music
- Debut CD, *Silver Bowl*, nominated for Boston Music Award; follow-up CD, *So Long My Love*, produced by Richard Gates, features John Sands (Aimee Mann) on drums, Austin Nevins (Jess Klein) on guitars, and Richard Gates (Paula Cole, Suzanne Vega, Dar Williams) on bass
- 2005 winner for Best Song in the Independent Music Awards
- 2005 nominee for Best Album (*So Long My Love*) in the Independent Music Awards
- 2005 finalist in the John Lennon Songwriting Contest
- 2004 finalist in the Chris Austin Songwriting Contest

- Performed at Merlefest among such acts as Gillian Welch, Roseanne Cash, and Vince Gill; has performed and shared the stage with Jeffrey Gaines, Brad Delp of the classic rock band Boston, Marshall Crenshaw, Chris Trapper of the Pushstars, Gillian Welch, Brooks Williams, and more

Ann Dolan
Assistant Professor*

- Alumna, University of Massachusetts
- Extensive composing, performing, theater, and recording experience
- Specialist in vocal production and performance in contemporary music
- Recordings include Boston Shine, original Celtic, country-blues, Latin, and pop

Jeannie Gagné
Associate Professor*

- B.A., Wesleyan University
- M.A. candidate, Voice and Healing Arts, Lesley University
- Leader of the Jeannie 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 CDs *Wide Open Heart* and *Must Be Love* on Wizardwolf Music

Gabrielle 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 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*
- Leader of music ministry workshops nationwide

**Gwen Leathers
Instructor***

- B.M., Berklee College of Music
- Vocalist
- Member of Metro
- Background vocalist on *Read between the Lines* CD by Jan Shapiro

**Carolyn Leonhart
Assistant Professor***

**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
- Member, International Phonetic Association
- Author of *American Diction for Singers and Voice for Instrumentalists*

**Robin McElhatten
Instructor***

- B.M., Berklee College of Music
- Featured soloist with the Boston Pops Orchestra
- Former member of Nik and the Nice Guys
- Background vocalist for Bebe Winans, Jon Secada, and Tavares
- Performances with Darren Hayes of Savage Garden, Herbie Hancock, and drummer Ricky Lawson (Michael Jackson and Steely Dan)
- Released solo CD *Never Let Me Go*
- Recorded with smooth jazz pianist Don Grusin
- Received Jazz Vocal award from the National Foundation for the Arts, the Cleo Lane Scholarship, and the Berklee Achievement Scholarship

**Donna McElroy
Professor**

- B.M., Fisk University
- Arranger/background vocalist on gold and platinum releases "Why Haven't I Heard From You?" by Reba McIntyre; "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

**Paul Pampinella
Assistant Professor***

- B.M., Berklee College of Music
- Member of Five O'Clock Shadow

- Former member of Vox One
- Performances with Ray Charles, Aaron Neville, Patti LaBelle, the Boston Pops, Edwin McCain, Blessid Union of Souls, and Chicago
- Recordings include *Vox One* (1993), *Out There* (1995), *Say You Love Me* (1995), *Chameleon* (1997), *So There* (1998), *Misfit Toys* (1999), and *Wonders of the World* (2000)

**Anne Peckham
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
- Author, *Elements of Vocal Technique for the Contemporary Singer*

**Janice Pendarvis
Associate Professor**

- B.A., Queens College
- Performances with Laurie Anderson, Jimmy Cliff, Roberta Flack, Philip Glass, Ben E. King, Aaron Neville, the O'Jays, the Rolling Stones, Frank and Nancy Sinatra Sting, Peter Tosh, and Barry White
- Recordings with Harry Belafonte, Jewel, Taj Mahal, John Mayhall, Najee, Carly Simon, and Steps Ahead
- Appearances on *Saturday Night Live* and *Late Night with David Letterman*

**Dale Pfeiffer
Assistant Professor***

- B.M., Boston Conservatory of Music

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

Jeff 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

Diane Richardson
Associate Professor

Steven Kowalczyk Santoro
Assistant Professor*

- Singer/songwriter
- Freelance arranger/producer
- Degree in Afro-American music and jazz
- Debuted as a solo artist on Atlantic Records with *Moods and Grooves* (produced by Ahmet Ertegun)
- Continues to release new albums independently
- Original songs appear in independent and major movie soundtracks and albums
- Experienced session singer, including television and radio ads for Olive Garden, Subway, Talbots, Canon, NBC, Nickelodeon, and La Quinta Inns
- Performs in the New York club scene
- Specializes in pop, r&b, and jazz
- Teaches private lessons, vocal labs, and vocal ensembles

Marlon Saunders
Assistant Professor*

- Alumnus, Boston Conservatory of Music, Peabody Conservatory of Music
- B.M., Berklee College of Music
- Released solo CD *Enter My Mind*
- Cofounder, coproducer, and male lead vocalist for group Jazzhole
- 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)
- Performances with Shania Twain, Billy Joel, Michael Jackson, Sting, Bobby McFerrin, Jane Siberry, and Nine Inch Nails

David Scott
Associate Professor*

- A.A., School for Music Vocations
- B.A., Drew University
- M.M., University of Miami
- Leader, Dave Scott Trio and Vocalogy
- Member of the group Florit
- Performances with Darmon Meader, Richie Cole, Gloria Estefan, Jon Secada, and Phil Mattson
- Recordings include the Dave Scott Trio's *Sing for Your Supper* and Vocalogy's *Sacred Music of Duke Ellington*

Maggie 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 other venues in the New England area; European tour and concerts in Costa Rica
- Appearance as piano soloist with the Boston Pops Orchestra

Charlie 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, Massachusetts

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

Stan 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, Marlena Shaw, Pharaoh Sanders, Danilo Perez, and Yusef Lateef
- Recordings with Stan Strickland & Ascension, Bob Moses, Brute Force, and others

Livingston Taylor
Professor*

- Composer and performer of Top 40 hit "I Will Be in Love with You"
- Recordings include *Livingston Taylor*, *Liv*, *Over the Rainbow*, and *Life Is Good*; also *City Lights*, with James Taylor
- Composer of network television themes and nationally broadcast commercials

Lisa Thorson
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, Steve Grossman, and Herb Pomeroy
- Extensive festival, club, and concert appearances internationally with her quintet, JazzArtSigns, the New Directions Quartet, and a tribute to the Boswell Sisters
- Recordings include five as leader, including the 2003 release *Out to Sea* and 1999's *Resonance* on GM Recordings
- Clinician for numerous festivals, colleges, and jazz workshops

Joanne Whitaker
Associate Professor*

- B.M., University of Hawaii
- M.M., New England Conservatory of Music
- Performances include many solo concert appearances
- Affiliated with the National Association of Teachers of Singing

- Extensive coaching, accompaniment, musical theater, and opera workshop experience

Kathryn Wright
Associate Professor*

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

Woodwind

Bill Pierce
Chair

- B.M., Berklee College of Music
- Performances and recordings with Freddie Hubbard, Tony Williams, Art Farmer, James Williams, Hank Jones, Art Blakey, Branford Marsalis, and Wynton Marsalis
- Featured saxophonist at major international jazz festivals

Jackie Beard
Professor

- Diploma, Berklee College of Music
- Saxophonist and recording artist

- National and international tours with a variety of groups
- Clinician for International Youth Activities Program

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
Associate 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
Professor*

- B.M., Arizona State University
- M.M., Temple University
- Principal oboe of Boston Ballet Orchestra and Boston Classical Orchestra

- Oboe/oboe d'amore/English horn player for Emmanuel Music and Boston Modern Orchestra Project
- English horn player in Boston Pops Esplanade Orchestra
- Performances in numerous shows and back-up orchestras including Andrea Bocelli, Moody Blues, Rod Stewart, James Taylor, and Jethro Tull
- Numerous solo performances
- Studio recordings include theme for PBS show *Frontline*
- Fellowships to Tanglewood Music Center, Spoleto Festival dei Due Monde, and Aspen Music Festival

Shannon LeClaire
Associate 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
Associate 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*

Mia Olson
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 Conexao Brazil Ensemble, Tunnel 6, Bandon 33
- Experienced private instructor in flute and piano

Margaret 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' documentary *Thomas Jefferson*
- Professor, International Summer Course, Escola de Musica Brasilia, Brazil

Harry Skoler
Associate Professor*

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Recordings include *Conversations in the Language of Jazz, Reflections on the Art of Swing, and A Work of Heart* on Brownstone
- Contributed to numerous publications, including *Down Beat* magazine and various websites and books, including two method books published by Vandoren/Carl Fischer

- Garnered numerous national and international reviews in *Down Beat*, *JazzTimes*, *Jazziz*, and many other publications
- Featured in *Strictly Jazz*, *Northeast Performer*, and *Jazz Now* magazines
- Performances at national jazz clubs (including Blue Note, Regattabar, Scullers), festivals, and international venues
- National radio interviews and regional/national television appearances
- Charted on *Gavin* and *Jazziz* national radio airplay charts
- Endorsement artist for Vandoren, Buffet Clarinets, and Applied Microphone Technology

Frank Tiberi
Associate Professor*

- Tenor and alto saxophonist, clarinetist, flutist, bassoonist
- Performance tours with Bob Chester, Benny Goodman, Urbie Green, Dizzy Gillespie, and others
- Recordings include the CD *Tiberian Mode*, featuring George Garzone and Joe Lovano
- Extensive recording credits with the Woody Herman Orchestra, as lead and jazz tenor chair since 1969, featuring artists such as Stan Getz, Dizzy Gillespie, and Slide Hampton, among others
- Became leader of the Woody Herman Thundering Herd Jazz Band in 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

Kari Juusela
Dean of Professional Writing Division

- B.M., Diploma, Berklee College of Music
- M.M., Georgia State University
- D.M.A., University of Maryland
- Composition awards from the Vienna International Full-Length Opera Competition, International Red Stick Composition Competition, London Chamber Group's Piece of the Year Competition, San Francisco American Art Song Competition, National Association of Teachers of Singing Art Song Competition, GASTA String Quartet Composition Competition, Composers Guild Composition Contest, Alienor Harpsichord Composition Contest, ASCAP, Stetson University, Florida Council for the Arts, and the Jacksonville Symphony
- Compositions published by ISG Publications, Yelton Rhodes Music, Throckmorton Press, and KARD Music
- Compositions recorded on Capstone Records, Lakeside Records, University of Maryland Recordings, Trutone Records, and Stetson University Press
- Composition performances and commissions by the CORE Ensemble, Jacksonville Symphony, Cellobration, Vienna State Opera, Stephen Robinson, David Bjella, Beth Newdome, Boyd Jones, Nandkishor Muley, Cuartetto Latinoamericano, London Chamber Group, Society of Composers, Daytona Beach News Journal, College Music Society, SEAMUS, and many professional, university, and college ensembles

- Bass and cello performances with Ictus, Jerry Tachoir Quartet, Dan Matrazzo Quartet, Nandkishor Muley, V. K. Raman, Panaiotis, Orlando Philharmonic, Florida Space Coast Symphony, and the Brevard Symphony
- Region IV cochair and National Council member, Society of Composers, Inc.; board of directors member, Asian Cultural Association
- Former associate dean and Almand Chair of Composition at Stetson University; former teacher at Montgomery College, American University, University of Maryland, and Frederick Community College
- Former director of the Stetson Digital Art Ensemble and Stetson New Music Ensemble

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, Harvard Chamber Orchestra, Pro Arte Chamber Orchestra, and others
- Member of Dinosaur Annex contemporary music ensemble

Rick 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

Alla Elana Cohen
Assistant Professor*

- B.M., M.M., Moscow State Conservatory
- Annual competition recitals at the New England Conservatory of Music
- Recipient of commissions and six certificates of excellence from Music Teachers National Association (MTNA)
- Winner of the All-Union Composers' Competition (former U.S.S.R.)
- Faculty member, New England Conservatory of Music
- Publications include *Perfect Pitch for You*
- Member of ASCAP

Beth Denisch
Associate Professor*

- B.M., North Texas State University
- M.M., D.M.A., Boston University
- Composer, pianist
- Studied with Pulitzer laureates John Harbison and Bernard Rands
- Recordings with Albany Records, Clear Note Publications, and Juxtap Music
- Commissioned by the Equinox Chamber Players, Philadelphia Classical Symphony, and PianoOVo Trio (Weimar, Germany)

- Grants and awards from the American Composers Forum, American Music Center, ASCAP, Chamber Orchestra Kremlin, and Meet the Composer
- "Fire Mountain Intermezzo" selected by the Moscow Chamber Orchestra Kremlin as part of their international, anonymous Homage to Mozart Competition performed in Moscow in June and at Carnegie Hall in November 2006

Marti Epstein
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 *Waterbombs* by Kathy Supore
- Orchestral work *Celestial Navigation* premiered by the San Francisco Symphony; *Print* premiered by the Radio Sinfonie Orchestra of Frankfurt; and *Twyllle* commissioned and premiered by the Pro Arte Chamber Orchestra
- Residencies at the MacDowell Colony
- Recipient of Fromm Foundation 1998 Commission

Ronny Feldman
Professor*

- B.F.A., Boston University
- Conductor and cellist, Berkshire Symphony Orchestra, Boston Conservatory Orchestra
- Member, Boston Symphony Orchestra, Boston Pops Orchestra
- Recipient of two ASCAP Awards for 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.F.A., California Institute of the Arts
- M.M., New England Conservatory of Music
- Compositions in acoustic and electric media
- Compositions published by E.C. Schirmer
- Recipient of BMI Composition Award

Arnold Friedman
Associate Professor*

- B.M., Drake University
- M.M., University of Michigan
- D.M.A., University of North Texas
- Former faculty member of University of North Texas and Western Oregon University
- Cellist with the Dallas Opera Orchestra, Honolulu Symphony, and Rhode Island Philharmonic
- Coproducer, Marty Studios
- Composition commissions from the Cleveland Duo and James Umble, ExtensionWorks, and the University of North Texas Dance Department
- Master classes and lectures at the University of Hawaii, Baylor University, Tufts University, and Longy School of Music

Yakov Gubanov
Associate Professor

- M.A., Moscow Conservatory
- Ph.D., Institute of Musicology
- Performances with the Harvard Film Archive and the National Ukrainian Symphony Orchestra

- Recordings include *Nachtmusik for Oboe, Cello, and Piano* and radio programs in Germany, Switzerland, Finland, Israel, and the U.S.
- Musicological articles published in Germany, Russia, and the Ukraine
- Participant in international music and film festivals, including Weimarer Frujahrstage (Germany), Le Giornate del Cinema Muto (Italy), the Seattle International Film Festival (U.S.), and the International Music Festival (Ukraine)

Jonathan Bailey Holland
Associate Professor

- B.M., Curtis Institute of Music
- Ph.D., Harvard University
- Commissions from the Baltimore Symphony Orchestra, the Cincinnati Symphony Orchestra, the Dallas Symphony Orchestra, the Detroit Symphony Orchestra, the Minnesota Orchestra, the National Symphony Orchestra, and the Philadelphia Orchestra
- Works performed by ALEA III, the Atlanta Symphony Orchestra, the Civic Orchestra of Chicago, the Ritz Chamber Players, and the San Antonio Symphony
- Works published by Theodore Presser and Gentry Publications
- Recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters, as well as awards from ASCAP, the American Music Center, and others
- Recorded *Ellington and the Modern Masters* with the Detroit Symphony Orchestra

Derek Hurst
Assistant Professor*

- B.A., Metropolitan State College of Denver
- M.F.A., Ph.D., Brandeis University

- Original acoustic and electro-acoustic concert music performed by Ian Pace, Lydian String Quartet, Left Coast Ensemble, and Interensemble, among others
- Recipient of the Irvine Fine Fellowship for Music Composition, Wayne Peterson Prize in Composition, Aaron Copland Award, Fromm Music Foundation Commission, and Wellesley Composers' Conference Fellowship

Isaiah Jackson
Associate Professor*

- B.A., Harvard University
- M.A., Stanford University
- M.S., D.M.A., the Juilliard School
- Studies at Fontainebleau, Aspen, and Tanglewood
- CEO and creative director of Belvedere Productions, a music production company specializing in educational materials
- Fellow of the W. E. B. DuBois Institute, Harvard University
- Conductor emeritus of the Pro Arte Chamber Orchestra of Boston
- Musician in residence at the Memorial Church, Harvard University
- Guest conductor with the New York Philharmonic; the Cleveland Orchestra; the Los Angeles Philharmonic; the National Symphony (Washington, D.C.); the symphonies of San Francisco, Toronto, Houston, and Dallas; and the Boston Pops
- Conducted on six continents, with titled positions on four, including music directorships in Boston and London
- First American to hold a major post at London's Royal Opera House, Covent Garden, where he was appointed principal conductor and, later, music director of the Royal Ballet; conducted before members of Britain's royal family on several occasions, including the 90th birthday gala for Royal Ballet founder Dame Ninette de Valois

- Recordings include *Gospel at the Symphony* with the Louisville Orchestra (Koch); *Music of Nigel Butterley* with the Melbourne Symphony (ABC Classics); *Music of William Grant Still* with the Berlin Symphony (Koch); *My First Concert* with the Rochester Philharmonic Orchestra (RPO); *New Year's Eve Concert* with the Berlin Symphony (Sony); *Piano Quintets of Schumann & Dohnányi* with Earl Wild and the American String Orchestra (Ivory Classics); *Romeo and Juliet* with Vyskvorkina, Dutton, Kaasch, and the Prague Radio Symphony (Prague Autumn International Music Festival); and *Twentieth-Century Harp Concertos* with Ann Pilot and the English Chamber Orchestra (Koch)
- Publications include "As We Forgive Those," Boston Athenæum Occasional Papers, 2003; "Does Cape Town Need a Professional Symphony Orchestra?" *Keeping Score*, 1999; "Towards a Vision of Mutual Responsiveness: Remythologizing the Symphony Orchestra" (with Dr. Marilyn Fischer), *Harmony*, 1997; "Music: Its Place in Human Development," *Concannon Oration*, 1995; "Augustine, Music and Human Goodness: A Commentary," *University of Dayton Review*, 1994

Alexandros Kalogeras
Associate Professor*

- B.M., M.M., Boston University
- Ph.D., Harvard University
- Studied computer music with Mario Davidovsky and Barry Vercoe at M.I.T. Media Lab
- 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, Ricordi, 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

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

Ivana Lisak
Instructor*

- B.M., Berklee College of Music
- B.A., Music Academy of the University of Eagles – Croatia
- Member of Time's Arrow, Just in Time, and Human Connection
- Debuted as composer at Carnegie Hall, 2002
- Performed as a featured soloist for the 13th All-American Academic Hall of Fame
- Recipient of the Wainwright Composition Award, Richard Levy Composition Award, and the 1998 Berklee Concerto Competition

Andrew List
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

Elena Lucas
Assistant Professor*

Don McDonnell
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)

- Recipient, Jory copying assistance grant from the American Music Center
- 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-ISCAM, Boston, 1987-1991

Thomas J. McGah
Professor

- B.S., University of Lowell
- M.M., Boston University
- Performances with the Arlington/Belmont Chorale, Boston Chamber Ensemble, Boston Saxophone Quartet, Boylston Trio, Chamber Ensemble of Rhodes, Concord Concert Band, Lyricum Woodwind Quintet, M.I.T. Concert Band, and Pro Arte Chamber Orchestra of Boston
- Recordings for Concordia Records
- Commissions from the Arlington Arts Council, Chamber Ensemble of Rhodes, Concord Arts Council, Harvard Musical Association, Massachusetts Council for the Arts, M.I.T. Concert Band, 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 Atilio Poto
- Appearances with Tanglewood Festival Orchestra, National Radio/Television Orchestra of Athens, National Symphony of Costa Rica, and International Music Festival of Caracas

Carmen Moral
Associate Professor*

- B.M., M.M., Manhattan School of Music
- M.A., Columbia University Teachers College
- M.M., Sorbonne University
- Diplôme d'Etudes Approfondies en Musicologie, Sorbonne University
- Performances with 70 symphony orchestras in 25 countries
- Recordings with the Padeloup Orchestra; National Symphony Orchestra of Buenos Aires, Argentina; Cuban Symphony Orchestra; and Opera-Live, Geneva
- Publications include monthly music articles since 1977 for *La Industria*, Peru
- Emeritus conductor of the National Symphony Orchestra of Peru
- Former music director and conductor of the Bogotá Philharmonic Orchestra, Colombia; the National Symphony Orchestra of Peru; Das Erste Frauen Kammer-Orchester von Osterreich, Vienna; Istanbul Mimar Sinan University Symphony Orchestra
- First conductor of the Istanbul State Opera and Ballet, Turkey
- Associate conductor of the Long Island Youth Symphony
- Extensive guest conducting in 25 countries
- Grand Official of the Order of Merit for the city of Bogotá
- Recipient of the Medal of Honor of Peru

Francisco Noya
Assistant Professor*

- B.M., M.A., Boston University
- Conductor
- Music director, Longwood Symphony Orchestra (1993–2004)
- Music director, Empire State Youth Orchestra (1991–2002)

- Resident conductor, Rhode Island Philharmonic (since 1997)
- Performances with the Boston Symphony Orchestra; San Antonio Symphony; Accademia Stefano Tempia, Torino, Italy; Orquestra Pro Musica Rio de Janeiro, Brazil; Lubbock Symphony; Orquesta Filarmonica de Lima, Peru; Pro Arte Orchestra of Vienna, Austria; and many more

Apostolos Paraskevas
Associate Professor*

- Teaching Diploma, Philharmonic Conservatory of Volos (Greece)
- Guitar Artist Diploma, Modern Conservatory of Salonica (Greece)
- D.M.A., Boston University
- Classical guitarist and composer
- Artistic director, International Corfu Festival, Greece
- Member, BMI, Hellenic Composers Association, SCI, Music Honor Society, GFA
- Performances with the National Festival Orchestra at Carnegie Hall with Lukas Foss; ALEA III; Boston University Symphony Orchestra; Hingham Symphony; Solisti Di Patras, Greece; Cyprus State Orchestra; Bath Festival, England; GFA/USA; Ligit/Liechtenstein; Cuba/Havana Festival
- Recordings include *Visions of Azure* on Centaur Records and *Newdance* on Bridge Records
- Grammy nomination for *Newdance*
- Awards: Lukas Foss Composition Competition 2000, First Prize; I. Papaioanou Composition Competition 1997, First Prize; Association of Conservatories of Greece 1996, First Prize; Composer Performer of the Year, Greece, 1991; Redcross Diploma, 1991; Honor Diploma, Cuba, 1988

Tibor 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 Qualliotine
Associate 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 Reyes
Associate 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 and Conducting Technique: Practical Handbook for Beginning Conductors*

Louis 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 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

Francine Trester
Associate Professor

- B.A., M.A., M.M.A., D.M.A., Yale University
- Fulbright Scholarship in Composition, Cambridge University (England)
- ASCAP Foundation Morton Gould Young Composer Award
- Tanglewood Fellowship
- Former faculty at Tufts, Longy, Yale University, Austin College
- Assistant to the directors of Live Wires and Live Culture at the English National Opera; composer in residence, Queenswood School

- Commissions from the Mirror Visions Ensemble, the Arianna String Quartet, Richard Lalli, Patricia Prunty, Mary Ann Hart, faculty at Yale, University of Akron, West Texas A&M, Austin College
- Premieres at Weill Recital Hall at Carnegie Hall, Florence Gould Hall, Kosciusko Foundation, Joseph Papp Public Theater

Michael Weinstein
Assistant Professor*

- B.F.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, and international performances for over 40 years

Julius Williams
Professor

- B.S., Herbert H. Lehman College
- M.M.E., Hartt School of Music
- D.A., (honorary) Keene State College
- Conducting appearances with the orchestras of Dallas, Hartford, Akron, New Haven, Vermont, Sacramento, Knoxville, Washington, Savannah, Tulsa, Oklahoma, Wooster, and Dubrovnik; the Brno State Philharmonic; the Bohulav Martinu Philharmonic; the Prague Radio Symphony; the Dvorak Symphony; and the 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, Warner Brothers, and Lawson-Gould
- Compositions performed by New York Philharmonic, Cleveland Orchestra, Dallas Symphony, and many orchestras nationally and internationally
- Recipient of Dupont Scholar Award, Aspen Professional Fellowship, annual ASCAP Awards, Astral Foundation Award, New York State Education in the Arts Award, and Connecticut Commission on the Arts Fellowship
- Recordings on Albany and Videmus records
- Clinician adjudicator, Fulbright, National Endowment, and State Arts councils
- Laureate music director, Washington Symphony Orchestra, Washington D.C.
- Recipient of the Distinguished Medal of Artistic Achievement from the Ecuador Youth Symphony Orchestra Foundation

Clyde Witmyer
Associate Professor

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Author of *Transcriptions for Classical Guitar*, Mel Bay Publications
- Composed *Romanza Variations* for solo guitar, and *ZenScapes*, Clear Note Publications
- Author of *The Witmyer Anthology* (Volumes 1 and 2), Clear Note Publications
- Compositional studies with Arthur Berger, John Bovicchi, and Jeronimas Kacinskas
- Guitar master classes with David Tannenbaum, Manuel Barrueco, Robert Guthrie, and Manuel Lopez Ramos

Contemporary Writing and Production

Matthew Nicholl
Chair

- B.M., M.M., University of North Texas
- Composer of film scores for National Geographic Society, PBS, NASA, and Blue Cross/Blue Shield
- Composer and arranger of annual national promotional campaigns for PBS, 1986–1990
- Author of textbook *Introduction to MIDI/Synthesis*, CPP/Belwin
- Performances with Komla Amoaku, Buddy Baker, Nnenna Freelon, Steve Houghton, Gregg Bissonette, Nelson Riddle, and the Paul Winter Consort

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

Kevin Bleau
Assistant Professor*

Sarah Brindell
Assistant Professor*

- B.F.A., New School University
- Singer, pianist, composer
- Solo and band performances of original material at countless venues in the U.S. and Europe
- Recordings include *Piece of Mind* (2003) and *Live at the Paradise Lounge* (2005)
- Designer of Seminar for Songwriters course for Berkleemusic.com, 2004

Sharon Broadley-Martin
Assistant Professor*

- Alumna, Berklee College of Music
- Alumna, New England Conservatory of Music
- Former leader of the Ritz (1980 to 1990)
- Performances at festivals including George Wein's Newport Jazz Festival in Japan, Montreal Jazz Fest, and Jazz a Vienne
- BMI writer and composer/arranger for UNC Jazz Press
- Active international clinician

Jon Chase
Assistant Professor*

Linda Chase
Associate Professor*

- Diploma, Berklee College of Music
- B.A., Evergreen State College
- M.M., New England Conservatory of Music
- Teachers include Ran Blake, Michael Gandolfi, and Peter Row
- Teaching assistant, Harvard University and New England Conservatory of Music
- Pre-concert lectures for Wynton Marsalis and Dave Brubeck

- Composed and performed the score for *Tartuffe*, ART Institute, Cambridge, Massachusetts
- Publications include the review "Betty Carter: 'She Could Be Painting Sound'" in *Sojourner: The Women's Forum*
- Recipient of AAUW grant
- Concert producer/manager Sheila Jordan, Illinois Jacquet, and Steve Swallow
- Copyist for Steve Lacy, J.J. Johnson premier scores

Suzanne Dean
Assistant Professor

- B.M., Berklee College of Music
- A.A., University of Maine, Augusta
- Studies at Denison University, New England School of Photography, Sundance Institute Film Scoring Workshop, and California State University, Northridge
- Former leader of the Suzanne Dean Jazz quartet
- Recordings include *Dreams Come True* and *I Wonder* (Nova Records)
- Orchestrator/composer's assistant for the TV show *Jake and the Fat Man*
- String arrangement on Pat Coil's release *Departures*
- Author and teacher of Arranging 1 at Berklee's online school, Berkleemusic.com

Robert Doezema
Professor

- B.M., Berklee College of Music
- M.A., Tufts University
- Associate director of the Five-Week Summer Performance Program, Berklee College of Music
- Director, City Music Saturday School

- Performances with Greg Bissonette, John Blackwell, Toy Caldwell, Gloria Estefan, Steve Gadd, Grandmaster DXT, Chuck Jackson, William Kennedy, Al Kooper, Abe Laboriel, Sr., Rob Mounsey, Mike Phillips, Noel Redding, Steve Smith, Neil Stubenhaus, Jimmy Vivino, and Peter Wolf
- Composer and arranger for national and local television
- Guitarist, leader, and composer for Blues After Dark
- Author of *Arranging 1* and *Summer Performance Program* (Berklee Press), *An Introduction to the Life and Music of Pat Metheny: His Life Story and Apprenticeships* (Tufts University Press), and articles for *Down Beat*
- Recent CDs include *Black Coffee* with Al Kooper and *It's About Time* with Blues After Dark

Ben 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

Bill Elliott
Associate Professor

- Leader of Bill Elliott Swing Orchestra
- Performances with the Boston Pops, Chicago Symphony, Pittsburgh Symphony, and Baltimore Symphony
- Recordings include Diane Schuur's *Midnight*, Alan Jackson's *Let It Be Christmas*, John Lithgow's *Farkle and Friends*, and Lorraine Feather's *Such Sweet Thunder*
- Composed music for *The Remarkable Farkle McBride* for symphony orchestra, published by Universal Music

- Composer for Disney television films including *The Shirley Temple Story*, *Alley Cats Strike*, and *Phantom of the Megaplex*
- Orchestrator for Bruce Boughton and Snuffy Walden

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
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
Professor

- B.M., Berklee College of Music

- M.M., Hartt School, University of Hartford
- Bassist
- Director, Berklee Portfolio 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
- Television and radio credits include Bank of America, AT&T, Log Cabin syrup, Scope mouthwash, and Marlboro cigarettes
- Prepared music for *The Dennis Miller Show*, Bill Holman, and film composers Jack Smalley and Richard Band

Rich Grudzinski
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

Bernardo Hernandez
Assistant Professor

- Alumnus, Music Conservatory Jose Angel Lamas, Caracas, Venezuela
- Diploma, Berklee College of Music
- Performances with Soledad Bravo; Vicky Carr; Chekeré; Tito Gomez; Humano; Antonio Lauro; Israel Lopez; Victor Mendoza; Pablo Milanes; Dan Moretti; the Pampero Studio Orchestra; the Pan-American and Palladium 51 big bands; Los Pleneros del Coco; Tito Puente, Jr.; Pete "El Conde" Rodriguez; Oscar Stagnaro; Cecilia Todd; Bebo Valdez; Roberto Vizcaino; 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, Mexico, and the U.S.
- Recordings as a leader for CBS and Polydor

David Howard
Associate 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

Mirek 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*

Barbara M. London
Professor

- 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, Jimmy Giuffre, Richard Davis, and Joe Newman
- Appearances with Aerial at the Newport Jazz Festival, Kansas City Women's Jazz Festival, Lincoln Center Plaza, 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
- Private instruction with Hubert Laws and John Heiss
- Numerous compositions for jazz and classical ensembles
- Clinics at the Universities of Wisconsin, Maine, New Mexico, New Hampshire, and others

Gail McArthur-Browne
Instructor*

- B.M., Berklee College of Music

- Leader of the Gail McArthur Quartet
- Performances with Don Cherry, Benny Carter, Gerry Mulligan, Grover Washington, Jackie McLean, Ed Jackson, Ian Froman, the Dirty Dozen Brass Band, Christian McBride, Danny Gottlieb, Mark Soskin, Maria Schneider, the Scottish National Jazz Orchestra, and Vital Information
- Commissions for the Scottish National Jazz Orchestra, 1999 and 2001
- Recipient of awards from the Scottish Arts Council, Arts Trust for Scotland, Scottish International Education Awards, and Cosmopolitan/American Express

Jan Moorhead
Professor

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

Daniel Moretti
Associate Professor

- B.S., Union Institute, Arranging/Composition/Music Education
- Tenor/soprano/alto saxophones, flute, alto flute, and clarinet
- Artist and clinician for Keilwerth Saxophones, Shure Microphones, and Vandoren Reeds/Mouthpieces
- Recording artist with 11 CDs as leader on various independent labels
- Top 40-charted airplay for last four CD releases

- Appearances with Solomon Burke, the Crusaders, George Duke, Mark Egan, Omar Hakim, Dave Liebman, Stevie Nicks, Robert Plant, Nile Rodgers, Dave Samuels, and Mike Stern

Nina Ott
Instructor*

- B.M., Western Michigan University
- Private studies with Charlie Banacos and Michele Rosewoman
- Pianist, keyboardist, composer, and arranger
- Leader of the Nina Ott Group and No3
- Member of Astronomico
- Performances with Andrea Brachfeld, Gerald Cleaver, Kenwood Dennard, Leonard King, Bertram Lehmann, Clave Logic, Jeff Parker, Ralph Peterson, and Mark Turner

Andrea Pejrolo
Assistant Professor*

- Diploma, Manhattan School of Music
- M.A., University of Bristol
- Ph.D., New York University
- Performances at the Lincoln Center, Grand Canyon Music Festival, and American Contemporary Theater Festival, and on ABC and CBS
- Recordings include *Links* (2002), *Three for Chet* with pianist Harold Danko, *Interesting Times*, and *Manhattan Moods*
- Publications include *Sequencing Techniques with Digital Performer*, *Logic Pro*, *CUBase SX*, and *Protocols* by Focal Press, and "The Origins of Modal Jazz in the Music of Miles Davis" in *Bass World* magazine

Jeff Perry
Assistant Professor*

- B.M., Berklee College of Music
- M.M., DePaul University

- Instruments include trumpet and electric bass
- Leader of the Jeff Perry Quartet/Quintet
- Electric bassist and arranger for Jes Perry, a New England-based singer-songwriter
- Recordings include the Jeff Perry Quintet's 1998 *Andersonville* (trumpet, composer, arranger, acoustic jazz originals); Jes Perry's 2002 *Clearing My Head* (electric bass, trumpet, arranger, original pop/rock); Jeff Perry's 2003 *Foundation* (trumpet, composer, arranger, engineer, producer, electric jazz originals); Jeff Perry/Gregg Brennan's 2005 *Music for Brass and Percussion* (trumpet, composer, arranger, engineer, producer, free jazz)
- Extensive private studio instruction since 1985; at Music Maker Studios in Brighton since 1997
- Director of after-school music program in Newton, Massachusetts

Mark Poniatowski
Assistant Professor*

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Private studies with John Clayton, John Repucci, Cecil McBee, John McNeil, David Cobb and David Zinno
- Plays acoustic and electric bass
- Performances include *The Nutcracker* with the Franklin Performing Arts Company; the Manchester Jazz and Blues Festival with the Toni Lynn Washington Band; the Boston Blues Festival with Joe Bargar and the Soul Providers; *The Music of Gershwin And Porter* with Rebecca Paris and the Kenny Hadley Big Band; *Eric in the Evening*, WGBH radio on-air performance with Alexis Tsiganov; and the Boston Globe Jazz Festival with the Bruce Katz Band

- Performances with Sid Caesar, Floyd Dixon, Janiva Magness, Rita Moreno, Bob Newhart, and Junior Watson
- Recordings include *Two Sides* with Joe Bargar and the Soul Providers; *Mississippi Moan* with the Bruce Katz Band; and *The George Carlin Show* soundtrack

Ron Reid
Assistant Professor

- B.M., Berklee College of Music
- M.A., Tufts University
- Bassist and percussionist
- Founder/arranger for Sunsteel, Caribbean pan jazz sextet
- Founder, Mud Hut Records
- Musical director of three theater productions for the Trinidad Theatre Workshop
- Compositions for Trinidad Television and the Banyan Television Workshop
- Performances with Antonio Hart; Lenora Helm; David Williams's J'Ouvert; Kalabash; Carmen Lundy; Othello Molineaux; Reid, Wright and B'Happy; and Randy Weston

Loudon Stearns
Assistant Professor*

Jim Stinnett
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*

Jerilyn Sykes
Instructor*

- B.M., Berklee College of Music
- B.F.A., University of California, Santa Barbara

- M.F.A., University of California, Davis

Adi Yeshaya
Associate Professor

Film Scoring

Eric Reasoner
Interim Chair

- 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*

Andreas Bjorck
Assistant Professor

- B.M., Berklee College of Music
- Television credits include *The Great Robot Race* and *There Ought to be a Law* for PBS
- Documentary and short film credits include *The Nazi Officer's Wife*, *Parallel Lines*, *Missing in America*, and *Omar and Pete*

Mason Daring
Visiting Professor*

Richard Davis
Professor

- B.M., California State University at Northridge
- Performer and composer in classical, jazz, popular, country, and East Indian music
- Performance credits include Phylicia Rashad, Betty Buckley, John Denver, and Illinois Jacquet
- Film/television credits include *Robin Hood: Prince of Thieves*, *The Last Boy Scout*, *The Fall Guy*, and others

Jon Klein
Associate Professor

- B.A., Brown University
- Composer and arranger credits for television, commercials, film scores, jingles, corporate films, and videotapes
- Extensive studio experience

Ruth Mendelson
Assistant Professor*

- B.M., Berklee College of Music
- Grammy listed 2007 for her CD *Well Wishes and Blessings* (Kids in America to Iraq) in the category Best Spoken Word Album for Children
- Grammy listed 2006 for her CD *Amazing Jellies* (Council of the Sea Beings) in the categories Best Instrumental Composition and Best Instrumental Arrangement
- Composer/producer/arranger/music director for several award-winning film and television productions on HBO, A&E, Discovery, Disney, Animal Planet, the Learning Channel, Kingworld Distribution, Lifetime, PBS, CBS, and NBC
- Featured bassist with Eric Dozier and the One Human Family gospel choir, whose performances include opening at the Palais des Nations for the Global Peace Initiative of Women Religious and Spiritual Leaders, United Nations in Geneva
- Featured bassist on several recordings including "From Exile to Exaltation," winner of the 2006 Independent Music Awards for Best Gospel Song
- Founder (in partnership with Jane Goodall) of Eagle Vision Initiatives, a nonprofit organization dedicated to serving the community via the arts

Sheldon 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

**Joe Smith
Professor**

- 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* and *Deep Space Nine*, *Cousteau Society* episodes, *National Geographic* episodes, and *ABC Kane*
- Performances, compositions, orchestrations, and arrangements for movies including *Bull Durham*, *Missing in Action III*, *Far Out Man*, and *Relentless*
- Arranging for recordings with singer/songwriters Leni Stern and Kenny Loggins, among others
- Former dean of the Professional Writing Division
- Previously taught at the University of Miami and Miami-Dade Community College

**Don Wilkins
Professor**

- 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

Harmony

**Joe Mulholland
Chair**

- B.A., Williams College
- M.M., New England Conservatory of Music
- Freelance jazz pianist and vocal accompanist
- Composer and arranger for dance, theater, film, and video
- Released three CDs with the Joe Mulholland Sextet, including *Eye Music*, 2001
- Member of Martin St. Collage, an improvisational music/painting/dance ensemble, 1990–1998
- Member of the Big & Phat Jazz Big Band and the Indigo Invention Group

- Music director, Windhover Center for the Performing Arts; composed and recorded sound design and songs for original productions of *Peer Gynt*, *Dogtown Common*, and *Battle for Pigeon Cove Harbor*
- Performances at the Regattabar, Top of the Hub, Scullers, and the Waterfront Jazz Festival, among others
- Music director for Didi Stewart and Friends, 1987-1998
- Taught jazz piano and ensembles at Brown University, 1985-1997
- Composed and performed in *Tango Suite* for the Northeast Youth Ballet
- Created electronic scores for "Intersections" and "My Backyard," modern dance pieces premiered in 2004 and 2005
- Berklee faculty member since 1994

**Thomas W. Hojnacki
Assistant Chair**

- B.M., New England Conservatory of Music
- 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

**Kris 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 Costarricense Norteamericano, Costa Rica
- Faculty member, School of Continuing Education of the New England Conservatory of Music and Wellesley College

Eric Byers
Assistant Professor*

- B.M., Duquesne University
- M.M., New England Conservatory of Music
- Bassist and banjoist
- Leader, New England Conservatory Honors Improvisation Ensemble
- Performances with Eric Byers/Jesse Flack Duo, Gamelan Galak Tika, Modern Times, New England Conservatory Big Band, George Russell Jazz Ensemble, and Titilayo Ngwenya Ensemble, Blue Pantry Records
- Recording with Dave and Maureen Budway, *Jazz the Budway*, Corona Records

Charles P. 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
Associate Professor

- B.M., Berklee College of Music
- M.A., University of Massachusetts
- Acoustic bass player
- Coleader of the jazz duo 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

Winnie Dahlgren
Associate Professor*

- B.M., Berklee College of Music
- B.M., Vestjysk Academy of Music
- M.M., Vestjysk Conservatory
- Leader, Winnie Dahlgren Quartet
- Member, Sukuma
- Appearances at the Berklee World Percussion Festival
- Appearances with Swinging Europe, Sukuma, Aarhus Sinfonietta
- Recordings include Poul Ruder's *Dramaphonia, Etc.* with Aarhus Sinfonietta

Stephen Dale
Professor*

- B.M., Berklee College of Music
- B.A., Dartmouth College
- M.B.A., Babson College
- Pianist and arranger for the Dave Whitney Orchestra
- Contributing arranger for the White Heat Swing Orchestra and Dick Donovan Band
- Pianist for the Craig Ball Orchestra

Randy 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
- Author, *Reharmonization: Concepts and Techniques*, Berklee Press

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

Mitch Haupers
Associate 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

- 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, Worcester Foothills Theatre Company, and North Shore Music Theatre

Lucy 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*

Ayn Inseto
Assistant Professor*

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

Darrell Katz
Associate 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, American Music Center, Arts Lottery, and 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

Steven Kirby
Assistant Professor*

Richard C. Kress
Associate 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 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 Mighy 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 Distefano 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
Professor

- B.M.E., Illinois Wesleyan University
- M.M., Holy Names College
- Ph.D., Northwestern University
- Level 2 Orff-Schulwerk Certification from Boston University
- Studies in the Kodály Method at the Franz Liszt Academy under the auspices of a Ford Foundation Fellowship
- 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

Wayne J. Naus
Associate Professor

- B.M., Berklee College of Music

- Leader of Heart & Fire Latin jazz octet (with whom he recorded *Chase the Fire*) and Berklee faculty group Moksha
- Touring member for the Buddy Rich, Maynard Ferguson, and Lionel Hampton bands
- Performances with Arturo Sandoval, Gary Burton, Mike Gibbs, Mel Torme, Frank Sinatra, Natalie Cole, Ella Fitzgerald, and Tony Bennett
- Solo trumpet performances of the National Anthem for the Boston Red Sox at Fenway Park
- U.S. Navy musician
- RCA recordings with Buddy Rich and Maynard Ferguson
- Numerous international television and concert performances
- Author of *Beyond Functional Harmony*, published by Advance Music

Steve Rochinski
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 Gary Foster, 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

George W. Russell, Jr.
Associate Professor

- B.S., Duquesne University
- M.M., New England Conservatory of Music
- Leader, George W. Russell Jr., Trio

- Performances with Cecil McBee, Semanya McCord, Bob Moses, Tiger Okoshi, Richard Smallwood, and Stan Strickland
- Recordings include *Schlickness*, George W. Russell, Jr., Trio; *Worship in the Style of G*, *Communion Volume I*, and *Communion Volume II*
- Finalist, Martial Solar International Jazz Piano Competition
- Recipient, 2001 New England Conservatory of Music Gospel Music Award
- Served as minister of music/chief musician for Jubilee (formerly New Covenant) Christian Church in Boston for 15 years
- Performs his original program Clap Your Hands, a narrative concert about gospel music in America, in several school systems in Massachusetts under the auspices of Young Audiences of Massachusetts
- Educates gifted high school musicians at the Pennsylvania Governor's School for the Arts, where he is the chair of Jazz Studies
- Founder of Christian Musicians Fellowship of Boston

Izhar Schejter
Assistant Professor*

- B.M., Berklee College of Music
- M.M., New England Conservatory of Music
- Compositions, arrangements, and performances with the Big and Phat Jazz Orchestra, JCA Orchestra, JCA Saxophone Quartet, Out of the Box Orchestra, and numerous jazz and contemporary music ensembles
- Composer, performer, and sound designer for live theater productions and a variety of multimedia installations
- Recipient of several new music performance grants
- Director and conductor, Longy Jazz Orchestra

- Extensive management and channel development in the music industry technology products space

Michael L. 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

William Silvio
Assistant Professor*

- B.M., Berklee College of Music
- Member, Barrie Nettles Saxophone Quintet
- Performances with Marcus Printup, John Faddis, Eddie Daniels, Ramsey Lewis, New York Voices, Elmer Bernstein, Bob Brookmeyer

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 Aardvark Jazz Orchestra, Big and Phat Jazz Orchestra, Nick Brignola, Composers in Red Sneakers, Marty Ehrlich, Jimmy Guiffre, Fred Ho, Jazz Composers Alliance, John Lewis, NuClassix Composers Forum, George Russell, Arturo Sandoval, Jyoji Sawada, Maria Schneider, and Kazumi Watanabe
- Recordings for Sony, DIW (Japan), Big and Phat Jazz Productions, Cherry Street Records, Nine Winds, and Brownstone Records
- Founder/artistic director, Jazz in the Sanctuary concert series

- Recipient, 1996 Uchida Fellowship sponsored by the Japan Foundation

John Stein
Associate Professor*

- B.M., Berklee College of Music
- M.Ed., Harvard University
- Active professional guitarist, double 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), *Conversation Pieces* (Jardis Records), *Interplay* (Azica Records), and *Ron Gill Sings the Songs of Billy Strayhorn* (WGBH Records)

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
Associate Professor

- B.A., Harvard College
- M.M., New England Conservatory of Music
- M.F.A., Tisch School of the Arts

- Composer/lyricist, *The Man in My Head*, a one-man musical starring Darius de Haas; New York Musical Theatre Festival 2006
- Composer, *Friendship of the Sea* and *The Navigator*, both musicals commissioned by North Shore Music Theatre, Beverly, Massachusetts
- Founding director, New Opera and Musical Theater Initiative (NOMTI)
- Producer, annual Birth of a Musical Festival, Boston, 1999–2004
- Semifinalist, Massachusetts Cultural Council artist grant in composition
- Faculty advisor, Berklee Musical Theatre Club
- Steering Committee, Berklee Gay, Lesbian, Bisexual, and Transgender Allies

Jazz Composition

Ken 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
- Guitar performances and recordings for documentary films, commercials, and theatrical productions in New York and New England
- Lecturer/clinician in New England, Italy, and the southeastern United States

- Compositions and arrangements performed at jazz festivals in the northeastern United States and Europe
- Member, ASCAP, IAJE, and Pi Kappa Lambda

Jeff Friedman
Professor

- B.M., Berklee College of Music
- Performances with Steve Swallow, Carla Bley, Eric Mingus, Reeves Gabrels, Karl Berger, Steve Weisberg, Sons of Sappho, Bentmen, Ramcat, the Jeff Friedman Orchestra, and the Jeff Friedman Quartet
- Tours in Germany and Italy
- Recordings include *Slo & Lo* (Jeff Friedman); *Um...Er...Ah...* (Eric Mingus), *Orchestra Jazz Di Siciliana Plays the Music of Carla Bley* (Carla Bley); *Patient Zero and Magic Room* (The Bentmen); *Lost in the Stars* (Hal Wilner); *The Walkman* (Your Neighborhood Saxophone Quartet); and *The Bird* (Karl Berger)
- Compositions, arrangements, and/or orchestrations for Carla Bley (including *Escalator Over the Hill - Live*), Steve Swallow, Karl Berger, Michael Mantler, Jack Bruce, Herb Pomeroy, Phil Wilson, Clark Terry, Gerry Mulligan, Bobby Shew, J.J. Johnson, Steve Lacy, Randy Weston, Max Roach, Joe Henderson, and Jimmy Knepper

Greg 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
- Leader of quintet and big band with CDs on the Summit label

Dick 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 (retired)

- B.M., Berklee College of Music
- B.A., Cornell University
- Performances with Toshiko Akiyoshi, Lee Konitz, Budd Johnson, John LaPorta, Charlie Mariano, and Herb Pomeroy
- Arrangements for the Buddy Rich and Dave Stahl orchestras
- Numerous published compositions for high school and college jazz ensembles
- Author of *Jazz Composition: Theory and Practice*
- Coauthor of *Modern Jazz Voicings* with Ken Pullig
- Composer and producer for his CD *Big Band Blues Celebration*
- Recipient of grants from the National Endowment for the Arts

Robert P. Pilkington
Professor

- B.M., Berklee College of Music
- Performer, composer, and arranger

- Appearances with Dave Holland, Bob Brookmeyer, the Brecker Brothers, Jimmy Guiffre, Dave Holland, Paul Horn, Dave Liebman, Mike Stern, Dave Weckl, and others
- Recordings with Bob Moses, JCA featuring Julius Hemphill and Sam Rivers, and Aardvark Jazz Orchestra

Jackson Schultz
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

Bill 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 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 television shows *Touched by an Angel*, *General Hospital*, *All My Children*, *The Jaime Foxx Show*, *The Young and the Restless*, and *Beverly Hills 90210*

Henry Gaffney
Associate Professor*

- Former RCA (*Waiting for a Wind*) and UA (*On Again Off Again*) recording artist
- Songs recorded by Roberta Flack, Judy Collins, the Pointer Sisters, Jennifer Warnes, Tanya Tucker, Lynn Anderson, the Four Tops, Glen Campbell, Stephanie Mills, Nana Mouskouri, the Marshall Tucker Band, Chris Thompson, Camilo Sesto, Peaches and Herb, Daiquiri, Engelbert Humperdinck, Faye Wong and many others
- Wrote numerous songs for the Emmy Award-winning TV series *Fame* and other TV features
- Composed, arranged, and produced the original score to *Sidewalk Stories*, 1988 winner of the Prix de Public at the Cannes Film Festival
- Platinum and gold records for various recordings
- Adjunct associate professor at NYU's Clive Davis School of Recorded Music, Tisch School of the Arts

Jimmy Kachulis
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*

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

Scarlet Keys
Assistant Professor

- B.M., Berklee College of Music
- Staff songwriter for Warner Chappell/The New Company Nashville
- Live performances include the Blue Bird café, Nashville; ESPN; Bass Masters Classic, New Orleans Arena; and venues in Nashville, California, and New England as featured pianist/vocalist

- Gold record for song “So Much Love to Make” recorded by Swedish artist Jill Johnson
- Single “Gonna Dance” recorded by jazz artist Anna Wilson
- Collaborations include hit songwriter/producer Monty Powell; country artists Sherry Austin, Jill Johnson, Emily West, Patricia Conroy, Denny Hemingson (Tim McGraw’s band), and Blue Miller (writer/producer for India Arie)

Mark Simos
Assistant Professor*

John Stevens
Associate 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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