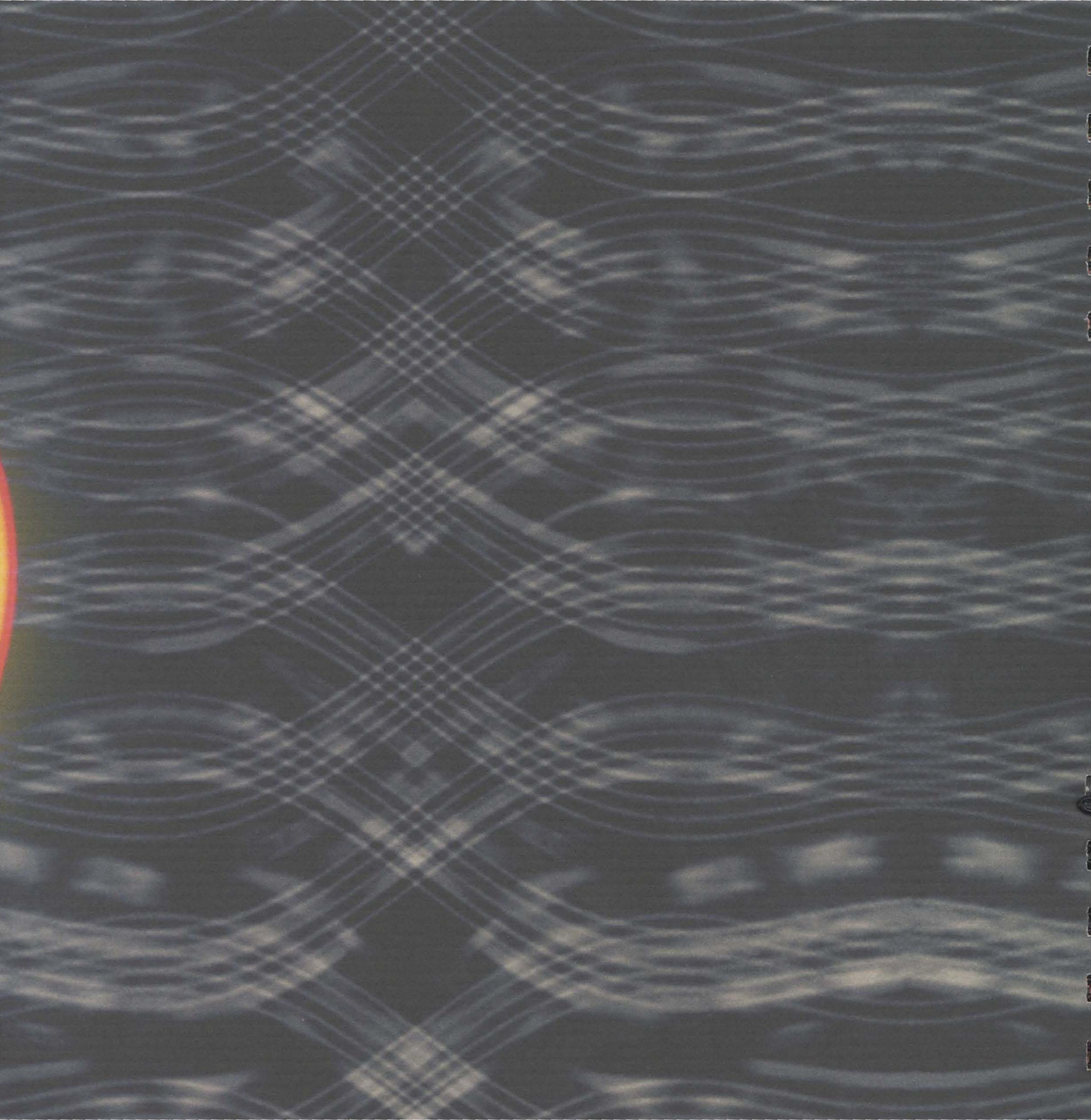


1994 1995

bulletin

Berklee
COLLEGE OF MUSIC



The Bulletin of
BERKLEE COLLEGE OF MUSIC
1994-1995

Berklee
COLLEGE OF MUSIC

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Berklee College of Music

1140 Boylston Street

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

(617) 266-1400

(800) 421-0084

Dear Student Musician,

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

Quality of Instruction: At Berklee, teaching is taken seriously. Berklee does not use "teaching assistants" (usually graduate students with little teaching experience). All of your teachers will be faculty of the college, with roughly 70 percent of the total instruction provided by full-time faculty.

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

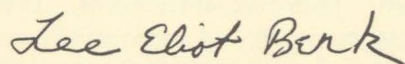
International Student Body: Berklee is proud of its multicultural makeup and boasts the highest percentage of international students of any undergraduate college in the country. A vital part of our 2,500 member student body is the 800 international students from more than 70 countries around the world. Nowhere else is the reality of music as an international language so effectively realized as here at Berklee.

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

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

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

Sincerely,



Lee Eliot Berk, President
Berklee College of Music

BERKLEE COLLEGE OF MUSIC is a nonprofit, coeducational institution of higher learning incorporated under the General Laws of the Commonwealth of Massachusetts. The college is accredited by the New England Association of Schools and Colleges and authorized under federal law to enroll nonimmigrant alien students and to train veterans under the G.I. Bill of Rights. Information in this bulletin is accurate as of date of issuance. The right is reserved to make changes in detail as circumstances require.

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

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H I S T O R Y

FOUNDED IN 1945, Berklee College of Music is the world's largest independent music college and the premier institution for the study of contemporary music. The college's 2,500 students and 300 faculty members function in an environment designed to provide the most complete learning experience possible, including all of the opportunities and challenges presented by a career in the contemporary music industry. Using Berklee's extensive facilities, located in Boston's Back Bay neighborhood, students develop musical competencies in every area of composition, performance, and production, and also learn to make the informed business decisions necessary to career success.

Since the college's inception, one of its primary goals has been to foster international understanding through the medium of music, both by taking the Berklee program of study overseas and by encouraging a broad cross section of the world's musicians to study in Boston. As a result, Berklee is a uniquely international college. Of all U.S. private four-year colleges, Berklee has the largest percentage of students from outside the U.S.—over 30 percent, representing more than 70 countries.

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

Alumni/ae include jazz vibist and Berklee Dean of Curriculum Gary Burton; pop singer/guitarist Melissa Etheridge; Steely Dan leader Donald Fagen; pop singer/keyboardist Bruce Hornsby; producer/arranger Quincy Jones; Living Colour drummer Will Calhoun; and jazz saxophonist/composer and "Tonight Show" bandleader Branford Marsalis.

M I S S I O N

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

Our mission is fulfilled by achieving the following objectives:

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

TO PROVIDE A SUPPORTIVE ENVIRONMENT for the study of the content and structure of the principal musical movements of our time, so that continued growth and development of faculty excellence in teaching and scholarship will ensure that music education at Berklee effectively represents the contexts and challenges encountered by contemporary music professionals.

TO OFFER A COHERENT GENERAL EDUCATION curriculum providing knowledge and understanding of the arts, sciences, and humanities fundamental to society, and enabling one to have a more informed world view of his or her place and time in the evolution of society.

TO PROVIDE A SUPPORTIVE PROGRAM of student services and activities which contribute to the students' personal well-being and social development, and which enable students to integrate their professional growth and intellectual development with their interpersonal skills.

TO RECOGNIZE AND PRESENT MUSIC as an expression of an international multicultural community which fosters a mutual respect for diversity in people, their beliefs, and expressions.

TO VALUE ETHICAL BEHAVIOR in all aspects of personal and professional life so as to establish understanding, respect, and a welcoming attitude toward human diversity.

TO DEVELOP IN MUSICIANS AN AWARENESS of the power of music to encourage self-realization and mastery, social understanding and enrichment, and an appreciation of the value of musical service to our community and culture.

P H I L O S O P H Y

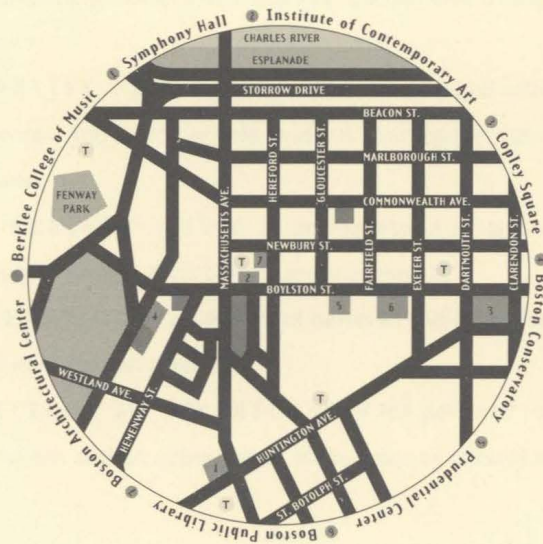
A contemporary music education must relate the traditional to the new, and also develop essential relationships between the crafts of performing, writing, and technology and the student's own creative motivations. Most of all, education must be a catalyst for continued learning and the ability to relate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

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

L O C A T I O N

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

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



A C A D E M I C C A L E N D A R

FALL SESSION	1993/94	1994/95
Registration	August 31-September 3	September 6-9
* Labor Day	September 6	
Instruction Begins	September 7	September 12
* Columbus Day	October 11	October 10
* Veterans Day	November 11	November 11
Preregistration		November 21-30
* Thanksgiving Recess	November 25-28	November 24-27
Examinations	December 13-17	December 16-22
* Winter Recess	December 17-January 18	December 23-January 17

SPRING SESSION	1993/94	1994/95
Registration	January 19-21	January 18-20
* Martin Luther King Day	January 17	January 16
Instruction Begins	January 24	January 23
* Presidents Day	February 21	February 20
Spring Recess Begins	March 19-27	March 18-27
* Patriots Day	April 18	April 17
Examinations	May 9-13	May 8-12
Graduation	May 14	May 7

SUMMER SESSION (12 week)	1994	1995
Registration	May 26-27	May 25-26
* Memorial Day	May 31	May 30
* Independence Day	July 4	July 4
Examinations	August 15-19	August 14-18

SUMMER SESSION (5 week)	1994	1995
Registration	July 10	July 9
Instruction Begins	July 11	July 10
Instruction Ends	August 12	August 11

* College closed

Admissions Requirements: All Students

We want our students to do well at Berklee. To make sure they are prepared for an exciting and challenging educational experience, we ask that they have the following:

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

Procedures

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

- ~ Completed and signed application form
- ~ Nonrefundable application fee of \$50 (check or money order)
- ~ Official high school/secondary school transcript or school records (High school students should provide first-quarter senior or midterm grades as soon as they are available.)
- ~ SAT or ACT scores, if applying for the degree program (not required of international students or diploma program students)
- ~ Official transcripts from all colleges/universities attended
- ~ Music reference form completed by an instructor and/or musician that details applicant's training and experience in music
- ~ Completed character reference form (by someone other than music teacher)
- ~ Supplemental page

THE ADDRESS IS:

BERKLEE COLLEGE OF MUSIC
OFFICE OF ADMISSIONS
1140 BOYLSTON STREET
BOSTON, MASSACHUSETTS
02215-3693, U.S.A.
TELEPHONE: (617) 266-1400 OR
(800) 421-0084
FAX: (617) 536-2632

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

Returning Students

During the course of their education, some students may find it necessary to take an extended leave of absence from the college. Berklee recognizes that students may have professional opportunities in the music field or personal situations that may interrupt their studies. The college believes that students should get the maximum benefit from their educational experience. 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.

Transfer Students

Requirements

Transfer students are expected to have had the same level of musical training and experience as all other entering students. Transfer students should follow the regular application procedures and also submit official transcripts of all completed college work.

Procedures

Transfer credits for general education courses in which the student has at least a C average (from an accredited institution) may be accepted. Credits for music courses do not transfer, but students may receive advanced placement after taking the music placement exam at registration. Please refer to the section on placement exams and auditions for more information on credit by exam and class placement.

International Students

Requirements

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

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

Procedures

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

- ↻ Official English translations of all academic records, letters of recommendation, and health documents
- ↻ Either TOEFL (Test of English as a Foreign Language) scores or an English language reference form written by a

source familiar with your ability to speak and understand English (such as a teacher or an academic counselor). International applicants are not required to submit SAT or ACT test scores.

STUDENT VISAS

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

- ↻ Documentation that proves adequate financial support to attend Berklee
- ↻ A completed Berklee Statement of Financial Responsibility
- ↻ A \$250 nonrefundable tuition deposit (check or money order payable in U.S. dollars)

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

INTERNATIONAL STUDENT RESOURCES

- ↻ Full-time international student coordinator (see page 16)
- ↻ International Musicians' English Language Institute (see page 23)
- ↻ International student clubs (see page 15)

Costs per semester

FALL 1994/SPRING 1995	DEGREE PROGRAM	DIPLOMA PROGRAM
Mandatory Fees:		
¹ Application Fee (nonrefundable)	\$50	\$50
¹ Tuition Deposit (nonrefundable)	\$250	\$250
Tuition	\$5775	\$5575
Registration Fee	\$35	\$35
² Housing Prepayment	(\$200)	(\$200)
³ Residence Hall Fees	\$3495	\$3495
⁴ Health Insurance	\$365	\$365
TOTAL	\$9970	\$9770

SUMMER 1994	DEGREE PROGRAM	DIPLOMA PROGRAM	FULL CREDIT PROGRAM	SUMMER PERFORMANCE PROGRAM
Mandatory Fees:				
¹ Application Fee	\$50	\$50	\$25	\$25
¹ Tuition Deposit	\$250	\$250		
Tuition	\$4895	\$4695	\$4695	\$1695
² Tuition Prepayment			(\$100)	(\$75)
Registration Fee	\$35	\$35	\$35	\$35
² Housing Prepayment	(\$200)	(\$200)	(\$200)	(\$100)
³ Residence Hall Fees	\$2795	\$2795	\$2795	\$1245
⁴ Health Insurance	\$365	\$365	\$90	
TOTAL	\$8390	\$8190	\$7640	\$3000

MISCELLANEOUS FEES NOT GENERALLY REQUIRED OF FIRST SEMESTER STUDENTS

Class Instruction (per credit hour)	\$375
Extra Ensemble (per credit hour)	\$375
Extra Private Instruction (per semester)	\$750
Late Preregistration Fee	\$35
Facilities Fee (part-time study only)	\$250
Lab Fees (selected technical courses only)	\$50/395
Make-up Examinations (each)	\$10/20
Grade Transcripts	\$0

¹The application fee and tuition deposit are one-time fees. See page 11 of this bulletin for more information on tuition deposit policies.

²Prepayments are deducted from remaining fees.

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

⁴Fees subject to change. Consult the Student Handbook for information on insurance waivers.

Financial Aid

Domestic Students

Funds for financing your Berklee education are available from many different sources, including Berklee programs, federal and state programs, other special government assistance programs, and private sources. Some of this assistance may come from scholarships, grants, or student employment; other assistance may take the form of loans. Funds from any single source are limited, so it is wise to apply well in advance for all possible sources of assistance.

In Berklee's Office of Financial Aid, counselors work with students to help find creative solutions to financing their education. If you have a question or would like to request a financial aid packet or a brochure that outlines aid options, please call one of our counselors at (800) 538-3844 or (617) 266-1400, extension 274. If you have questions about applying for scholarships, please speak to one of the counselors in the Office of Admissions at (800) 421-0084.

International Students

International students are eligible for merit-based scholarships. Berklee scholarships cover only part of tuition, so students must have sufficient funds to cover all educational, personal, and living expenses. Check with your country's government and private agencies to determine whether additional scholarship assistance may be available. After successfully completing one semester of study, you may apply for Berklee student employment. For more information on scholarships, please contact the Office of Admissions.

Scholarships

Entering Students

THE BERKLEE PROFESSIONAL MUSIC SCHOLARSHIP FUND is the general scholarship fund maintained by the college for students with outstanding musical ability. Scholarships are awarded on the basis of musical merit and potential exhibited by performance on the applicant's principal instrument (including voice), writing, or arranging ability. Since funds are limited, applicants are encouraged to submit tapes as early as possible.

To apply for this program and other merit-based scholarship programs, submit a 10- to 20-minute cassette recording with at least three selections which prominently feature your playing, singing, or writing. Applicants who wish to be considered on the basis of writing or arranging ability must submit written scores or lead sheets in addition to the cassette tape.

Forward a brief statement that includes a description of the taped material, your name, address, principal instrument, year of high school or secondary school graduation, and any other pertinent information with the cassette tape to the Berklee Scholarship Committee, Office of Admissions, 1140 Boylston Street, Boston, Massachusetts 02215-3693.

THE U.S. SCHOLARSHIP TOUR was established to recognize outstanding student instrumentalists and vocalists. Awards ranging up to full tuition are awarded annually on the basis of live auditions held throughout the United States. Applicants who wish to be considered for a U.S. Scholarship Tour audition should request deadline information from the Office of Admissions.

BERKLEE ON THE ROAD SCHOLARSHIPS are awarded for full-time study during various special Berklee educational programs held throughout the world.

Continuing and Returning Students

THE BERKLEE ACHIEVEMENT SCHOLARSHIP is the general scholarship fund maintained by the college for continuing and/or returning students. Applicants must maintain a cumulative grade point average of not less than 2.5 and have a current Financial Aid Application or International Student Financial Aid Application on file with the Office of Financial Aid. Students are required to submit a portfolio highlighting their musical and academic achievements during their time at Berklee.

THE JAZZ MASTERS SCHOLARSHIP FUNDS are scholarship funds established in conjunction with the appearance at the Berklee Performance Center of the artists named here. Varying amounts are awarded annually to musically outstanding upper-semester students.

DUKE ELLINGTON
SCHOLARSHIP FUND
for pianists/composers/arrangers

BUDDY RICH SCHOLARSHIP FUND
for drummers

WOODY HERMAN
SCHOLARSHIP FUND
for woodwind players

MAYNARD FERGUSON
SCHOLARSHIP FUND
for trumpet players

JIM HALL SCHOLARSHIP FUND
for guitarists

ART FARMER SCHOLARSHIP FUND
for trumpet players

URBIE GREEN SCHOLARSHIP FUND
for trombonists

PHIL WOODS SCHOLARSHIP FUND
for woodwind players

STEPHANE GRAPPELLI
SCHOLARSHIP FUND
for string players

TONY BENNETT
SCHOLARSHIP FUND
for vocalists

COUNT BASIE SCHOLARSHIP FUND
for pianists

OSCAR PETERSON
SCHOLARSHIP FUND
for pianists

SARAH VAUGHAN
SCHOLARSHIP FUND
for vocalists

CHUCK MANGIONE
SCHOLARSHIP FUND
for trumpet players

THE ALUMNI/AE INCENTIVE

AWARDS are scholarship funds established in recognition of the contributions of Berklee alumni/ae. 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, Abe Laboriel '72, for bassists, John Scofield '71, for guitarists, Steve Smith '76, for drummers, Ernie Watts '66, for saxophonists, and Joe Zawinul '57, for keyboardists/synthesists.

THE PERMANENT TRUST FUNDS

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

THE LAWRENCE AND ALMA BERK FUND FOR THE SUPERIOR MUSICIAN
for outstanding musical achievement

QUINCY JONES
SCHOLARSHIP FUND
for composers/arrangers

CLEO LAINE/JOHN DANKWORTH
SCHOLARSHIP FUND
for vocalists

THE JESSE STONE
SCHOLARSHIP FUND
established by Atlantic Records for minority pianists

THE LEONARD FEATHER
SCHOLARSHIP AWARD
for outstanding jazz musicians with financial need

THE ROBERT SHARE MEMORIAL
SCHOLARSHIP FUND
for international students with financial need

THE FREDERICK CAMERON WEBER
MEMORIAL SCHOLARSHIP FUND
for students with promising musical ability and financial need

THE JOHN NEVES
SCHOLARSHIP FUND
for acoustic bass players with financial need

THE DON STERLING SCHOLARSHIP
FUND
for outstanding musicians with financial need

THE STEPHEN D. HOLLAND
MEMORIAL SCHOLARSHIP FUND
for talented guitar students

YOUTH CONCERTS AT
SYMPHONY HALL
for composers

THE RICHARD LEVY
SCHOLARSHIP FUND
for composers

THE HARRIS STANTON
SCHOLARSHIP FUND
for outstanding guitarists

THE EMANUEL ZAMBELLI
SCHOLARSHIP FUND
for piano performance in the classical genre

THE LENNIE JOHNSON
SCHOLARSHIP FUND
for students of outstanding musical ability and financial need

THE AVEDIS ZILDJIAN MEMORIAL
SCHOLARSHIP FUND
for outstanding percussionists

THE JOSEPH E. VIOLA
SCHOLARSHIP FUND
for outstanding woodwind performance

THE WILLIAM G. LEAVITT
MEMORIAL SCHOLARSHIP FUND
for talented guitarists

THE HYATT MUSIC AWARD
for outstanding vocal performance

THE MIX MAGAZINE MUSIC
TEC AWARD
for outstanding achievement in music technology

THE N.A.R.A.S. AWARD
for outstanding achievement in music technology

THE ROLAND AWARD
for outstanding achievement in music synthesis

THE JOSEPH SMITH SCHOLARSHIP
for outstanding achievement in music business/management

THE DIVISION ACHIEVEMENT AWARDS

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

SPECIAL 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).

Registration takes place each semester during the week prior to the first day of classes. During registration all new students are given placement exams and instrumental auditions. The results of the exams and auditions are used to determine the appropriate level and assignment of new students' first-semester courses. At the end of registration week, entering students receive a schedule of courses based on the results of their exams and auditions. After completing their first semester, students preregister for their choice of courses. Late registration is held through the Friday of the second week of classes.

Tuition Deposit

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

Payment of Tuition

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

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

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

Official Documents

Immunization Records

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

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

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

EXEMPTIONS:

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

Secondary School Diploma

Government regulations require evidence of graduation from high school for all students. We will be unable to release your schedule at registration unless your application is complete and contains a final high school transcript that includes the graduation date and an official school seal or school signature. Please have your 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.

Placement Exams

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

Placement Auditions

Placement auditions are given to all entering students to determine their level of ability. The auditions are administered by the department faculty and consist of the performance of a prepared piece and the assessment of skills in the areas of sight reading, performance, improvisation, and rhythmic interpretation. Audition results are used to assign the appropriate private instructor, determine lab placement, and/or determine eligibility for an ensemble audition.

Based on this individual audition, the department determines a student's eligibility for an ensemble audition. The ensemble audition is administered by the Ensemble Department faculty and is used to assess the same skills as the first audition, with a focus on group playing. It is expected that students bring a prepared piece of music with written parts for the rhythm section (piano, guitar, bass, and drums) and count off the tempo of the piece. Students also will be presented with a piece of music to sight read in the group setting. The results of the ensemble audition determine the level of ensemble in which the student is eligible to enroll.

Berklee Orientation Program (BOP)

Orientation is a series of events held during the college's registration week and the first week of classes. The events consist of convocation, meetings, 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 Berklee Connection Program, which is coordinated by the Office of the Dean of Students, provides an opportunity for upper-semester students and entering students to "connect," talk about the college, and get to know one another. Upper-semester students contact entering students before and after their arrival at Berklee.

Grades

Completed courses are evaluated according to the following system:

Letter Grade	Percentile Equivalent	Numerical Equivalent
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 (failure)	0-59	0.00

W: Withdrew

P: Passed

I: Course requirements not completed

IF: Incomplete/Failure

NA: Not averaged

NG: No grade submitted as of date indicated

Semester grades are recorded on students' report cards and permanent transcripts in accordance with this value scale.

Graduation Requirements

Candidates for graduation must complete the following minimum credit requirements:

	Four-year Program	Five-year Dual Program
Degree	120 credits	150 credits
Music Education Major	123 credits	153 credits
Diploma	96 credits	126 credits

All candidates must complete proficiency requirements for their principal instrument and major.

All candidates seeking to graduate in a specific major field must complete a required project in the chosen area of concentration as described and approved by the department chair. Music Education majors must complete all observations and student teaching requirements. Graduation requirements specific to each program and major are published annually by the college.

Residency Requirements

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

Student Housing

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

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

Because of Berklee's urban location, safety and security are important considerations. Our professional security firm provides 24-hour access control at each residence hall and officers are always available to assist residents. Berklee's nonresidential buildings also provide security during regular hours of operation.

Each residence hall has double and triple rooms (most with private bathrooms), television and study lounges,

and coin-operated laundry facilities. Residents have around-the-clock access to practice rooms in each building.

The Massachusetts Avenue residence hall, our largest building, also contains the college dining hall and many classrooms. Our smallest residence, on Hemenway Street, is across the street from a city park and shares a block with Northeastern University residences.

The Commonwealth Avenue residence hall features expanded practice and recreational facilities, and is located on one of Boston's most beautiful streets. Both the Hemenway and Commonwealth buildings are within a 10-minute walk of the classroom and administration buildings.

Housing Contracts and Residency Requirements

Students who are under the age of 21 are required to live in the residence halls during their first two years at the college unless they are commuting to school from their parents' or legal guardian's home or are married. Detailed housing information and an application for residence are sent to all accepted students by the Housing Office. Mailings for the summer and fall semesters begin in March, and information for the spring semester is sent in October.

Room reservations are made on a first-come, first-served basis. It is wise to complete your admissions application as early as possible, because residence hall space is assigned only to accepted students.

Dining Services

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

At most meals, a burger grill and a pizza shop are also available. An extensive salad bar and two choices of soup supplement the lunch and dinner meals. Milk, juices, coffee, tea, sodas, and fruit are available at every meal. It is often possible for an individual resident's special dietary needs to be met.

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

Student Activities

In addition to all the out-of-classroom musical activities that go on in the residence halls, the residence staff and the college's Student Activities Office organize a variety of social and educational events, ranging from movies and parties to student leadership seminars. Because there is so much to do in Boston within walking distance or an easy subway commute of the college, many activities revolve around evening and weekend events in the city.

The many clubs and student organizations at the college cater to all sorts of cocurricular interests and hold their events and meetings in and around the residence halls. Residence hall living allows you to easily participate in college activity.

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

Student Organizations and Activities Program (SOAP)

The Student Organizations and Activities Program (SOAP) has been developed to broaden, enrich, and support your educational experience. The Berklee Breakaway, a calendar of events from the Student Activities Office, provides you with up-to-date activities information. Many clubs and organizations have developed in response to student interest. If you are interested in joining an existing club, have an idea for a club or organization, or would like further information, contact the Student Activities Coordinator.

CLUBS AND ORGANIZATIONS

ACOUSTICAL SOCIETY
A.C.T. NOW
ALCOHOLICS ANONYMOUS
ALPHA PHI OMEGA
AMNESTY INTERNATIONAL
ARRANGING SOCIETY
ARTS/BERKLEE COALITION
BAHA'I ASSOCIATION
BASKETBALL CLUB
BLACK STUDENT UNION
BRAZILIAN CULTURAL CLUB
BUGLE (UNION OF GAYS, LESBIANS, AND FRIENDS AT BERKLEE)
CANADIANS AT BERKLEE CLUB
CHESS CLUB
CHRISTIAN FELLOWSHIP
COALITION FOR PEACE, JUSTICE, AND EQUALITY
COUNCIL OF WOODWIND STUDENTS
ENVIRONMENTALLY AWARE
FLAG FOOTBALL CLUB
GUITAR CLUB
ICE HOCKEY CLUB
INTERNATIONAL ASSOCIATION OF JAZZ EDUCATORS
INTERNATIONAL CLUB
INTERNATIONAL TROMBONE ASSOCIATION
JAPAN CLUB
JEWISH ORGANIZATION (HILLEL)
MACINTOSH USERS
MUSIC PRODUCTION AND ENGINEERING STUDENT SOCIETY
MUSIC BUSINESS CLUB
MUSIC EDUCATORS NATIONAL CONFERENCE
MUSIC SYNTHESIS REVIEW
NEW MUSIC WORKSHOP
NICHIREN BUDDIST CLUB
OPEN MIC PERFORMANCE CLUB
PERCUSSIVE SOCIETY
PIANO CLUB

PUBLIC SERVICE THROUGH MUSIC
SOCCER CLUB
SOCIETY OF COMPOSERS
SOCIETY OF POLITICALLY AWARE MUSICIANS
SOCIETY OF FILM COMPOSERS
SOCIETY FOR WORLD MUSIC
SONGWRITERS' FORUM
SYNTHESIST CLUB
TAPETALK
THE VOICE BOX
UNITED FEDERATION OF TRUMPET PLAYERS
VOICES
WOMEN'S NETWORK
YOGA SOCIETY

Boston: Night and Day

In addition to all the music we make, there is a lively club and concert scene in the area with coffee houses featuring folk and bluegrass music; neighborhood clubs offering jazz, reggae, and world music; and clubs specializing in alternative rock, blues, dance, and country/western music. Numerous record, music, and bookstores cater to the 240,000 area college students.

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

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

Counseling Center

Berklee offers a comprehensive counseling service to students through the college's Counseling Center. Staffed by professional counselors, the services of the center include curriculum and academic advising, personal counseling, career counseling, international student advising, and services to students with disabilities. In addition, the center serves as an informational resource for students regarding college policy and procedures.

Experienced counselors provide academic advising services and assist students in identifying their individual musical and educational strengths, determining appropriate career goals, and selecting courses designed to meet those objectives. Students also receive assistance in declaring or changing majors, meeting graduation requirements for their chosen major, and maintaining good academic standing.

In conjunction with the Counseling Center's Career Resource Center, career counseling is available to assist students in realizing their professional music ambitions. Information and assistance with resumé and cover letter preparation, interview and audition techniques, and the preparation and submission of demo tapes to music industry sources is available.

Career services are available for individuals and groups. The Career Workshop Series features music industry professionals offering helpful tips for aspiring professionals. The Career Resource Center offers music-specific and general career texts, trade publications, audio and video cassettes pertaining to careers in music, information on graduate programs, and free handouts dealing with important music industry issues.

The choices, conflicts, and pressures of life at college are developmental issues that, at times, require additional support. Personal development counseling can help and is the Counseling Center's resource for the confidential sharing of personal issues. The exchange of feelings and information, as well as the exploration of alternatives, can be effective in helping students adjust to college and make personal and career decisions. Individual sessions, small-group workshops, and referral to outside agencies (when necessary or requested) are the focus of this service.

Students with special needs related to physical and/or learning disabilities are encouraged to meet with a counselor to address reasonable accommodations to their Berklee program. Documentation of needs, assistance with classroom accommodations, specialized advising, and referral services are available for students with disabilities.

International student advising is provided for Berklee's large and diverse international student population. Services are provided individually and in groups and include orientation assistance, information regarding student visa regulations, and other areas related to the needs of international students.

Students are encouraged to visit the Counseling Center to receive assistance and/or a referral in connection with any matter relating to their academic, career, or personal development.

Office of Public Information

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

Facilities for Music/ Academic/Career Reference LIBRARY

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

Materials are acquired to support the curriculum, as well as to address needs for reference, independent study, and recreational reading and listening. The special emphasis of the collection is

on Berklee's central study areas: jazz, pop, rock, film, and classical music; music production and recording; film and video; and technological applications of music to the music industry, including the use of computers and synthesis. The library is a unique study resource for the contemporary music professional and also provides support for traditional academic and musical scholarship.

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

ENSEMBLE LIBRARY

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

LEARNING SUPPORT SERVICES

The Office of Learning Support Services provides resources and opportunities that support the daily educational needs of Berklee students. These resources are offered through the department's Learning Center facility, which features computer-based MIDI workstations, cassette stations, tutoring/private study rooms, and a technology-based classroom. Students are encouraged to use the center to enhance course work, facilitate productivity, and reinforce concepts discussed in class.

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

CAREER RESOURCE CENTER

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

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

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

Visiting and Faculty Artist Series

Berklee is fortunate to be located in an outstanding urban center that both supports and attracts a wide variety of professional musicians. Through the college's Visiting Artist Series, many of these professionals are invited to share their expertise with the Berklee student body in both formal and informal settings.

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

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

Special Musical Events

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

International Folk Music Festival

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

Songwriters' Competition

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

Berklee Film Festival

Established in 1977, the Film Festival is an annual event that features the contributions of Berklee students to the music soundtracks of student films, mostly senior or graduate student projects, from Boston-area colleges and universities. The musical scores are all original music composed, performed, recorded, and synchronized by Berklee students. Many of these films receive their premiere at the Film Festival, with some going on to garner national recognition at regional film festivals around the country.

Singers' Showcase

Singers' Showcase is an exciting concert staged each semester in the Berklee Performance Center. Singers from throughout the Berklee community are selected through an open audition process by a faculty panel. Selected singers are then assigned vocal coaches, arrangers, musical directors, and a backup band who assist them in presenting a videotaped showcase concert.

Berklee Studio Production Projects

Each year the Studio Production Projects present a selection of outstanding student projects recorded in our own professional facilities. All material is written, arranged, performed, recorded, and produced by Berklee students, and the final compilation is released on compact disc and cassette.

As each new semester begins, student producers, performers, and arrangers meet with contest-winning student songwriters at a networking event. Here, as in the professional world, the musical team responsible for each track comes together. The teams then record and complete their tracks under the direction of a student producer.

Final selections are made by a college-wide committee and then mastered for final release. The Studio Production Projects offer students an exciting opportunity to demonstrate their musical skills in situations that are identical to professional music production environments.

Studio, Lab, and Classroom Facilities

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

Recording Studios

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

The recording studio complex consists of a variety of room configurations optimized for teaching effectiveness and student production needs. Featuring professional-level equipment from Solid State Logic, Sony, Otari, Lexicon, Studer, Amek, Digidesign, and other manufacturers, the facilities are

organized into three primary categories: control rooms, studios, and teaching rooms. There are four 24-track control rooms, two 8-track mixdown control rooms, a digital audio/video postproduction editing suite, and two 8-track and one 24-track teaching rooms (all of which double as production rooms after class hours). Two of the control rooms are tied to the Berklee Performance Center for live recording, and all studios are connected with tie lines for the sharing of data and hardware equipment.

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

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

Music Synthesis Labs

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

puters, and related sound-reinforcement equipment that allow students to achieve practical, real-time performance outcomes.

Professional Writing Division MIDI Lab

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

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

Film Scoring Labs

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

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

The Film Scoring Department also supports its own self-contained scoring stage and audio-video control room,

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

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

Professional Education Division Technology Lab

The Professional Education Division Technology Lab serves as a classroom and laboratory for students majoring in Music Education, Music Business/Management, and Professional Music. The facility features 22 student computer and music workstations that include personal computers of all popular platforms with CD-ROM, MIDI synthesizers, and with access to fax, modem, local and wide area network capabilities. A full complement of professional software is available, which enables the teaching and learning of music, education, and business skills. Music Education students learn the latest techniques in music instruction involving computers and multimedia tools. Music Business/Management majors learn the latest electronic busi-

ness practices, including operation of fax machines, accessing international information services via modem, and collaborative efforts involving file sharing of word processing, database, and spreadsheet analysis documents. Students in the Professional Music Department learn to use the workstations to produce demos of their music, promotional materials, and techniques for managing their careers in the music industry. Every aspect of the lab design is geared toward preparing students to meet the challenges of the contemporary music industry and teaching environments.

Electronic Piano Rooms

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

Professional Performance Division MIDI Lab

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

Learning Center

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

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

Classrooms

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

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

Performance Facilities

Berklee offers a wide range of facilities specifically designed to help students realize their goal of becoming an effective music professional. These include facilities for performance, facilities to maintain reference materials, and technical studio/laboratory/class facilities.

The college is actively involved in utilizing today's music technology to assist in the teaching/learning process.

Berklee Performance Center

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

Recital Halls

Berklee presents over 450 student concerts a year in its three recital halls. With seating for 80, 100, and 125 people, these halls are equipped for both audio and video recording.

Berklee Concert Pavilion

This modern outdoor amphitheater with a seating capacity of 130 offers a facility for a series of seasonal concerts, lectures, and other public events.

Ensemble and Rehearsal Rooms

Berklee maintains over 40 rooms specifically designed for ensemble playing. In the evening and on weekends, these rooms are made available for student-organized rehearsals.

Private Instruction Studios

Each instrumental department at the college maintains a number of studios where students receive individual private lessons on their instruments. There are approximately 75 studios at the college.

Practice Rooms

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

Ensembles

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

Students audition during their first semester at Berklee and receive an ensemble rating based on instrumental, reading, and improvisation skills and rhythmic interpretation of music. Depending on their rating, the students join an ensemble or an instrumental lab. Ensembles help broaden students' stylistic range, expand their network of musical friends and colleagues, and give them diverse group playing experience.

Full-time Programs of Study

Berklee offers a bachelor of music (B.M.) degree program and a four-year program leading to the professional diploma. Both programs are designed to help students achieve excellence in professional music. Intensive concentration in musical subjects provides students with the necessary tools for developing their musical talents to the fullest and preparing for enduring careers in the multifaceted and ever-changing demands of today's professional music.

In the degree program, music studies are combined with general education courses, affording students a broad societal context in which to study and pursue their musical objectives. The diploma program is devoted entirely to the study of music and does not include the general education courses required of degree candidates.

A Berklee certificate is available for diploma candidates. Students may request the certificate upon satisfactory completion of four semesters and 48 credits of required music course work at the college. The certificate is not a separate or accelerated program but simply reflects a student's educational accomplishments at the college for a two-year period of study. Applicants who indicate a preference for the certificate on the Berklee admissions application form are eligible and encouraged to remain and complete the four-year diploma program.

The artist's diploma is a program limited to students with special musical talents and above-average proven ability. Application for the artist's

diploma program will be considered after the student has successfully completed one year of study at Berklee. A selective study sequence, structured and approved by representative faculty chairs, is arranged. Candidates for the artist's diploma may complete their course requirements in less than four years by means of advanced placement, special tutoring, and open class attendance. Artist's diploma candidates may concentrate in any or all major areas of performance, writing, or music production.

The First Semester Curriculum

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

During this first semester, all students follow a closely coordinated, interrelated series of courses. Both degree and diploma candidates work in the same subject areas, except that degree candidates also take a required general education course.

Specific areas of study include harmony, notation, arranging, ear training, music technology, ensemble, and private instrument/vocal study. Subjects are taught on six different skill levels: Basic (I and II), Intermediate (III and IV), and Advanced (V and VI). After comprehensive testing, students are assigned to appropriate levels within each course area.

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

In this manner, Berklee's unique, flexible first semester curriculum ensures meaningful progress and provides continuing incentive for individual initiative and ability. The program provides a solid musical foundation and gives entering students the skills, experience, and perspective essential to choosing a career major.

The Upper Semester Curriculum

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

Selection of Major

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

Special Programs

FULL CREDIT SUMMER PROGRAM (Twelve weeks)

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

SUMMER PERFORMANCE PROGRAM (Five weeks)

Students (ages 16 and up) spend their summer developing their performance skills at Berklee. Classes, workshops, private lessons, instrumental/vocal labs, guest artist demonstrations, and ensembles combine to offer the most concentrated program available on all aspects of performance, in every style of today's music. The program ends with the "Blow-out Concert," featuring the best vocalists and instrumental ensembles onstage in the 1,200-seat Berklee Performance Center.

INTERNATIONAL MUSICIANS' ENGLISH LANGUAGE INSTITUTE (Four weeks)

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

BERKLEE IN UMBRIA (Two weeks)

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

BERKLEE ON THE ROAD

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

Cross-registration and Exchanges

Pro Arts Consortium

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

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

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

Rotterdam Conservatory

Berklee College of Music and the Rotterdam Conservatory in the Netherlands participate in a student exchange program, offering students the opportunity to earn credits toward a Berklee degree or diploma while learning about the culture of Europe. Students can spend either one semester or one academic year at the Rotterdam Conservatory and take advantage of a special opportunity to live and study abroad.

Berklee International Network for Contemporary Music Education

The Berklee International Network is a shared endeavor designed to promote the effectiveness of contemporary music education among members and to advance the value of contemporary music education internationally. Berklee faculty and staff visit network member schools annually to conduct workshops and clinics and audition students for scholarships for full-time study at Berklee. There are currently three members of the network: L'Aula de Musica in Barcelona, Spain; the Rimon School of Jazz and Contemporary Music in Tel Aviv, Israel; and Centre of Music Studies Philippos Nakas in Athens, Greece. The membership in the network is expected to expand to northern Europe and Asia.

M A J O R F I E L D S O F S T U D Y

IN THE DEGREE AND DIPLOMA PROGRAMS, students major in Commercial Arranging, Composition, Film Scoring, Jazz Composition, Music Business/Management, Music Education, Music Production and Engineering, Music Synthesis, Performance, Professional Music, or Songwriting.

Many students choose the Dual Major study opportunity. Combinations of majors can provide unique musical and educational qualifications that strengthen a graduate's eligibility to function as a successful music professional. This can be accomplished in a five-year study sequence or less for students having transfer credits or obtaining advanced placement.

Admission to the Music Education major is restricted to degree candidates and requires department approval. Admission to the Music Production and Engineering major is competitive and limited, due to the need to provide adequate student time on specialized facilities and is determined by department approval following application and interview. Admission to the Music Business/Management major is normally for degree candidates, but qualified diploma candidates may be accepted based on department approval.

C O M M E R C I A L A R R A N G I N G

The student majoring in Commercial Arranging will study writing and scoring techniques for a wide variety of instrumental combinations, including acoustic instruments, voices, and synthesized instruments, in both live and studio environments. Using skills and concepts learned, the student will complete a portfolio of at least four arrangements, including recordings, which will demonstrate mastery of both traditional and contemporary writing styles and media including large studio orchestra, small band with vocal, MIDI sequencing, and vocal group arranging. The student will acquire stylistic flexibility and adaptability, and develop aesthetic vision and the ability to recognize and discuss quality arrangements through the study of contemporary jazz, popular, and commercial music of recognized excellence, and through interaction with faculty who are also professional arrangers. Interpersonal and other situational skills will be developed as the student works with performers, "clients" (i.e., instructors and other students), studio personnel, and conducts and otherwise produces and presents his/her work. The Commercial Arranging major will develop sufficient skills and knowledge to function as a professional arranger under a wide variety of conditions and music industry environments.

COMMERCIAL ARRANGING CONCENTRATE: 30 Credits Required for Degree/Diploma

COURSE Nº	COURSE TITLE	SEMESTERS							
		1	2	3	4	5	6	7	8
AR 012	Arranging 2		2						
AR 101	Chord Scale Voicings for Arr			2					
IS 111 & 112	Basic Keyboard 1 & 2			2	2				
AR 110	Commercial Arranging Lg Ens				2				
AR 116	Vocal Group Arranging					2			
AR 121	Rock Arranging Live Perf					2			
AR 122	Contemporary Arranging Rec Studio						2		
PW 010	Technology Tools for the Writer						2		
AR 204	Music Copying: By Hand					2			
AR 310	Advanced Commercial Arranging					2			
AR 113	Comm Arr for Sm Ensemble								2
AR 115	MIDI Applications for Comm Arr								2
	Directed Study								2
	Approved Specified Electives*								2

*Approved Specified Electives (select from the following):

AR 118, AR 120, AR 134, AR 137, AR 205, AR 340, AR 516, ET 127, ET 137, MB 211, MP 010.

CORE MUSIC: 23 Credits Required for Degree/Diploma

AR 011	Arranging 1	2							
HR 011 - 014	Harmony 1 - 4	2	2	2	2				
ET 011 - 014	Ear Training 1 - 4	3	3	2	2				
AR 008	Music Notation	1							
MT 010	Introduction to Music Technology	2							

TRADITIONAL STUDIES: 14 Credits Required for Degree/2 Credits Required for Diploma

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

INSTRUMENTAL INSTRUCTION: 8 Credits for Degree/Diploma

ENSEMBLE/LAB: 4 Credits Required for Degree/Diploma	1	1	1	1					
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GENERAL EDUCATION: 30 Credits Required for Degree/0 Credits Required for Diploma

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

GENERAL ELECTIVES: 11 Credits Required for Degree/29 Credits Required for Diploma

TOTAL REQUIRED CREDITS: 120 Credits for Degree/96 Credits for Diploma

Bold: Degree requirements only

C O M P O S I T I O N

The student majoring in Composition will study tonal harmony, counterpoint and fugue, tonal composition, twentieth-century compositional techniques, instrumentation, and orchestration. Music literature studied will emphasize the concert music repertoire of the twentieth century, but also will include principal composers and styles from the sixteenth to the twentieth centuries. The student will demonstrate mastery of these skills and concepts by completing a portfolio of scores which will include a number of pieces in smaller forms, a tonal four-part fugue, a composition for solo voice or mixed chorus, a sonata in three movements, and a composition for large orchestra. The study of acknowledged masterpieces from different historical periods will develop in the student an individual aesthetic vision and the critical ability to recognize and discuss music of quality. The student will gain skills in interpersonal and public situations by working with performers, rehearsing them, and conducting performances. The Composition major will develop sufficient skills and knowledge to function as a composer of concert music, and/or to gain entry to a graduate program in music theory or composition and hence to pursue a career as a teacher, scholar, and practitioner of music theory and composition.

COMPOSITION CONCENTRATE: 30 Credits Required for Degree/Diploma

COURSE NO	COURSE TITLE	SEMESTERS							
		1	2	3	4	5	6	7	8
CP 049	Advanced Counterpoint				2				
IS 111 & 112	Basic Keyboard 1 & 2				2	2			
AN 110	Style Analysis: Classical & Romantic					2			
CM 045 & 046	Contemporary Tech in Comp 1 & 2					2	2		
CM 106	Techniques of Tonal Writing					2			
CM 102	Instrumentation & Score Preparation						2		
AN 113	Style Analysis: 20th Century						2		
AR 516	Scoring for Full Orchestra							2	
CM 051	Directed Study in Sonata							2	
AR 053	Directed Study in Orchestral Comp								2
	Approved Specified Electives*							2	4

*Approved Specified Electives (select from the following): AR 119, AR 128, AR 131, AN 137, AN 139, AN 143, AN 146, AN 150, AN 154, AN 160, AN 179, AN 180, CM 104.

CORE MUSIC: 23 Credits Required for Degree/Diploma

AR 011	Arranging 1	2							
HR 011 - 014	Harmony 1 - 4	2	2	2	2				
ET 011 - 014	Ear Training 1 & 2	3	3						
ET 031 & 032	Solfege 1 & 2			2	2				
AR 008	Music Notation	1							
MT 010	Introduction to Music Technology	2							

TRADITIONAL STUDIES: 14 Credits Required for Degree/Diploma

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

INSTRUMENTAL INSTRUCTION: 8 Credits for Degree/Diploma

		2	2	2	2				
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ENSEMBLE/LAB: 4 Credits Required for Degree/Diploma

		1	1	1	1				
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GENERAL EDUCATION: 30 Credits Required for Degree/0 Credits Required for Diploma

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

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

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TOTAL REQUIRED CREDITS: 120 Credits for Degree/96 Credits for Diploma

Bold: Degree requirements only

F I L M S C O R I N G

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

FILM SCORING CONCENTRATE: 30 Credits Required for Degree/Diploma

COURSE Nº	COURSE TITLE	SEMESTERS							
		1	2	3	4	5	6	7	8
FS 111	Analysis of Film Scores				2				
FS 117	Introduction to Film Scoring		2						
FS 118	Dramatic Scoring Concepts for Film							2	
CM 045 & 046	Contemp Tech in Comp 1 & 2				2	2			
CP 049	Advanced Counterpoint				2				
FS 101	Scoring Tech for Film and Video					2			
FS 102	Scoring Applications/Film & Video						2		
IS 111 & 112	Basic Keyboard 1 & 2					2	2		
FS 121	Film Music Editing 1							2	
CM 102	Instrumentation & Score Preparation						2		
FS 301	Computer/Synth Applications for FS						2		
FS 140	Directed Study								2
	Approved Specified Electives*								2

*Approved Specified Electives (select from the following):

AN 113, AR 134, AR 137, AR 340, AR 516, FS 110, FS 122, FS 302, MB 211, MP 010, PS 403.

CORE MUSIC: 23 Credits Required for Degree/Diploma

AR 011	Arranging 1	2							
HR 011 - 014	Harmony 1 - 4	2	2	2	2				
ET 011 & 012	Ear Training 1 & 2	3	3						
ET 013 & 014	Ear Training 3 & 4 or			2	2				
ET 031 & 032	Solfege 1 & 2								
AR 008	Music Notation	1							
MT 010	Introduction to Music Technology		2						

TRADITIONAL STUDIES: 14 Credits Required for Degree/0 Credits Required for Diploma

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

INSTRUMENTAL INSTRUCTION: 8 Credits for Degree/Diploma

ENSEMBLE/LAB: 4 Credits Required for Degree/Diploma	1	1	1	1					
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GENERAL EDUCATION: 30 Credits Required for Degree/0 Credits Required for Diploma

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

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

TOTAL REQUIRED CREDITS: 120 Credits for Degree/96 Credits for Diploma

Bold: Degree requirements only

JAZZ COMPOSITION

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

JAZZ COMPOSITION CONCENTRATE: 30 Credits Required for Degree/Diploma

COURSE NO [*]	COURSE TITLE	SEMESTERS							
		1	2	3	4	5	6	7	8
AR 012	Arranging 2		2						
AR 101	Chord Scale Voicings for Arranging			2					
AR 128	Survey of Jazz Comp and Arranging			2					
IS 111 & 112	Basic Keyboard 1 & 2			2	2				
CM 071 & 072	Jazz Composition 1 & 2					2	2		
CP 051 & 053	Jazz Counterpoint 1 & 2					2	2		
AR 301	Big Band Arranging/Score Analysis				2				
HR 018	Reharm Technology/Modal Harmony					2			
AR 204	Music Copying: By Hand					2			
	Directed Study								2
	Approved Specified Elective*								2 2

* Approved Specified Electives (select from the following):

AN 107, AR 140, AR 205, AR 319, AR 328, AR 501, AR 504, AR 507, AR 510, CM 119, CM 134, CM 140, CM 310, CM 401, CM 403, HR 301, HR 304, PW 010.

CORE MUSIC: 23 Credits Required for Degree/Diploma

AR 011	Arranging 1	2							
HR 011 - 014	Harmony 1 - 4	2	2	2	2				
ET 011 - 014	Ear Training 1 - 4	3	3	2	2				
AR 008	Music Notation	1							
MT 010	Introduction to Music Technology	2							

TRADITIONAL STUDIES: 14 Credits Required for Degree/2 Credits Required for Diploma

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

INSTRUMENTAL INSTRUCTION: 8 Credits for Degree/Diploma

		2	2	2	2				
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ENSEMBLE/LAB: 4 Credits Required for Degree/Diploma

		1	1	1	1				
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GENERAL EDUCATION: 30 Credits Required for Degree/0 Credits Required for Diploma

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

GENERAL ELECTIVES: 11 Credits Required for Degree/29 Credits Required for Diploma

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TOTAL REQUIRED CREDITS: 120 Credits for Degree/96 Credits for Diploma

Bold: Degree requirements only

MUSIC BUSINESS / MANAGEMENT

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

MUSIC BUSINESS/MANAGEMENT CONCENTRATE: 30 Credits Required for Degree

COURSE NO	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 275	Princ of Finance Accounting				2				
MB 251	Data Management and Statistics					2			
MB 301	Business Leadership and Ethics					2			
MB XXX	Computer Applic in the Music Bus						2		
MB XXX	International Marketing							3	
MB XXX	Honors Internship or Sr Project Sem								2
	Choose one track (4 credits req.)								
	Management:								
MB331	International Industry Operations: Record Companies						2		
MB XXX	Music Publishing							2	
	Merchandising:								
MB 337	Inter Merchandising and Sales						2		
MB XXX	Music Technology Tools							2	
	Entrepreneurial:								
PM 201	Entrepreneurship						2		
MP 147	Business of Music Production							2	
	Approved Specified Electives*							2	2 2

* Approved Specified Electives (select from the following):

All track courses listed above, Music Intermediaries: Agents, Managers, Attorneys, Concert Promotion, and Venue Management, GE 123, GE401, MP015.

CORE MUSIC: 23 Credits Required for Degree

AR 011	Arranging 1	2							
HR 011 - 014	Harmony 1 - 4	2	2	2	2				
ET 011 & 012	Ear Training 1 & 2	3	3						
ET 013 & 014	Ear Training 3 & 4 or								
ET 031 & 032	Solfège 1 & 2			2	2				
AR 008	Music Notation	1							
MT 010	Introduction to Music Technology	2							

TRADITIONAL STUDIES: 14 Credits Required for Degree

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

INSTRUMENTAL INSTRUCTION: 8 Credits Required for Degree

ENSEMBLE/LAB: 4 Credits Required for Degree		1	1	1	1				
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GENERAL EDUCATION: 30 Credits Required for Degree

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

GENERAL ELECTIVES: 11 Credits Required for Degree

TOTAL REQUIRED CREDITS: 120 Credits for Degree

MUSIC EDUCATION

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

MUSIC EDUCATION CONCENTRATE: 46 Credits Required for Degree

COURSE NO	COURSE TITLE	SEMESTERS							
		1	2	3	4	5	6	7	8
IS 215	Clarinet Class	1							
IS 101 & 102	Keyboard 1 & 2 - Music Education	1	1						
IS 245	Trumpet Class			1					
ME 101	Elementary Class Methods				3				
IS 103 & 104	Keyboard 3 & 4 - Music Education				1	1			
PS 407 & 408	Conducting 1 & 2 - Music Education				2	2			
ME 111	Secondary Class Methods					3			
IS XXX & XXX	Instrumental Instruction					2	2		
ME 121 & 122	Vocal Meth/Mat 1 & 2					1	1		
EN 603 or 470	Mus Ed Concert Choir or College Singers or Concert Choir							1	
ME 135 or	Survey of Instrumental Literature							1	
EN 201	or Concert Band								
PS 423 or 424	Instr or Vocal Rehearsal Tech						2		
ME 190	Computer Apps for Music Education								2
PS 219	Recital Class								1
ME 133	Instrumental Methods/Materials								1
ME 202	Prepract Apprenticeship/Seminar								1
ME 254/256 or									
250 or 252	Practice Teaching/Seminar								6
	Approved Specified Electives*					5	2	2	

* Approved Specified Electives (Select from the following):

AR 012, AR 316, AR 513, AR 514, GE 123, IS 205, IS 235, IS 246, IS 251, IS 261, IS 276, ME 123, ME 131, ME 141, ME 143, PS 301.

CORE MUSIC: 23 Credits Required for Degree

AR 011	Arranging 1	2							
HR 011 - 014	Harmony 1 - 4	2	2	2	2				
ET 011 & 012	Ear Training 1 & 2	3	3						
ET 031 & 032	Solfège 1 & 2			2	2				
AR 008	Music Notation	1							
MT 010	Introduction to Music Technology	2							

TRADITIONAL STUDIES: 12 Credits Required for Degree

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

ENSEMBLE/LAB: 8 Credits Required for Degree

		2	2	2	2				
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ENSEMBLE/LAB: 4 Credits Required for Degree

		1	1	1	1				
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GENERAL EDUCATION: 30 Credits Required for Degree

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

TOTAL REQUIRED CREDITS: 123 Credits Required for Degree

MUSIC PRODUCTION AND ENGINEERING

The student majoring in Music Production and Engineering will learn about the creation and production of recordings of music, and will learn how to successfully complete recording projects which are typical of those found in contemporary professional recording and production environments. The student's mastery of the discipline will be shown through the completion of recording and production projects of professional quality. Through classroom emphasis on artistic and professional excellence and exposure to resident and visiting professionals, the student will develop an informed and critical aesthetic vision. He or she will learn to define quality using both musical and technical criteria and to apply those criteria to his/her own work and to that of others. The student will learn to work effectively with others in the wide range of circumstances typically found in the recording and production professions through participation as engineer and producer on various projects, and by interacting effectively with musicians on these projects. The student will acquire sufficient knowledge of the principles and practices of engineering methodology and creative production techniques to permit him/her to adapt quickly and effectively to the rapidly changing technology and stylistic genres in the discipline over the years. The Music Production and Engineering graduate will be prepared to enter the contemporary music production field as an effective professional in a number of roles.

It should be noted that admission to the Music Production and Engineering major is competitive and is based on musicianship, prior academic record, and aptitude. 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 Nº	COURSE TITLE	SEMESTERS							
		1	2	3	4	5	6	7	8
MT 100	Problem Solving in Music Tech			3					
MB 201	Principles of Business Management			2					
MT 200	Principles of Audio Technology				3				
MP 147	Business of Music Production				2				
MP 280	Mixdown 1				2				
MP 111	Analysis of Prod Styles & Tech				2				
MP 218	Creative Production Tech					2			
MP 240	Multitrack Recording Techniques					2			
MT 300	MIDI Systems for Music Tech					2			
MP 220, 221, or 223	Music Production (any 2 courses; 3rd may be used as App Spec Elec)							2	2
MT 400	Princ of Synchron for Music Tech						2		
MP 261	Advanced Production Projects								2
	Approved Specified Elective*								2

*Approved Specified Electives (select from the following):

MP 281, MP 305, MP 307, MP 309, MP 313, MP 322, MP 325, MP 375, MP 401, MP 900.

CORE MUSIC: 23 Credits Required for Degree/Diploma

AR 011	Arranging 1	2							
HR 011 - 014	Harmony 1 - 4	2	2	2	2				
ET 011 & 012	Ear Training 1 & 2	3	3						
ET 013 & 014	Ear Training 3 & 4 or			2	2				
ET 031 & 032	Solfege 1 & 2								
AR 008	Music Notation	1							
MT 010	Introduction to Music Technology	2							

TRADITIONAL STUDIES: 14 Credits Required for Degree/0 Credits Required for Diploma

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

INSTRUMENTAL INSTRUCTION: 8 Credits for Degree/Diploma

		2	2	2	2				
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GENERAL EDUCATION: 30 Credits Required for Degree/3 Credits Required for Diploma

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

GENERAL ELECTIVES: 11 Credits Required for Degree/28 Credits Required for Diploma

TOTAL REQUIRED CREDITS: 120 Credits for Degree/96 Credits for Diploma

Bold: Degree requirements only

MUSIC SYNTHESIS

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

MUSIC SYNTHESIS CONCENTRATE: 30 Credits Required for Degree/Diploma

COURSE NO	COURSE TITLE	SEMESTERS							
		1	2	3	4	5	6	7	8
MS 010	Intro to Music Synthesis		2						
MT 100	Problem Solving in Music Tech			3					
MS 101	Subtractive Synthesis Techniques			2					
MT 200	Principles of Audio Technology				3				
MS 110	FM Digital Techniques				2				
MT 300	MIDI Systems for Music Tech					2			
MS 115	Digital Sampling Techniques					2			
MS 125	Real-time Performance Synthesis					2			
MT 400	Princ of Synchron for Music Tech						2		
Choose one track (6 credits req.)									
Perf. Track - MS135, EN136, EN137, and MS138									
Production Track - MS132, MS140, and MS139									
Sound Design Track - MS105, MS107, and MS117									
MS 201	Advanced Projects in Synthesis							2	
Approved Specified Electives*									2

*Approved Specified Electives (select from the following):

FS 091, FS 117, MP 010, MP 327, MS 020, MS 107, MS 117.

CORE MUSIC: 23 Credits Required for Degree/Diploma

AR 011	Arranging 1	2							
HR 011-014	Harmony 1 - 4	2	2	2	2				
ET 011-014	Ear Training 1 - 4	3	3	2	2				
AR 008	Music Notation	1							
MT 010	Introduction to Music Technology	2							

TRADITIONAL STUDIES: 14 Credits Required for Degree/0 Credits Required for Diploma

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

INSTRUMENTAL INSTRUCTION: 8 Credits for Degree/Diploma

		2	2	2	2				
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ENSEMBLE/LAB: 4 Credits Required for Degree/Diploma

		1	1	1	1				
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GENERAL EDUCATION: 30 Credits Required for Degree/0 Credits Required for Diploma

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

GENERAL ELECTIVES: 11 Credits Required for Degree/31 Credits Required for Diploma

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TOTAL REQUIRED CREDITS: 120 Credits for Degree/96 Credits for Diploma

Bold: Degree requirements only

P E R F O R M A N C E

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

PERFORMANCE CONCENTRATE: 30 Credits Required for Degree/Diploma

COURSE NO	COURSE TITLE	SEMESTERS								
		1	2	3	4	5	6	7	8	
ET 061 - 077	Performance Ear Training 1 & 2 (specific course pair depends on principal instrument)			1	1					
HR 021	Harmonic Considerations in Improv					2				
HM XXX	Approved Styles Survey*							2		
PI XXX	Instrumental Instruction					2	2	2	2	
RP XXX	Recital Preparation					2	2	2	2	
IL 575	Rec Workshop for Perf Majors					0.5				
XX XXX	Ensemble					1.5	2	2	2	

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

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

CORE MUSIC: 23 Credits Required for Degree/Diploma

AR 011	Arranging 1	2							
HR 011 - 014	Harmony 1 - 4	2	2	2	2				
ET 011 - 014	Ear Training 1 - 4	3	3	2	2				
AR 008	Music Notation	1							
MT 010	Introduction to Music Technology	2							

TRADITIONAL STUDIES: 14 Credits Required for Degree/0 Credits Required for Diploma

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

INSTRUMENTAL INSTRUCTION: 8 Credits for Degree/Diploma

		2	2	2	2				
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ENSEMBLE/LAB: 4 Credits Required for Degree/Diploma

		1	1	1	1				
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GENERAL EDUCATION: 30 Credits Required for Degree/0 Credits Required for Diploma

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

GENERAL ELECTIVES: 11 Credits Required for Degree/31 Credits Required for Diploma

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TOTAL REQUIRED CREDITS: 120 Credits for Degree/96 Credits for Diploma

Bold: Degree requirements only

P R O F E S S I O N A L M U S I C

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

PROFESSIONAL MUSIC CONCENTRATE: 30 Credits Required for Degree/Diploma

COURSE NO	COURSE TITLE	SEMESTERS							
		1	2	3	4	5	6	7	8
Designated Concentrate Courses*		2	2	2	2	2	2	2	2

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

	Instrumental Instruction					2	2		
	Ensemble/Lab					1	1		
PM 210	Music Career Planning Seminar							2	
PM 602	Final Project Seminar								2
	Approved Specified Electives **					2	2	2	

**Approved Specified Electives:

Choose three from MB 101, MB 211, PM 201, PM 220, PM 225, PW 010.

CORE MUSIC: 23 Credits Required for Degree/Diploma

AR 011	Arranging 1	2							
HR 011 - 014	Harmony 1 - 4	2	2	2	2				
ET 011 & 012	Ear Training 1 & 2	3	3						
ET 013 & 014	Ear Training 3 & 4 or								
ET 031 & 032	Solfège 1 & 2			2	2				
AR 008	Music Notation	1							
MT 010	Introduction to Music Technology	2							

TRADITIONAL STUDIES: 14 Credits Required for Degree/0 Credits Required for Diploma

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

INSTRUMENTAL INSTRUCTION: 8 Credits for Degree/Diploma

INSTRUMENTAL INSTRUCTION: 8 Credits for Degree/Diploma	2	2	2	2					
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ENSEMBLE/LAB: 4 Credits Required for Degree/Diploma

ENSEMBLE/LAB: 4 Credits Required for Degree/Diploma	1	1	1	1					
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GENERAL EDUCATION: 30 Credits Required for Degree/0 Credits Required for Diploma

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

GENERAL ELECTIVES: 11 Credits Required for Degree/31 Credits Required for Diploma

TOTAL REQUIRED CREDITS: 120 Credits for Degree/96 Credits for Diploma

Bold: Degree requirements only

S O N G W R I T I N G

The student majoring in Songwriting will develop skills in melody, harmony, and arranging designed to develop creative approaches to musical composition, lyric writing, and an individual writing style. The student will also learn studio and MIDI workstation demo production techniques. To demonstrate mastery of these skills and concepts, the student will complete a portfolio of several songs which typify various current practices of contemporary songwriters, including writing within stylistic boundaries and collaborating with a lyricist. The portfolio will include lead sheets, lyric sheets, and demonstration recordings of each of the songs, equivalent in production quality to those typically presented to music publishers, record producers, and record companies by professional songwriters. Through the study of acknowledged masterpieces of the songwriter's art, the student will develop the critical skills necessary to recognize and discuss quality elements in musical and lyric structure. Interpersonal and situational skills will develop through the many collaborative situations that exist in the professional environment: co-writing songs both as composer and as lyricist, working with vocalists and instrumentalists in the production of demo recordings, and working with engineers, talent, and producers in the studio environment. The Songwriting major will have sufficient skills and knowledge to work in the music industry as songwriter, lyricist, 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 NO	COURSE TITLE	SEMESTERS							
		1	2	3	4	5	6	7	8
AR 012	Arranging 2				2				
SW 100	Survey of Popular Song Styles							2	
SW 125 & 126	Songwriting 1 & 2				2	2			
SW 120 & 121	Lyric Writing 1 & 2				2	2			
IS 111 & 112	Basic Keyboard 1 & 2			2	2				
AR 121	Rock Arr for Live Performance					2			
PW 010	Technology Tools for the Writer					2			
SW 135	Song Demo Production Tech						2		
SW 127	Advanced Songwriting						2		
SW 150	The Business of Songwriting						2		
SW 601	Directed Study in Songwriting							2	
	Approved Specified Electives*								2

*Approved Specified Electives (select from the following):

AR 101, AR 110, AR 118, AR 122, AR 204, AR 205, ET 137, GE 018, GE 021, HR 110, MP 010, PS 234, PS 250, PS 270, SW 060, SW 122.

CORE MUSIC: 23 Credits Required for Degree/Diploma

AR 011	Arranging 1	2							
HR 011 - 014	Harmony 1 - 4	2	2	2	2				
ET 011 - 014	Ear Training 1 - 4	3	3	2	2				
AR 008	Music Notation	1							
MT 010	Introduction to Music Technology	2							

TRADITIONAL STUDIES: 14 Credits Required for Degree/0 Credits Required for Diploma

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

INSTRUMENTAL INSTRUCTION: 8 Credits for Degree/Diploma

		2	2	2	2				
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ENSEMBLE/LAB: 4 Credits Required for Degree/Diploma

		1	1	1	1				
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GENERAL EDUCATION: 30 Credits Required for Degree/0 Credits Required for Diploma

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

GENERAL ELECTIVES: 11 Credits Required for Degree/31 Credits Required for Diploma

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TOTAL REQUIRED CREDITS: 120 Credits for Degree/96 Credits for Diploma

Bold: Degree requirements only

C O U R S E D E S C R I P T I O N S

Analysis

AN 104

The Music of Miles Davis

2 credits

Prerequisite: **None**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

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

AN 107

The Music of Charles Mingus

2 credits

Prerequisite: **HR 014**

Course Chair: **K. Pullig**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

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

AN 110

Style Analysis of Classical and Romantic Music

2 credits

Prerequisite: **CM 042**

Course Chair: **J. Jarrett**

Required of: **CM**

Electable by: **All**

Offered: **Spring, Summer, Fall**

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

AN 113

Style Analysis of Twentieth Century Music

2 credits

Prerequisite: **AN 110**

Course Chair: **J. Jarrett**

Required of: **CM**

Electable by: **All**

Offered: **Spring, Fall**

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

AN 119

The Beethoven String Quartets

2 credits

Prerequisite: **CM 042**

Course Chair: **J. Jarrett**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

Comparative study and analysis of the principal Beethoven quartets. Relationship of the quartets to his work as a whole. Examination of the outstanding compositional characteristics of this important body of literature.

AN 128

Bartok's Chamber Music

2 credits

Prerequisite: **CM 042**

Course Chair: **J. Jarrett**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

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

AN 131

Early Chamber Music of Arnold Schoenberg

2 credits

Prerequisite: **CM 042**

Course Chair: **J. Jarrett**

Required of: **None**

Electable by: **All**

Offered: **Summer, Fall**

Analysis of the early tonal and free atonal techniques in Schoenberg's pre-1923 compositions. Examination of the causes and effects of preserial techniques in twentieth century composition.

AN 137

Traditional Forms in the Twentieth Century I

2 credits

Prerequisite: **None**

Course Chair: **J. Jarrett**

Required of: **None**

Electable by: **All**

Offered: **Fall**

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

AN 139

Traditional Forms in the Twentieth Century 2

2 credits

Prerequisite: **AN 137**

Course Chair: **J. Jarrett**

Required of: **None**

Electable by: **All**

Offered: **Spring**

A continuation of the survey of forms. Sonata rondo, simple ternary, and other forms are analyzed in detail and traced

through the music of composers from the eighteenth century to the present day.

AN 143
The Symphonies of Jean Sibelius

2 credits

Prerequisite: **CM 042 and CP 043**

Course Chair: **J. Jarrett**

Required of: **None**

Electable by: **All**

Offered: **Spring**

Analysis of the development of the Sibelius style from the first through the seventh symphonies. Methods by which the Finnish master utilized tone color, motive development, beat modulation, and modal counterpoint. In addition, concepts of orchestration will be discussed and analyzed in selected tone poems as well as the symphonies.

AN 146
Analysis of Sonata Forms

2 credits

Prerequisite: **AN 110**

Course Chair: **J. Jarrett**

Required of: **None**

Electable by: **All**

Offered: **Summer, Fall**

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

AN 150
Analysis of Contemporary Atonal Music

2 credits

Prerequisite: **CM 046 and CP 047**

Course Chair: **J. Jarrett**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer**

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

AN 154
Schenkerian Analysis of Tonal Music

2 credits

Prerequisite: **CM 042 and CP 043**

Course Chair: **J. Jarrett**

Required of: **None**

Electable by: **All**

Offered: **Summer, Fall**

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

AN 160
Seminal Composers of the Twentieth Century

2 credits

Prerequisite: **CM 042, CP 043, and HM 051**

Course Chair: **J. Jarrett**

Required of: **None**

Electable by: **All**

Offered: **Fall**

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

AN 161
The Music of Igor Stravinsky

2 credits

Prerequisite: **CM 042, CP 043, and HM 051**

Course Chair: **J. Jarrett**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer**

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

AN 179**Rhythmic Analysis**

2 credits

Prerequisite: **CM 041 and ET 013**
or **CM 041 and ET 031**Course Chair: **J. Jarrett**Required of: **None**Electable by: **All**Offered: **Spring**

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

AN 180**The Music of J.S. Bach**

2 credits

Prerequisite: **CM 042, CP 043, and HM 051**Course Chair: **J. Jarrett**Required of: **None**Electable by: **All**Offered: **Summer, Fall**

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

AN 200**Classic Rock Guitar Players**

2 credits

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

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

AN 210**Analysis of Progressive Rock Music**

2 credits

Prerequisite: **HR 013**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Analysis of progressive rock music from 1967 to 1977. The influence of compositional and orchestral techniques and use of acoustic instrumentation. The fusion of standard rock styles and classical music forms, including opera (*Tommy*, *Jesus Christ Superstar*, *Wings of Man*). Analysis of rhythmic and harmonic devices. Groups to be discussed will include Yes, Genesis, Pink Floyd, King Crimson, Kansas, and Emerson, Lake, and Palmer.

AN 215**Contemporary Electric Bass Styles**

2 credits

Prerequisite: **Proficiency Level 1**Course Chair: **R. Rose**Required of: **None**Electable by: **Bass Principals**Offered: **Spring, Summer, Fall**

A study of the evolution of contemporary pop/rock electric bass playing and its implications for the aspiring professional bassist today. Detailed analysis of bass parts using selected recordings from the 1960s to the present. Among players studied are James Jamerson, Chuck Rainey, Duck Dunn, Louis Johnson, Anthony Jackson, Lee Sklar, Will Lee, and Marcus Miller.

Arranging**AR 008****Music Notation**

1 credit

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

A presentation of the written language of music. Standard notation, terminology, and manuscript techniques will be thoroughly discussed. Review of individual homework assignments.

AR 011 Arranging 1

2 credits

Prerequisite: **None**

Course Chair: **R. Evans**

Required of: **All**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Principles of scoring for rhythm section instruments including the drums, bass, guitar, and keyboards. Concept of form as applied to arranging. Rhythmic syncopation as a source of melodic and harmonic anticipation. Extensive score analysis.

AR 012 Arranging 2

2 credits

Prerequisite: **AR 011 and HR 012**

Course Chair: **R. Evans**

Required of: **AR, JC, SW**

Electable by: **All**

Offered: **Spring, Summer, Fall**

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

AR 101 Chord Scale Voicings for Arranging

2 credits

Prerequisite: **AR 012 and HR 013**

Course Chair: **K. Pullig**

Required of: **AR, JC**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Five- and six-part writing for instruments. Application of voicings in seconds, thirds, and fourths. Upper-structure

triads, clusters, and other nonmechanical voicings derived from chord scales. Extensive score analysis.

AR 110 Commercial Arranging for Large Ensemble

2 credits

Prerequisite: **AR 101**

Course Chair: **R. Evans**

Required of: **AR**

Electable by: **All**

Offered: **Spring, Summer, Fall**

An orchestration/arranging course which introduces the student to the modern studio orchestra. The course deals with notation, voicings, and combinations of the various sections comprising large ensemble: trumpets, trombones, saxophones, strings, selected woodwinds, and rhythm section. Extensive use of taped examples and extracts from scores.

AR 113 Commercial Arranging for Small Ensemble

2 credits

Prerequisite: **AR 310**

Course Chair: **R. Evans**

Required of: **AR**

Electable by: **All**

Offered: **Spring, Summer, Fall**

An advanced arranging course designed specifically to teach the techniques of scoring for small groups of instruments. The use of various instrumental combinations in diverse situations are explored. This course stresses arranging and orchestration techniques used to deal with specific problems and to fulfill predetermined concepts.

AR 115 MIDI Applications for the Commercial Arranger

2 credits

Prerequisite: **AR 110, IS 112 (except Piano Principals), and PW 010**

Course Chair: **R. Evans**

Required of: **AR**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$275**

The advanced Commercial Arranging major will learn to utilize digital technology and MIDI to create musical arrangements of either original or existing thematic material using a music writing workstation. Building on skills learned in Technology Tools for the Writer this course will focus on the musical use of technology as a new type of "score pad" on which music ideas can be captured in sound and stored. In addition to class meetings, students will be expected to schedule weekly, supervised, individual hands-on time for practice and assignments in the Professional Writing MIDI Lab.

AR 116 Vocal Group Arranging

2 credits

Prerequisite: **AR 101 and ET 014 or AR 101 and ET 032**

Course Chair: **R. Evans**

Required of: **AR**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Vocal group arranging techniques in popular and jazz styles. Range considerations, timbre, vocal production, and notation in small and large group writing. Background vocals. General stylistic survey and extensive score analysis. In-class performance of projects.

AR 118
Jingle Writing

2 credits

Prerequisite: **AR 113, AR 116, or AR 121**Course Chair: **R. Evans**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.

AR 120
Role of the Arranger in the Studio Production

2 credits

Prerequisite: **AR 110, AR 113, MP 220, MP 224, or MP 228**Course Chair: **R. Evans**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

To thoroughly prepare the arranger for all production duties that may be required from beginning to end of a recording project, such as phonograph records, television and radio commercials, music for film soundtrack and television productions. Examinations of the various tasks with which one may be involved outside of the usual music writing area.

AR 121
Rock Arranging for Live Performance

2 credits

Prerequisite: **AR 012**Course Chair: **R. Evans**Required of: **AR, SW**Electable by: **All**Offered: **Spring, Summer, Fall**

Techniques of instrumental and vocal arranging in contemporary rock styles, with emphasis on live situations. Includes score analysis, historical perspective, style and artist comparison, problem solving, programming, and adapting record arrangements for live performance.

AR 122
Contemporary Arranging for the Recording Studio

2 credits

Prerequisite: **AR 121**Course Chair: **R. Evans**Required of: **AR**Electable by: **All**Offered: **Spring, Summer, Fall**

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

AR 128
A Survey of Jazz Composition and Arranging

2 credits

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

A comprehensive study of the evolution of jazz arranging and composition from the 1920s to the present. Score

analysis of representative works by Fletcher Henderson, Duke Ellington, Gil Evans, Thad Jones, and others. Extensive listening. Written arrangements not required.

AR 134
Scoring for Woodwinds

2 credits

Prerequisite: **AR 101 or CM 042**Course Chair: **R. Evans**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

A thorough study of the instruments of the woodwind family, including the horn. Score analysis and discussion of voicings, special effects, and limitations of woodwinds in various musical situations.

AR 137
Scoring for Percussion

2 credits

Prerequisite: **AR 012**Course Chair: **R. Evans**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

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

AR 140
Jazz Arranging for Small Ensemble

2 credits

Prerequisite: **AR 101**

Course Chair: **K. Pullig**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

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

AR 204
Music Copying 1: Music Preparation by Hand

2 credits

Prerequisite: **AR 012**

Course Chair: **R. Evans**

Required of: **AR, JC**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Skills, tools, and techniques used in handwritten score layout and part extractions as used in the professional commercial music environment. Part design and layout; using a calligraphy pen; special problems, including divisi parts, vocal parts, multi-stave parts, master rhythm parts, and copying from a sketch. Specialized equipment and supplies for the professional copyist.

AR 205
Music Copying 2: Music Preparation with a Computer

2 credits

Prerequisite: **AR 204 and PW 010**

Course Chair: **R. Evans**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$150**

Score layout and part extraction using a workstation configured with a computer, printer, and professional notation software. Instruction and hands-on project work in the Professional Writing Division MIDI Lab.

AR 301
Big Band Arranging and Score Analysis

2 credits

Prerequisite: **AR 101, AR 128, and HR 014**

Course Chair: **K. Pullig**

Required of: **JC**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Methodology of big band arranging. Analysis of scores by contemporary big band arrangers such as Bill Holman, Thad Jones, Manny Albam, Graham Collier, and Oliver Nelson. Library assignments and class discussion. Written arrangements and score analysis projects required. This course is not recommended for students planning to take AR 110 Commercial Arranging for Large Ensemble.

AR 310
Advanced Commercial Arranging for Large Ensemble

2 credits

Prerequisite: **AR 110**

Course Chair: **R. Evans**

Required of: **AR**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Continuation of Commercial Arranging for Large Ensemble with the addition of horn, tuba, percussion, additional woodwinds, harp, and synthesizer. A strong emphasis is placed on stylistic factors, techniques of scoring melody and accompaniment, intros, endings, and routining an arrangement. Extensive use of taped examples and score extracts.

AR 316
Arranging for High School Jazz Ensemble

2 credits

Prerequisite: **AR 012**

Course Chair: **J. Hagon**

Required of: **None**

Electable by: **All**

Offered: **Spring**

Principles of writing for high school jazz ensembles with standard and mixed instrumentation. Range problems, rhythm section parts, special considerations for high school musicians. Examination of published scores.

AR 319
Jazz Arranging for Large Ensemble

2 credits
 Prerequisite: **AR 301**
 Course Chair: **K. Pullig**
 Required of: **None**
 Electable by: **All**
 Offered: **Spring**

Writing for large jazz orchestra. Mixing ensemble colors and textures. Form, structure, and notational techniques related to a variety of combinations.

AR 328
Arranging for Contemporary Jazz Ensemble

2 credits
 Prerequisite: **AR 101 and HR 014**
 Course Chair: **K. Pullig**
 Required of: **None**
 Electable by: **All**
 Offered: **Fall**

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

AR 340
Scoring for Strings

2 credits
 Prerequisite: **CM 042**
 Course Chair: **J. Jarrett**
 Required of: **None**
 Electable by: **FS**

Offered: **Spring, Summer, Fall**
 Discussion of string instruments, their special effects, and proper notation. Principles of string orchestration and voicing techniques.

AR 501
Line Writing

2 credits
 Prerequisite: **AR 101, HR 018, and prior written approval**
 Course Chair: **K. Pullig**
 Required of: **None**
 Electable by: **All**
 Offered: **Spring, Fall**

Learning a linear jazz arranging technique of connecting harmonically controlled target voicings. Final seating determined by audition process administered by instructor. Fall audition process determines spring seating; spring audition process determines fall seating. Information regarding the audition process will be available from the Professional Writing Division Office.

AR 504
Arranging in the Style of Duke Ellington

2 credits
 Prerequisite: **AR 501 and prior written approval**
 Course Chair: **K. Pullig**
 Required of: **None**
 Electable by: **All**
 Offered: **Spring, Fall**

Investigation, analysis, and application of orchestration techniques associated with the Duke Ellington Band. Final seating determined by instructor.

AR 507
Advanced Jazz Arranging for Large Ensemble

2 credits
 Prerequisite: **AR 301**
 Course Chair: **K. Pullig**
 Required of: **None**
 Electable by: **All**
 Offered: **Fall**

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

AR 510
Contemporary Arranging and Composition

2 credits
 Prerequisite: **CM 071**
 Course Chair: **K. Pullig**
 Required of: **None**
 Electable by: **All**
 Offered: **Spring**

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

AR 513
Scoring for Instrumental Ensembles in the Secondary School

2 credits
 Prerequisite: **CM 042 and CP 043**
 Course Chair: **J. Hagon**
 Required of: **None**
 Electable by: **All**
 Offered: **Fall**

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

AR 514
Arranging for Secondary Vocal Ensemble

2 credits
 Prerequisite: **CM 042**
 Course Chair: **J. Hagon**
 Required of: **None**
 Electable by: **All**
 Offered: **Spring**
 Arranging for high school vocal groups. Principles of part-writing for various combinations of voices. Writing piano accompaniments. End-of-semester arranging project required.

AR 516
Scoring for Full Orchestra

2 credits
 Prerequisite: **AR 340 or CM 102**
 Course Chair: **J. Jarrett**
 Required of: **CM**
 Electable by: **All**
 Offered: **Spring, Summer, Fall**
 Orchestration techniques for full symphony orchestra.

AR 610
Directed Study in Commercial Arranging

2 credits
 Prerequisite: **AR 310**
 Course Chair: **R. Evans**
 Required of: **AR**
 Electable by: **AR**
 Offered: **Spring, Summer, Fall**
 Individualized instruction designed to guide students majoring in Commercial Arranging in the preparation of their graduation projects.

AR 619
Directed Study in Commercial Arranging

2 credits
 Prerequisite: **AR 310**
 Course Chair: **R. Evans**
 Required of: **AR**
 Electable by: **AR**
 Offered: **Spring, Summer, Fall**
 Individualized instruction designed to guide students majoring in Commercial Arranging in the preparation of their graduation projects.

AR 630
Directed Study in Commercial Arranging

2 credits
 Prerequisite: **AR 310**
 Course Chair: **R. Evans**
 Required of: **AR**
 Electable by: **AR**
 Offered: **Spring, Fall**
 Individualized instruction designed to guide students majoring in Commercial Arranging in the preparation of their graduation projects.

Composition

CM 041
Traditional Harmony and Composition I

2 credits
 Prerequisite: **None**
 Course Chair: **J. Jarrett**
 Required of: **Degree - All; Diploma - CM, FS**
 Electable by: **All**
 Offered: **Spring, Summer, Fall**
 Diatonic harmonic analysis in various musical textures. Melody writing. Harmonization of melodies in various musical textures.

CM 042
Traditional Harmony and Composition 2

2 credits
 Prerequisite: **CM 041 and CP 041**
 Course Chair: **J. Jarrett**
 Required of: **Degree - All; Diploma - CM, FS**
 Electable by: **All**
 Offered: **Spring, Summer, Fall**
 Continuation of Traditional Harmony and Composition 1. Advanced traditional harmony and intermediate compositional procedures. Seventh chords, altered chords, modulation.

CM 045
Contemporary Techniques in Composition I

2 credits
 Prerequisite: **CM 042 and current or prior enrollment in PS 401 or PS 407**
 Course Chair: **J. Jarrett**
 Required of: **CM, FS**
 Electable by: **All**
 Offered: **Spring, Summer, Fall**
 Specific techniques of traditional twentieth century composition. Technical devices such as quartal harmony, serial writing, polytonality, and contrapuntal techniques. Assignments are directly related to each of these aspects of composition and are performed in class.

CM 046 Contemporary Techniques in Composition 2

2 credits

Prerequisite: **CM 045 and PS 401**

Course Chair: **J. Jarrett**

Required of: **CM, FS**

Electable by: **CM, FS**

Offered: **Spring, Summer, Fall**

Continuation of Contemporary Techniques in Composition 1 with concentration on the employment of serial approaches to composition. Upon successful completion of this course, you will have completed several composition assignments using serial techniques, and will have written a complete composition, with analysis, employing compositional techniques covered in CM 045 and CM 046. Various composition assignments and a final project are required.

CM 051 Directed Study in Sonata Composition

2 credits

Prerequisite: **CM 046**

Course Chair: **J. Jarrett**

Required of: **CM**

Electable by: **All**

Offered: **Spring, Summer, Fall**

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

CM 053 Directed Study in Orchestral Composition

2 credits

Prerequisite: **CM 051**

Course Chair: **J. Jarrett**

Required of: **CM**

Electable by: **All**

Offered: **Spring, Summer, Fall**

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

CM 071 Jazz Composition 1

2 credits

Prerequisite: **AR 101**

Course Chair: **K. Pullig**

Required of: **JC**

Electable by: **All**

Offered: **Spring, Summer, Fall**

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

CM 072 Jazz Composition 2

2 credits

Prerequisite: **AR 301 and CM 071**

Course Chair: **K. Pullig**

Required of: **JC**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Composition of extended jazz pieces. Use of motivic development. Discussion of form and content as it applies to extended composition in jazz.

Examination of representative works by various jazz composers. Composition of a ten-minute piece required.

CM 102 Instrumentation and Score Preparation

2 credits

Prerequisite: **CM 042**

Course Chair: **J. Jarrett**

Required of: **CM, FS**

Electable by: **All**

Offered: **Spring, Summer, Fall**

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

CM 104 Choral Composition

2 credits

Prerequisite: **CM 042**

Course Chair: **J. Jarrett**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

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

CM 106**Techniques of Tonal Writing**

2 credits

Prerequisite: **CM 042 and CP 043**Course Chair: **J. Jarrett**Required of: **CM**Electable by: **All**Offered: **Spring, Summer, Fall**

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

CM 119**Jazz Composition Seminar**

2 credits

Prerequisite: **AR 504 and prior written approval**Course Chair: **K. Pullig**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

An advanced study and application of orchestral and compositional techniques related to the process of composing concert jazz pieces.

CM 134**Composing for the Small Jazz Ensemble**

2 credits

Prerequisite: **AR 101 and CP 043**Course Chair: **K. Pullig**Required of: **None**Electable by: **All**Offered: **Spring**

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

CM 140**Composing for Jazz Ensemble with Improvisational Controls**

2 credits

Prerequisite: **AR 101**Course Chair: **K. Pullig**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

The study of various compositional and notational methods used in controlling collective improvisation in jazz composition. Topics will include frame notation, graphic notation, and other direction controls which emphasize the roles the performer and conductor/composer have in creating spontaneous compositions.

CM 310**Post-bebop Harmonic Innovations**

2 credits

Prerequisite: **HR 018**Course Chair: **K. Pullig**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

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

CM 401**Jazz Fusion Composition and Arranging for Small Ensemble**

2 credits

Prerequisite: **HR 014 and AR 101**Course Chair: **K. Pullig**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

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

CM 403**Jazz Fusion Composition and Arranging for Large Ensemble**

2 credits

Prerequisite: **AR 301 or AR 110**Course Chair: **K. Pullig**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Adaptation of small group-oriented fusion writing concepts to large ensemble or big band settings. Analysis of specific influences from modern jazz fusion groups and artists such as Spyro Gyra, Chick Corea, the Brecker Brothers, Steps Ahead, and Tower of Power. Compositional and arranging techniques to be developed include creating grooves, backgrounds, voicings, building solo sections, and common melodic line timbral combinations.

CM 604**Directed Study in Jazz
Composition**

2 credits

Prerequisite: **CM 072**Course Chair: **K. Pullig**Required of: **JC**Electable by: **JC**Offered: **Spring, Fall**

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

CM 607**Directed Study in Jazz
Composition**

2 credits

Prerequisite: **CM 072**Course Chair: **K. Pullig**Required of: **JC**Electable by: **JC**Offered: **Spring, Fall**

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

CM 613**Directed Study in Jazz
Composition**

2 credits

Prerequisite: **CM 072**Course Chair: **K. Pullig**Required of: **JC**Electable by: **JC**Offered: **Spring**

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

CM 625**Directed Study in Jazz
Composition**

2 credits

Prerequisite: **CM 072**Course Chair: **K. Pullig**Required of: **JC**Electable by: **JC**Offered: **Spring, Summer, Fall**

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

CM 628**Directed Study in Jazz
Composition**

2 credits

Prerequisite: **CM 072**Course Chair: **K. Pullig**Required of: **JC**Electable by: **JC**Offered: **Spring**

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

Counterpoint

CP 041**Traditional Counterpoint I**

2 credits

Prerequisite: **None**Course Chair: **J. Jarrett**Required of: **Degree - All;****Diploma - CM, FS**Electable by: **All**Offered: **Spring, Summer, Fall**

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

CP 043**Traditional Two-part Canon and
Invention**

2 credits

Prerequisite: **CM 041 and CP 041**Course Chair: **J. Jarrett**Required of: **Degree - All;****Diploma - CM, FS**Electable by: **All**Offered: **Spring, Summer, Fall**

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

CP 049**Advanced Counterpoint**

2 credits

Prerequisite: **CM 042 and CP 043**Course Chair: **J. Jarrett**Required of: **CM, FS**Electable by: **All**Offered: **Spring, Summer, Fall**

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

CP 051**Jazz Counterpoint I**

2 credits

Prerequisite: **AR 012 and HR 013**Course Chair: **K. Pullig**Required of: **JC**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.

CM 604
Directed Study in Jazz
Composition

2 credits
Prerequisite: **CM 072**
Course Chair: **K. Pullig**
Required of: **JC**
Electable by: **JC**
Offered: **Spring, Fall**
Individualized instruction designed to guide students majoring in Jazz Composition in the preparation of their graduation projects.

CM 607
Directed Study in Jazz
Composition

2 credits
Prerequisite: **CM 072**
Course Chair: **K. Pullig**
Required of: **JC**
Electable by: **JC**
Offered: **Spring, Fall**
Individualized instruction designed to guide students majoring in Jazz Composition in the preparation of their graduation projects.

CM 613
Directed Study in Jazz
Composition

2 credits
Prerequisite: **CM 072**
Course Chair: **K. Pullig**
Required of: **JC**
Electable by: **JC**
Offered: **Spring**
Individualized instruction designed to guide students majoring in Jazz Composition in the preparation of their graduation projects.

CM 625
Directed Study in Jazz
Composition

2 credits
Prerequisite: **CM 072**
Course Chair: **K. Pullig**
Required of: **JC**
Electable by: **JC**
Offered: **Spring, Summer, Fall**
Individualized instruction designed to guide students majoring in Jazz Composition in the preparation of their graduation projects.

CM 628
Directed Study in Jazz
Composition

2 credits
Prerequisite: **CM 072**
Course Chair: **K. Pullig**
Required of: **JC**
Electable by: **JC**
Offered: **Spring**
Individualized instruction designed to guide students majoring in Jazz Composition in the preparation of their graduation projects.

Counterpoint

CP 041
Traditional Counterpoint I

2 credits
Prerequisite: **None**
Course Chair: **J. Jarrett**
Required of: **Degree - All;**
Diploma - CM, FS
Electable by: **All**
Offered: **Spring, Summer, Fall**
Free counterpoint within a diatonic tonal context. Emphasis on two-voice and melody/bass combinations.

CP 043
Traditional Two-part Canon and
Invention

2 credits
Prerequisite: **CM 041 and CP 041**
Course Chair: **J. Jarrett**
Required of: **Degree - All;**
Diploma - CM, FS
Electable by: **All**
Offered: **Spring, Summer, Fall**
Continuation of Traditional Counterpoint 1. Two-part canon and two-part invention in traditional style.

CP 049
Advanced Counterpoint

2 credits
Prerequisite: **CM 042 and CP 043**
Course Chair: **J. Jarrett**
Required of: **CM, FS**
Electable by: **All**
Offered: **Spring, Summer, Fall**
Analysis and writing of three- and four-voice initiative counterpoint based on traditional models. Models include fugue, chorale prelude, and passacaglia/chaconne.

CP 051
Jazz Counterpoint I

2 credits
Prerequisite: **AR 012 and HR 013**
Course Chair: **K. Pullig**
Required of: **JC**
Electable by: **All**
Offered: **Spring, Summer, Fall**
Study of the process for creating multiline textures in a given melodic and/or harmonic situation. Voice-leading, melodic analysis and embellishment, rhythm, and form. Assigned written projects to emphasize the role of contrapuntal practices in arranging.

CP 053**Jazz Counterpoint 2**

2 credits

Prerequisite: **CP 051**Course Chair: **K. Pullig**Required of: **JC**Electable by: **All**Offered: **Spring, Summer, Fall**

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

Ear Training**ET 011****Ear Training 1**

3 credits

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

Development of basic ear training skills through singing and dictation studies. Triadic studies and basic rhythm. Melodic studies in major keys.

ET 012**Ear Training 2**

3 credits

Prerequisite: **ET 011**Course Chair: **G. Badolato**Required of: **All**Electable by: **All**Offered: **Spring, Summer, Fall**

Continuation of Ear Training 1. Modern rhythm studies, diatonic seventh chord studies, further melodic studies in major keys.

ET 013**Ear Training 3**

2 credits

Prerequisite: **ET 012**Course Chair: **G. Badolato**Required of: **AR, JC, PF**Electable by: **All**Offered: **Spring, Summer, Fall**

Continuation of Ear Training 2. Ear training skills developed through singing and dictation drills. Minor mode studies. Secondary dominant studies. Basic record copying projects involving a variety of musical styles.

ET 014**Ear Training 4**

2 credits

Prerequisite: **ET 013**Course Chair: **G. Badolato**Required of: **AR, JC, PF**Electable by: **All**Offered: **Spring, Summer, Fall**

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

ET 031**Solfege 1**

2 credits

Prerequisite: **ET 012**Course Chair: **G. Badolato**Required of: **CM, ME**Electable by: **All**Offered: **Spring, Summer, Fall**

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

ET 032**Solfege 2**

2 credits

Prerequisite: **ET 031**Course Chair: **G. Badolato**Required of: **CM, ME**Electable by: **All**Offered: **Spring, Summer, Fall**

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

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

1 credit

Prerequisite: **Ensemble Rating 2333 and ET 012**Course Chair: **G. Badolato**Required of: **PF Wind, String, Mallet Principals**Electable by: **Wind, String, Mallet Principals**Offered: **Spring, Summer, Fall**

Ear training with an emphasis on practical experience. Recognizing pitch, rhythm, harmony, and timbre by ear and responding on the student's instrument in class. Some dictation. Some nonsyllabic sight singing.

ET 062**Performance Ear Training for Winds, Strings, and Mallets 2**

1 credit

Prerequisite: **ET 061**Course Chair: **G. Badolato**Required of: **PF Wind, String, Mallet Principals**Electable by: **Wind, String, Mallet Principals**Offered: **Spring, Summer, Fall**

Continuation of Performance Ear Training for Winds, Strings, and Mallets 1.

ET 064**Performance Ear Training for Keyboards 1**

1 credit

Prerequisite: **Ensemble Rating 2333 and ET 012**Course Chair: **G. Badolato**Required of: **PF Piano Principals**Electable by: **Piano Principals**Offered: **Spring, Summer, Fall**

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear and responding on the student's instrument in class. Some dictation. Some nonsyllabic sight singing.

ET 065 1**Performance Ear Training for Keyboards 2**

1 credit

Prerequisite: **ET 064**Course Chair: **G. Badolato**Required of: **PF Piano Principals**Electable by: **Piano Principals**Offered: **Spring, Summer, Fall**

Continuation of Performance Ear Training for Keyboards 1.

ET 067**Performance Ear Training for Guitar 1**

1 credit

Prerequisite: **Ensemble Rating 2333 and ET 012**Course Chair: **G. Badolato**Required of: **PF Guitar Principals**Electable by: **Guitar Principals**Offered: **Spring, Summer, Fall**

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear and responding on the student's instrument in class. Some dictation. Some nonsyllabic sight singing.

ET 068 1**Performance Ear Training for Guitar 2**

1 credit

Prerequisite: **ET 067**Course Chair: **G. Badolato**Required of: **PF Guitar Principals**Electable by: **Guitar Principals**Offered: **Spring, Summer, Fall**

Continuation of Performance Ear Training for Guitar 1.

ET 070**Performance Ear Training for Percussion 1**

1 credit

Prerequisite: **Ensemble Rating 2333 and ET 012**Course Chair: **G. Badolato**Required of: **PF Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Summer, Fall**

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony,

and timbre by ear and responding on the student's instrument in class. Some dictation. Some nonsyllabic sight singing.

ET 071**Performance Ear Training for Percussion 2**

1 credit

Prerequisite: **ET 070**Course Chair: **G. Badolato**Required of: **PF Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Summer, Fall**

Continuation of Performance Ear Training for Percussion 1.

ET 073**Performance Ear Training for Voice 1**

1 credit

Prerequisite: **Ensemble Rating 3313 and ET 012**Course Chair: **G. Badolato**Required of: **PF Voice Principals**Electable by: **Voice Principals**Offered: **Spring, Summer, Fall**

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear. Emphasis on sight reading. Some dictation. Some nonsyllabic sight reading.

ET 074
Performance Ear Training
for Voice 2

1 credit
 Prerequisite: **ET 073**
 Course Chair: **G. Badolato**
 Required of: **PF Voice Principals**
 Electable by: **Voice Principals**
 Offered: **Spring, Summer, Fall**
 Continuation of Performance Ear Training for Voice 1.

ET 076
Performance Ear Training
for Bass 1

1 credit
 Prerequisite: **Ensemble Rating 2333**
and ET 012
 Course Chair: **G. Badolato**
 Required of: **PF Bass Principals**
 Electable by: **Bass Principals**
 Offered: **Spring, Summer, Fall**
 Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear and responding on the student's instrument. Some nonsyllabic sight singing.

ET 077
Performance Ear Training
for Bass 2

1 credit
 Prerequisite: **ET 076**
 Course Chair: **G. Badolato**
 Required of: **PF Bass Principals**
 Electable by: **Bass Principals**
 Offered: **Spring, Summer, Fall**
 Continuation of Performance Ear Training for Bass 1.

ET 101
Harmonic Ear Training 1

2 credits
 Prerequisite: **ET 013 and HR 014 or ET 031 and HR 014**
 Course Chair: **G. Badolato**
 Required of: **None**
 Electable by: **All**
 Offered: **Spring, Summer, Fall**
 Identification of chord progressions. Root motion, guide tone resolution, melody/harmony relationship. Acquisition of harmonic dictation skills.

ET 102
Harmonic Ear Training 2

2 credits
 Prerequisite: **ET 101**
 Course Chair: **G. Badolato**
 Required of: **None**
 Electable by: **All**
 Offered: **Spring, Summer, Fall**
 Continuation of Harmonic Ear Training 1.

ET 107
Rhythmic Ear Training

2 credits
 Prerequisite: **ET 012**
 Course Chair: **G. Badolato**
 Required of: **None**
 Electable by: **All**
 Offered: **Spring, Summer, Fall**
 Designed to improve the ability to sight-read and notate rhythms. Begins with recognition of simple common rhythmic phrases, and progresses to complete transcription of rhythms in recorded materials (baroque, Latin, disco, jazz).

ET 111
Advanced Ear Training 1

2 credits
 Prerequisite: **ET 014 or ET 032**
 Course Chair: **G. Badolato**
 Required of: **None**
 Electable by: **All**
 Offered: **Spring, Summer, Fall**
 Singing and aurally identifying intervals in tonal and nontonal situations. Intended to bridge the gap between relative pitch and hearing by interval alone. Preparation for singing atonal music.

ET 112
Advanced Ear Training 2

2 credits
 Prerequisite: **ET 111**
 Course Chair: **G. Badolato**
 Required of: **None**
 Electable by: **All**
 Offered: **Spring, Summer, Fall**
 Continuation of Advanced Ear Training 1.

ET 121
Atonal Solfege 1

2 credits
 Prerequisite: **ET 014 or ET 032**
 Course Chair: **G. Badolato**
 Required of: **None**
 Electable by: **All**
 Offered: **Spring, Summer, Fall**
 A continuation of solfege which will concentrate on atonal music. Sol Fa syllables are not used. Please note that this course is recommended for students who have a high potential in nontonal intervallic solfege.

ET 122**Atonal Solfege 2**

2 credits

Prerequisite: **ET 121**Course Chair: **G. Badolato**Required of: **None**Electable by: **All**Offered: **Spring**

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

ET 127**Fundamentals of Transcription**

2 credits

Prerequisite: **ET 013 or ET 031**Course Chair: **G. Badolato**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

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

ET 131**Jazz Solo Transcription**

2 credits

Prerequisite: **ET 014, ET 032, or ET 127**Course Chair: **G. Badolato**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

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

ET 137**Popular Song Transcription**

2 credits

Prerequisite: **ET 014, ET 032, or ET 127**Course Chair: **G. Badolato**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

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

Ensembles

EN 001**The Buddy Rich Ensemble**

1 credit

Prerequisite: **Ensemble Rating 7757**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

A big band ensemble that performs arrangements from the Buddy Rich band library. An end-of-semester concert is usually scheduled. Instrumentation: four trumpets, three trombones, two altos, two tenors, baritone, piano, guitar, bass, drums.

EN 002**The Woody Herman Ensemble**

1 credit

Prerequisite: **Ensemble Rating 7757**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

A big band ensemble that performs arrangements from the Woody Herman band library. An end-of-semester concert

is usually scheduled. Instrumentation: five trumpets, five trombones, three tenors, alto, baritone, piano, bass, drums.

EN 003**The Count Basie Ensemble**

1 credit

Prerequisite: **Ensemble Rating 7757**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

A big band ensemble that performs arrangements from the Count Basie band library. An end-of-semester concert is usually scheduled. Instrumentation: five trumpets, four trombones, two altos, two tenors, baritone, piano, guitar, bass, drums.

EN 006**Jazz/Rock Ensemble**

1 credit

Prerequisite: **Ensemble Rating 7777**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

A performance-oriented group that offers playing experience in the wide variety of styles found in contemporary music. An end-of-semester concert is usually scheduled. Instrumentation: mixed winds, rhythm, strings, voices.

EN 010**The Thad Jones/Mel Lewis Ensemble**

1 credit

Prerequisite: **Ensemble Rating 7777**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

A big band ensemble that performs arrangements from the Thad Jones/Mel Lewis band library. An end-of-semester concert is usually scheduled. Instrumentation: four trumpets, three trombones, two altos, two tenors, baritone, piano, guitar, bass, drums.

EN 021**8-Piece Jazz Ensemble**

1 credit

Prerequisite: **Ensemble Rating 2222**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Medium-sized ensembles that perform arrangements in a variety of contemporary jazz styles. Instrumentation: trumpet, trombone, alto, tenor, piano, guitar, bass, drums, vibes.

EN 022**9-Piece Jazz Ensemble**

1 credit

Prerequisite: **Ensemble Rating 5555**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Medium-sized ensembles that perform arrangements in a variety of contemporary styles. Instrumentation: mixed winds, piano, guitar, bass, drums, vibes. Groups will be scheduled for levels 5555 through 9999.

EN 024**Big Band Ensemble**

1 credit

Prerequisite: **Ensemble Ratings****2222 through 6666**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Large ensembles that perform arrangements in a variety of contemporary jazz styles. Instrumentation: trumpets, trombones, altos, tenors, baritone, piano, guitar, bass, drums, vibes. Groups will be scheduled for levels 2222 through 6666.

EN 025**Back Bay Brass**

1 credit

Prerequisite: **Ensemble Rating 6666**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

A jazz ensemble featuring arrangements and originals by composers/arrangers such as Rob McConnell, Bill Holman, and Sam Nestico. A library of arrangements not used by other groups. Instrumentation: four trumpets, three trombones, two altos, two tenors, baritone, piano, guitar, bass, drums.

EN 030**The John Scofield Ensemble**

1 credit

Prerequisite: **Ensemble Rating 6666**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

A small group ensemble performing transcriptions of the music of John Scofield as recorded in duo, trio, and quintet settings. Equal emphasis will be

placed on contemporary and fusion compositions. Instrumentation: two guitars, piano, bass, drums.

EN 032**The Wayne Shorter Ensemble**

1 credit

Prerequisite: **Ensemble Rating 6666**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

A jazz ensemble that plays the music of Wayne Shorter. Concentration on Shorter's later work in the fusion style (e.g., with Weather Report) plus selected earlier works (e.g., Blue Note and with the Miles Davis Quintet). Instrumentation: trumpet, alto, tenor, piano, guitar, bass, drums.

EN 050**Country Music Ensemble**

1 credit

Prerequisite: **Ensemble Rating 4444**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

This ensemble will specialize in playing various styles of country music. It will be of particular interest to all rhythm section players, vocalists, and violinists. Materials will cover bluegrass, Southern rock, rock-a-billy, Texas swing, and country and western music (the Nashville sound). Instrumentation: bass, drums, two acoustic guitars, two electric guitars, fiddle, four to six singers, acoustic piano, synthesizer.

EN 101**Small Theater Orchestra**

1 credit

Prerequisite: **Ensemble Rating 5515**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

Performances of various Broadway show scores written for smaller groups. Instrumentation: piano, guitar, bass, drums, vocalists, mixed winds.

EN 102**Latin Ensembles**

1 credit

Prerequisite: **Ensemble Rating 5555**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Ensembles that perform Latin American musical styles and explore different Latin American rhythms. Instrumentation: piano, bass, guitar, drums, percussion, mixed winds. Groups will be scheduled for levels 5555 through 9999.

EN 103**General Business Ensemble**

1 credit

Prerequisite: **Ensemble Rating 3333**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Emphasis is on tunes and procedures for performing in general business or club date situations. Instrumentation: piano, bass, guitar, drums, vocalists, mixed winds.

EN 104**Dixieland Ensembles**

1 credit

Prerequisite: **Ensemble Rating 1333**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

Application of repertory and improvisational techniques in the Dixieland style. Instrumentation: piano, guitar, drums, banjo, tuba, trumpet, clarinet, trombone. Groups will be scheduled for levels 3333 through 6666.

EN 106**Small Concert Jazz Ensemble**

1 credit

Prerequisite: **Ensemble Rating 7777**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

A group that primarily performs music created by members of the ensemble. Improvisational and ensemble skills are blended to allow for individual musical growth. Instrumentation: mixed winds, piano, guitar, bass, drums.

EN 108**Rhythm Section and Vocal Ensemble**

1 credit

Prerequisite: **Ensemble Rating 1111**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Rhythm section accompaniment for vocalists. Some arrangements, some head charts. Instrumentation: piano, guitar, bass, drums, vibes, voices. Groups will be selected for levels 1111 through 9999.

EN 110**The African-Pop Ensemble**

1 credit

Prerequisite: **Ensemble Rating 4444**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

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

EN 111**Multikeyboard Ensemble**

1 credit

Prerequisite: **Ensemble Rating 5555**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

A small, performance-oriented ensemble that utilizes many of the various keyboard instruments found in contemporary music. Using original compositions and arrangements, various electronic keyboards are integrated with acoustic instruments. Instrumentation: guitar, bass, drums, saxophone (tenor or alto), synthesizer, acoustic piano, electric piano, clarinet. Groups will be scheduled for levels 5555 through 9999.

EN 113**Show Band Vocal Ensembles**

1 credit

Prerequisite: **Ensemble Rating 4434**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Top-40, show band, swing, and night club style material. Some two-, three- and four-part vocals as well as solos and head charts. Instrumentation: trumpet, tenor, alto, piano, guitar, bass, drums, voices.

EN 114**The Trombone Ensemble**

1 credit

Prerequisite: **Ensemble Rating 6666**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

A performance-oriented group playing arrangements written for 10 trombones and rhythm section. Members of the ensemble are encouraged to create some of the music. Concerts will be given. Instrumentation: 10 trombones, piano, bass, drums.

EN 115**Keyboard Improvisation Ensembles**

1 credit

Prerequisite: **Ensemble Rating 1111**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

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

Instrumentation: four pianos, bass, and drums. Groups will be scheduled for levels 1111 through 9999.

EN 116**Piano Trio with Vocalists**

1 credit

Prerequisite: **Ensemble Rating 5555**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Use of trio technique in a supportive role. Emphasis on the ability to interact successfully with vocalists. Instrumentation: two voices, two pianos, bass, drums. Groups will be scheduled for levels 5555 through 9999.

EN 117**Jazz Flute Ensemble**

1 credit

Prerequisite: **Ensemble Rating 4444**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Groups performing contemporary jazz arrangements by Charlie Parker, John Coltrane, and Wayne Shorter, as well as student compositions. Emphasis is on ensemble technique and improvisation. Instrumentation: flutes, bass, guitar, bass, drums, piano, vibes. Groups will be scheduled for levels 4444 through 9999.

EN 119**Brass Rehearsal Techniques Ensemble**

1 credit

Prerequisite: **Ensemble Rating 1111 or permission of instructor**Course Chair: **T. Plsek**Required of: **None**Electable by: **Brass Principals**Offered: **Spring, Fall**

Instrumental performance ensemble for brass principals designed to improve reading/performance skills and to develop rehearsal techniques for brass chamber music (two- to five-part). Analysis of music from brass literature by such composers as Palestrina, Gabrieli, Bach, Mozart, Beethoven, and various twentieth century composers, through performance, listening, and score reading.

EN 120**Brass Choir**

1 credit

Prerequisite: **Ensemble Rating 3313**Course Chair: **T. Plsek**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

A brass choir that performs a mixture of traditional and twentieth century music. Instrumentation: mixed brass.

EN 124**Musical Theater/
Opera Performance Ensemble**

1 credit

Prerequisite: **By audition and concurrent enrollment in IL 476**Course Chair: **K. Greenhouse**Required of: **None**Electable by: **Voice Principals**Offered: **Spring, Fall**

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

with Musical Theater/Opera Performance Workshop, an end-of-semester musical/dramatic presentation will be scheduled. Note: Students must enroll in both EN 124 and IL 476.

EN 136

All Synthesizer Ensemble

1 credit

Prerequisite: **Ensemble Rating 5555**

Course Chair: **O. Wright**

Required of: **MS (Performance**

Track)

Electable by: **MS**

Offered: **Spring, Summer, Fall**

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

EN 137

Mixed Instrumental/ Synthesizer Ensemble

1 credit

Prerequisite: **Ensemble Rating 5555**

Course Chair: **O. Wright**

Required of: **MS (Performance**

Track)

Electable by: **All**

Offered: **Spring, Summer, Fall**

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

EN 170

Small Improvisation Ensemble

1 credit

Prerequisite: **Ensemble Rating 3455**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Workshops that deal with improvisation in the jazz and rock idioms. Instrumentation: mixed horns, piano, guitar, bass, drums, vibes. Groups will be scheduled for levels 3455 through 9999.

EN 175

Contemporary Small Ensemble

1 credit

Prerequisite: **Ensemble Rating 3333**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Small group performance in jazz, rock, swing, and Latin idioms. Instrumentation: trumpet, alto, tenor, flute, piano, guitar, bass, drums, vibes, strings. Groups will be scheduled for levels 3333 through 4444.

EN 180

Small Band Ensemble

1 credit

Prerequisite: **Ensemble Rating 1111**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

A variety of small band ensembles that utilize original compositions and arrangements written in a variety of musical styles: jazz, rock, Latin. Instrumentation: mixed winds, piano, bass, guitar, drums. Groups will be scheduled for levels 1111 through 2222.

EN 183

The Horace Silver Ensemble

1 credit

Prerequisite: **Ensemble Rating 6666**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

A small group ensemble performing two-horn arrangements of originals and standards by Horace Silver. Instrumentation: trumpet, tenor, piano, bass, drums. Groups will be scheduled for levels 6666 through 9999.

EN 184

Cannonball Adderley Ensemble

1 credit

Prerequisite: **Ensemble Rating 6666**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

A small group ensemble performing music recorded by the Cannonball Adderley Quintet. Instrumentation: trumpet, alto, piano, bass, drums. Groups will be scheduled for levels 6666 through 9999.

EN 185

The Art Blakey Ensemble

1 credit

Prerequisite: **Ensemble Rating 6666**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

A small group ensemble performing jazz compositions and arrangements of standards used by Art Blakey and the Jazz Messengers. Instrumentation: trumpet, alto, tenor, piano, bass, drums. Groups will be scheduled for levels 6666 through 9999.

EN 186

The Thelonious Monk Ensemble

1 credit

Prerequisite: **Ensemble Rating 5666**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

A small group ensemble performing transcriptions of the compositions of Thelonious Monk. Emphasis will be placed on memorization through role learning and extensive listening to the recordings of the composer. Instrumentation: trumpet, tenor, bass, drums, piano, guitar.

EN 191**Contemporary Fusion Ensemble**

1 credit

Prerequisite: **Ensemble Rating 6666**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

A small group ensemble exploring contemporary music, including jazz, rock, Latin, and some experimental idioms. Book will include music of Ictus and other similar groups. Instrumentation: tenor or alto sax, bass, drums, guitar, two keyboards, optional percussion. Groups will be scheduled for levels 6666 through 9999.

EN 201**The Concert Band**

1.5 credits

Prerequisite: **Ensemble Rating 4414**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Rehearsal and performance of traditional and twentieth century works for concert band. An end-of-semester concert is usually scheduled. Instrumentation: brass, woodwinds, percussion.

EN 202**The Symphonic Orchestra**

1 credit

Prerequisite: **Ensemble Rating 3313**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Rehearsal and performance of traditional and twentieth century works for symphonic orchestra. Instrumentation: strings, woodwinds, brass, percussion.

EN 301**The Recording Band**

2 credit

Prerequisite: **Ensemble Rating 7777**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

A large jazz ensemble that plays original compositions by student writers. An end-of-semester concert is usually scheduled. Rehearsals are four hours per week. Instrumentation: five trumpets, four trombones, two altos, two tenors, baritone, piano, bass, drums.

EN 302**The Line Writing Project Band**

1 credit

Prerequisite: **Ensemble Rating 7757**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

An ensemble that performs student arranging projects from Line Writing. Instrumentation: four trumpets, three trombones, two altos, two tenors, baritone, piano, bass, drums.

EN 305**Film Scoring Project Band**

1 credit

Prerequisite: **Ensemble Rating 6615**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Ensembles that perform and record student scores written for film composition courses. Instrumentation: brass, woodwinds, percussion, and rhythm section.

EN 351**The Recording Rhythm Section**

1 credit

Prerequisite: **Ensemble Rating 5655**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

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

EN 355**Band and Vocal Recording Ensembles**

1 credit

Prerequisite: **Ensemble Rating 5515**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

An ensemble that gives training in a variety of studio techniques. Two sections of this ensemble are offered: one for vocalists, one for band. Instrumentation: two trumpets, tenor, trombone, piano, guitar, bass, drums, voices.

EN 356**Vocal Recording Ensembles**

1 credit

Prerequisite: **By audition**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

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

EN 357

**Commercial Pop/Rock
Recording Ensemble**

1 credit

Prerequisite: **Ensemble Rating 4444**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Training in the recording of band tracks for a variety of musical styles. Playing with prerecorded tracks and involvement with other studio techniques. Instrumentation: trumpet, trombone, synthesizer, tenor, two guitars, piano, bass, drums, percussion (vibes, conga).

EN 358

**The Berklee Recording
Orchestra**

1 credit

Prerequisite: **Ensemble Rating 6666**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Training in performance under actual recording conditions. Experience with proper projection, balance, and accuracy of performance. Approximate instrumentation: complete saxophone section with doubles, four trumpets, four trombones, piano, guitar, bass, drums.

EN 470

The College Singers

2 credits

Prerequisite: **By audition**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

A contemporary vocal ensemble performing twentieth century American choral music, vocal jazz, and original

arrangements and compositions by students and faculty. Programs feature guest faculty instrumentalists. Performance Center concerts are scheduled every fall and spring semester.

EN 471

Concert Choir

2 credits

Prerequisite: **Prior written approval**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

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

EN 473

Summer Concert Choir

1 credit

Prerequisite: **None**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

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

EN 474

Vocal Summit

2 credits

Prerequisite: **AR 011, PS 077, and consent of the instructor (audition)**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

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

EN 476

Vocal Jazz Ensemble

2 credits

Prerequisite: **By audition**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

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

EN 485**Gospel Choir**

2 credits

Prerequisite: **By audition**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Large vocal ensemble with emphasis on traditional and contemporary gospel music. Concert performances during the fall and spring semesters. A \$15 refundable deposit for the use of a choir robe is required.

EN 502**Improvisational Styles Ensembles**

1 credit

Prerequisite: **Ensemble Rating 5555**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Small ensemble with an emphasis on contemporary idioms including electronic experimentation. Instrumentation: trumpet, tenor, synthesizer, piano, guitar, bass, drums, percussion. Groups will be scheduled for levels 5555 through 7777.

EN 503**Chord Scale Madness Ensemble**

1 credit

Prerequisite: **Ensemble Rating 6666**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring**

An ensemble that performs outstanding student works written in Chord Scale Voicings for Arranging in an annual concert entitled "Chord Scale Madness."

Instrumentation: two trumpets, alto, tenor, trombone, baritone, piano, guitar, bass, drums, percussion.

EN 504**The Jazz Composition Ensemble**

1 credit

Prerequisite: **Ensemble Rating 7757**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

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

EN 507**Jazz Sextets**

1 credit

Prerequisite: **Ensemble Rating 7777**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

The repertory of these ensembles includes original music as well as compositions by Oliver Nelson, Horace Silver, Wayne Shorter, and Slide Hampton. Instrumentation: trumpet, alto, trombone, piano, bass, drums.

EN 508**Small Bebop Jazz Ensemble**

1 credit

Prerequisite: **Ensemble Rating 7777**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

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

EN 510**Big Band Jazz Styles Ensemble**

1 credit

Prerequisite: **Ensemble Rating 4413**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Fall**

An ensemble which offers training in the interpretation of a wide variety of jazz styles. Instrumentation: four trumpets, four trombones, two altos, two tenors, baritone, piano, guitar, bass, drums.

EN 511**Improvisation Workshop**

1 credit

Prerequisite: **Ensemble Rating 1444**Course Chair: **O. Wright**Required of: **None**Electable by: **All**Offered: **Fall**

Training in improvisational techniques using standard tune materials. Learning through performance by ear; theory is used as reinforcement to experience. Instrumentation: mixed winds, piano, guitar, bass, drums.

EN 512

Advanced Repertory Workshops

1 credit

Prerequisite: **Ensemble Rating 5777**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

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

EN 513

Funk Bands

1 credit

Prerequisite: **Ensemble Rating 5555**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

The performance of fusion and funk arrangements by Tom Scott, the Brecker Brothers, and others, as well as student compositions. Instrumentation: mixed winds, synthesizer, piano, guitar, bass, drums, percussion. Groups will be scheduled for levels 5555 through 9999.

EN 514

The Avant-Garde Ensemble

1 credit

Prerequisite: **Ensemble Rating 1777**

Course Chair: **O. Wright**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

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

EN 603

Music Education Concert Choir

1 credit

Prerequisite: **None**

Course Chair: **O. Wright**

Required of: **ME**

Electable by: **ME**

Offered: **Spring, Fall**

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

Film Scoring

FS 091

Survey of Film Scoring Techniques and Procedures

2 credits

Prerequisite: **FS 117, PS 401, and either AR 101 or AR 134**

Course Chair: **D. Wilkins**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$200**

This course is intended for non-Film Scoring majors to give them an overview of the mechanics of synchronization and the psychological implications of applying music to film. Analysis of special dramatic situations will be followed by demonstrations of scoring techniques such as click tracks and picture recording. Procedures for composing and recording film music.

FS 101

Scoring Techniques for Film and Video

2 credits

Prerequisite: **FS 111, CM 045, CP 049, and either PS 401 or PS 407**

Course Chair: **D. Wilkins**

Required of: **FS**

Electable by: **FS**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$200**

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.

FS 102

Scoring Applications for Film and Video

2 credits

Prerequisite: **FS 101, CM 046, CP 049, and either PS 402 or PS 408**

Course Chair: **D. Wilkins**

Required of: **FS**

Electable by: **FS**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$325**

This course will provide opportunities for scoring scenes with a wide range of dramatic and technical requirements. A combination of material from Scoring Techniques for Film and Video combined with advanced techniques from the course (scoring to picture, special and variable clicks, segue/overlays/sweeteners), will be employed in the scoring assignments. All recorded projects will be conducted by the composers and screened for faculty evaluation. These

assignments will also form the basis of a portfolio which will be compiled and submitted in Directed Study in Film Scoring as partial requirements for graduation.

FS 110

History of Film Music

2 credits

Prerequisite: **None**

Course Chair: **D. Wilkins**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

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

FS 111

Analysis of Film Scores

2 credits

Prerequisite: **FS 117, CM 042, and CP 043**

Course Chair: **D. Wilkins**

Required of: **FS**

Electable by: **FS**

Offered: **Spring, Summer, Fall**

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

FS 117

Introduction to Film Scoring

2 credits

Prerequisite: **None**

Course Chair: **D. Wilkins**

Required of: **FS**

Electable by: **All**

Offered: **Spring, Summer, Fall**

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

FS 118

Dramatic Scoring Concepts for Film

2 credits

Prerequisite: **FS 102, CM 042, and either CP 047 or CP 049**

Course Chair: **D. Wilkins**

Required of: **FS**

Electable by: **FS**

Offered: **Spring, Summer, Fall**

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

FS 121

Film Music Editing I

2 credits

Prerequisite: **FS 102, CM 046, and CM 102**

Course Chair: **D. Wilkins**

Required of: **FS**

Electable by: **FS**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$325**

A technical course designed to give composers experience editing music on magnetic film. Class instruction and weekly private lab work include access to 16mm editing equipment. Emphasis is on 16mm flatbed work including: music selection, editing, and "A and B track" design in preparation for dubbing a nonoriginal or "library" score. Also included will be the preparation of music cue sheets, dubbing logs, and music clearance information.

FS 122

Advanced Film Music Editing

2 credits

Prerequisite: **FS 121 and FS 301**

Course Chair: **D. Wilkins**

Required of: **FS**

Electable by: **FS**

Offered: **Spring, Fall**

Lab Fee: **\$395**

An advanced 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, including spotting, temp tracks, pre-lays, editing, and dubbing. Class instruction and weekly private lab work.

FS 130**Stylistic Adaptation in Film Scoring**

2 credits

Prerequisite: **CM 102, FS 101, FS 102, PS 402, and either CP 047 or CP 049**Course Chair: **D. Wilkins**Required of: **FS**Electable by: **FS**Offered: **Spring, Fall**Lab Fee: **\$175**

This course will address the prevalent and recurrent need in films to emulate a wide variety of stylistic scoring approaches appropriate to the period setting and/or specific ethnic locale of a screenplay. Approaches to research and adaptation of authentic musical styles will be discussed. (Such styles include, for example, seventeenth century European, African, American in the 1920s, etc.) Careful attention to instrumentation, arranging, orchestration, and dramatic theme development will be stressed. Assignments representing realistic situations will be recorded synchronously to the specific needs of film scenes.

FS 140**Directed Study in Film Scoring**

2 credits

Prerequisite: **FS 102, FS 118, and FS 121**Course Chair: **D. Wilkins**Required of: **FS**Electable by: **FS**Offered: **Spring, Summer, Fall**Lab Fee: **\$325**

This course guides the student in the preparation and assembly of a portfolio. This collection will consist of representative material chosen from the student's output to date. Under

instructor supervision and guidance, new projects will also be scored for the purpose of completing and/or enhancing the portfolio. Career planning, relevant business aspects, and the film and television industry's expectations of the film composer/music editor will be discussed.

FS 301**Computer/Synthesis Applications for Film Scoring**

2 credits

Prerequisite: **FS 101**Course Chair: **D. Wilkins**Required of: **FS**Electable by: **FS**Offered: **Spring, Summer, Fall**Lab Fee: **\$200**

A user's course in the application of computers and synthesizers in film scoring. Students will apply techniques learned in class to film scoring projects utilizing synthesizers. This course may not be elected by Music Synthesis majors.

FS 302**Advanced Computer Applications for Film/Video Scoring**

2 credits

Prerequisite: **FS 102 and FS 301**Course Chair: **D. Wilkins**Required of: **FS**Electable by: **FS**Offered: **Spring, Fall**Lab Fee: **\$375**

Use of the computer as an aid in scoring to picture with both sequenced and live instruments. Macintosh software discussed extensively includes Cue Performer, and relevant new programs as they appear on the market. Emphasis will be placed on a thorough

understanding of SMPTE time code as used by the film composer, and how to work with it in a variety of equipment configurations. "Package deal" projects completed in personal studio environments will also be discussed.

General Education**GE 004****English as a Second Language I (ESL I)**

3 credits

Prerequisite: **English Placement Test**Course Chair: **C. Combs**

Required of: **Non-native English speaking degree students scoring below designated point on English Placement Test**

Electable by: **Students meeting scoring criteria**

Offered: **Spring, Fall**

In this course, speakers of other languages will develop the skills of speaking, listening, reading, and writing in English necessary for success in all college courses. Students will read articles, essays, and short stories, practice writing clearly and correctly in a variety of styles, and review basic/intermediate grammatical structures. The course will help students improve their listening and speaking abilities in formal and informal contexts. It will also focus on vocabulary development and such academic skills as understanding lectures, taking notes, and doing library research. In addition, the course will provide a cultural orientation to life in the United States. ESL I will prepare students for ESL 2.

GE 005**English as a Second Language 2 (ESL 2)**

3 credits

Prerequisite: **GE 004 or sufficient test score**Course Chair: **C. Combs**Required of: **Non-native English speaking degree students scoring below designated point on English Placement Test**Electable by: **Students meeting scoring criteria**Offered: **Spring, Fall**

Continuation of ESL 1. This course will help speakers of other languages improve their ability to speak English with effectiveness, listen with understanding, read with comprehension, and write with clarity. Students will read college-level materials (articles, essays, short stories, and a novel) and write essays in a variety of styles (narrative, descriptive, and expository). The course will focus on advanced grammatical structures and vocabulary development, including idioms and two-word verbs. Students will practice their speaking and listening skills in formal and informal contexts. ESL 2 will prepare students for English Composition.

GE 010**English Skills**

3 credits

Prerequisite: **English Placement Test**Course Chair: **C. Combs**Required of: **Students failing to test into GE 011**Electable by: **All**Offered: **Spring, Summer, Fall**

In this course, students develop the skills of reading, writing, and analytical thinking which are necessary for success in all college courses. Students are

introduced to thought-provoking ideas in reading from a variety of disciplines which help them to recognize, define, and evaluate their own beliefs. They analyze their understanding and thoughts in written standard English appropriate for college freshmen. Students learn to organize material, analyze ideas, and write clearly. Students who have credit for English Composition may not register for this course.

GE 011**English Composition**

3 credits

Prerequisite: **GE 010 or pass****English Placement Test**Course Chair: **C. Combs**Required of: **Degree students**Electable by: **All**Offered: **Spring, Summer, Fall**

In English Composition, students will develop techniques for the writing of concise and lucid themes as a means of developing clarity and coherence in discussion and essays. Additionally, the analysis of assigned readings provides an introduction to various rhetorical forms where emphasis will be placed on effective communication. The course focuses on effective writing skills ranging from mechanics (grammar, spelling, and punctuation), to paragraph structure and organization, to more subtle considerations of style, audience, and tone. It covers the principal aims of writing: to express, explain, persuade, and create.

GE 012**Introduction to Literature**

3 credits

Prerequisite: **GE 011**Course Chair: **C. Combs**Required of: **Degree students**Electable by: **All**Offered: **Spring, Summer, Fall**

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

GE 018**Studies in Poetry**

3 credits

Prerequisite: **GE 012**Course Chair: **C. Combs**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

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

GE 021**Creative Writing: Poetry**

3 credits

Prerequisite: **GE 012**Course Chair: **C. Combs**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

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

GE 023
Studies in Fiction

3 credits

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

Analysis of American and British short stories and novels with some attention to European works of fiction. Emphasis on the social context of various works, forms of fiction, language, and narrative technique. Introduction to major critical approaches to the understanding and appreciation of fiction. The focus of the course will vary from semester to semester, for example, "Film Adaptations of Novels," "Utopian Literature," "Ethnic Diversity Fall in American Literature," and "Varieties of Humor." Course topics will be posted at the beginning of each spring semester in the General Education Office.

GE 026
Creative Writing: Fiction

3 credits

Prerequisite: **GE 012**Course Chair: **C. Combs**Required of: **None**Electable by: **Degree students**Offered: **Spring**

This is an advanced writing course focusing on the techniques of creating fictional prose. By examining various prose styles, the student is introduced to narrative theory and readings in each style. Creative writing assignments representing various stylistic approaches to writing fiction will be completed by each student.

GE 027
Creative Writing: Drama

3 credits

Prerequisite: **GE 011**Course Chair: **C. Combs**Required of: **None**Electable by: **All**Offered: **Fall**

This course is a workshop for those interested in writing for stage and screen. Students will work together on shaping dramatic structure, characters, conflict, and dialogue, and also consider one-man/woman shows (dramatic monologues). Students will also be given the opportunity to incorporate music into their dramatic writing or to write the "book" for a musical theater piece. First-hand experience in dramatic writing will also benefit composers who plan on writing music for theater, film, or television. Several plays and films will be examined as models for writing, but the focus of this workshop will be on original scripts.

GE 036
Music Criticism and Reviewing

3 credits

Prerequisite: **GE 011**Course Chair: **C. Combs**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

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

GE 058
Theater Workshop

3 credits

Prerequisite: **GE 012**Course Chair: **C. Combs**Required of: **None**Electable by: **All**Offered: **Spring**

In a workshop setting, students, actors, playwrights, and directors will work together on both original scripts and selected scenes from the dramatic repertoire (from Shakespeare to the contemporary theater). Discussion of specific and effective acting, writing, and directing techniques, for example: improvisation, analyzing a scene, characterization, conflict, tempo-rhythm, movement, effective dialogue, and believability.

GE 059
Modern Drama

3 credits

Prerequisite: **GE 012**Course Chair: **C. Combs**Required of: **None**Electable by: **All**Offered: **Spring**

This course will examine major developments in modern drama: from realism and social drama to the variety and experimentation of contemporary theater. Special attention will be given to contemporary film adaptations of a number of plays. The playwrights discussed will vary from semester to semester but may include such writers as Henrik Ibsen, Anton Chekhov, Eugene O'Neill, Samuel Beckett, David Mamet, August Wilson, Eric Bogosian, and Sam Shepard. In addition, "staged readings" of selected works may be presented.

GE 123**Effective Communication**

3 credits

Prerequisite: **GE 011**Course Chair: **C. Combs**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

This course is designed to improve the student's performance in public speaking. Emphasis will be placed on the development of personal style, confidence, and security; the construction and delivery of various forms of speeches; and on the acceptance and use of evaluative constructive criticism.

GE 151**History of Art 1**

3 credits

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

Prehistoric to Gothic periods. A survey of painting, sculpture, and architecture from prehistory, the ancient Near East, Egypt, Greece, Rome, Byzantium, the early Middle Ages, and the Romanesque and Gothic periods. Slide lectures are supplemented by viewing works at the Museum of Fine Arts.

GE 152**History of Art 2**

3 credits

Prerequisite: **GE 151**Course Chair: **C. Combs**Required of: **Degree students**Electable by: **All**Offered: **Spring, Summer, Fall**

Late Gothic to contemporary periods. European art from the end of the Middle Ages through the Renaissance, mannerism, the baroque, rococo,

neoclassicism, romanticism, realism, impressionism, postimpressionism, abstraction. American art from the colonial period to today. Slide lectures and museum viewing.

GE 155**Approaches to the Visual Arts**

3 credits

Prerequisite: **None****(GE 151 or GE 152 recommended)**Course Chair: **C. Combs**Required of: **None**Electable by: **All**Offered: **Spring**

Technical, analytical, and interpretive approaches to painting, sculpture, architecture, drawing, and prints. Discussions of the technical methods used by artists and of compositional principles. Interpretation of works of art in terms of style and quality. Readings and classroom discussions will be supplemented by visiting Boston art collections.

GE 161**History of Western Civilization 1**

3 credits

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

Western civilization is the result of the blending of earlier cultures: the Greco-Roman, the Judeo-Christian, and the Germanic. This course is a survey of that process through which our civilization acquired its distinctive characteristics. Historical scope extends from the ancient civilizations through the Renaissance/ Reformation era (ca. 1600).

GE 162**History of Western Civilization 2**

3 credits

Prerequisite: **GE 161**Course Chair: **C. Combs**Required of: **Degree students**Electable by: **All**Offered: **Spring, Summer, Fall**

A survey of Western history from the seventeenth century to the present. Principal topics include the Enlightenment, the American and French revolutions, the industrial revolution, imperialism, and colonialism, the world wars, and post-World War II international development.

GE 168**Contemporary History**

3 credits

Prerequisite: **GE 162**Course Chair: **C. Combs**Required of: **None**Electable by: **All**Offered: **Fall**

Students will read and discuss articles by respected scholars and commentators on critical issues facing the world today. Discussions will focus on topics of historic significance in the last quarter of the twentieth century. Note: Can be used to fulfill the social science requirement.

GE 172**Foundations of Western Religion**

3 credits

Prerequisite: **GE 161**Course Chair: **C. Combs**Required of: **None**Electable by: **All**Offered: **Spring**

Western civilization has been profoundly shaped by the heritage of ethical monotheism which stands at the core

of Judaism, Christianity, and Islam. This course surveys the origin and development of these religions from the time of Moses to that of Muhammad, emphasizing the most influential traditions. Note: Can be used to fulfill the social science requirement.

GE 174

Introduction to American History

3 credits

Prerequisite: **None**

Course Chair: **C. Combs**

Required of: **None**

Electable by: **All**

Offered: **Fall**

An introduction to U.S. social history which focuses on key periods of conflict in the nineteenth and twentieth centuries, including the industrial revolution, slavery and abolition, the Depression, and post-World War II America. Note: Can be used to fulfill the social science requirement.

GE 201

Modern Political Thought

3 credits

Prerequisite: **GE 162**

Course Chair: **C. Combs**

Required of: **None**

Electable by: **All**

Offered: **Spring**

This course surveys the major ideological movements of our time. Students will understand the principal ideas and practices of nationalism, fascism, communism, and democracy. Note: Can be used to fulfill the social science requirement.

GE 210

History of Political Thought

3 credits

Prerequisite: **GE 162**

Course Chair: **C. Combs**

Required of: **None**

Electable by: **All**

Offered: **Fall**

This course surveys the history of political thought from the time of the ancient Greeks 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: Can be used to fulfill the social science requirement.

GE 230

Concepts of Mathematics

3 credits

Prerequisite: **None**

Course Chair: **C. Combs**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

This course is designed to provide students with the quantitative reasoning skills which will allow them to apply mathematical concepts and functions to other disciplines such as business, the humanities, social science, natural science, and education. Topics will include algebraic skills and concepts, elementary statistics, and problem solving.

GE 251

French 1

3 credits

Prerequisite: **Two units of high school French**

Course Chair: **C. Combs**

Required of: **None**

Electable by: **All**

Offered: **Fall**

The emphasis of this course is on language acquisition, that is, on developing a basic level of oral and written comprehension and a certain degree of self-expression. Note: Not available for credit to students for whom this is a first language.

GE 252

French 2

3 credits

Prerequisite: **GE 251**

Course Chair: **C. Combs**

Required of: **None**

Electable by: **All**

Offered: **Spring**

This course is a continuation of French 1. The emphasis of the course is on continued language acquisition, that is, on developing more advanced oral and written comprehension and self-expression. Note: Not available for credit to students for whom this is a first language.

GE 261

Spanish 1

3 credits

Prerequisite: **None**

Course Chair: **C. Combs**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

Basic grammar, composition, and reading selections. Emphasis on pronunciation and conversational

Spanish. Note: Not available for credit to students for whom this is a first language.

GE 262 **Spanish 2**

3 credits

Prerequisite: **GE 261**

Course Chair: **C. Combs**

Required of: **None**

Electable by: **All**

Offered: **Spring**

Continuation of Spanish 1. Note: Not available for credit to students for whom this is a first language.

GE 271 **Japanese 1**

3 credits

Prerequisite: **None**

Course Chair: **C. Combs**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

A study of Japanese language focusing on spoken Japanese and everyday conversation techniques. Reading and pronunciation of the written language. Continued study of Japanese traditions, customs, literature, etc. The course will focus on speaking and conversation. Note: Not available for credit to students for whom this is a first language.

GE 272 **Japanese 2**

3 credits

Prerequisite: **GE 271**

Course Chair: **C. Combs**

Required of: **None**

Electable by: **All**

Offered: **Spring**

Continuation of Japanese 1. Note: Not available for credit to students for whom this is a first language.

GE 306 **Principles of Physics**

3 credits

Prerequisite: **None**

Course Chair: **C. Combs**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

An introduction to the world of physical phenomena surrounding us, including the following topics: mechanics, heat, light, sound, and electricity, as well as atomic and nuclear physics. Note: Can be used to fulfill the physical science requirement.

GE 308 **Principles of Acoustics of Music**

3 credits

Prerequisite: **None**

Course Chair: **C. Combs**

Required of: **Degree students except MP&E**

Electable by: **All**

Offered: **Spring, Fall**

A survey of the acoustical phenomena relating to music. The nature of vibration, hearing, pitch, waveforms, and timbre. Study of the general characteristics of the production, transmission, and effects of vibrational phenomena. The application of acoustical principles to intervals, scales, and tuning systems. Note: Can be used to fulfill the physical science requirement.

GE 315 **Acoustics for the Engineer/Producer**

3 credits

Prerequisite: **MT 100 or MP 106**

Course Chair: **D. Puluse**

Required of: **MP&E**

Electable by: **None**

Offered: **Spring, Fall**

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. Acoustics of musical instruments.

GE 318 **Environmental Science**

3 credits

Prerequisite: **None**

Course Chair: **C. Combs**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

An introductory course which will cover such topics as hydrology, water quality, solid waste management, hazardous waste, air pollution, greenhouse effect, acid rain, ozone layer, energy sources, environmental modeling, and environmental problems and societal priorities. Note: Can be used to fulfill the physical science requirement.

GE 321**Health and Human Physiology**

3 credits

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

This course is designed to provide a scientific understanding of human physiology and health, including a study of wellness, which is relevant to the pursuit of a healthy lifestyle. This understanding includes knowledge of physiological systems, e.g., digestive, cardiovascular, nervous, skeletal-muscular, and reproductive, and their interrelationship with nutrition, exercise, stress, sexuality, substance abuse, eating disorders, and the physical environment. Note: Can be used to fulfill the physical science requirement.

GE 364**Urban Sociology**

3 credits

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

A survey of American sociology that uses urban materials to encourage students to explore their own surroundings, while employing the tools of sociological analysis. Note: Can be used to fulfill the physical science requirement.

GE 401**Cross-cultural Communication**

3 credits

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

Introduction to patterns of perception, thinking, and values throughout the world. Emphasis on the connections between literature, the arts, and social thought in shaping Western and Eastern traditions. This course explores cultural diversity and the process of cultural interaction, while paying special attention to issues of race, ethnicity, gender, and class. Readings focus on American authors of different ethnic backgrounds (especially African, Asian, Native, Hispanic) and writers of various nationalities.

GE 404**Philosophy of Education**

3 credits

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

A philosophical inquiry into the purpose and practice of education with special emphasis upon educational theory, dialogue, critical thinking, and creativity.

GE 408**Philosophy of Religion**

3 credits

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

An examination of the philosophical arguments for the existence of God—cosmological, ontological, teleological,

moral, experiential, mystical, and dialogical—as found in the work of such philosophers as Plato, Anselm, Aquinas, Kant, Paley, and Buber. The nature of such “proofs” will be studied and their significance for philosophizing about the nature of religion, and for distinguishing between reason and faith. The nature of religious experience, especially what has existentially come to be called the “I-Thou” encounter with its relevance for the modern “eclipse of God” will also be closely studied.

GE 411**Ethics**

3 credits

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

Conducted as a basic introduction to ethics and its place in philosophy, this course explores the roots of Western values in the life and thoughts of Socrates as presented by Plato, as well as in the more comprehensive analysis of Aristotle. Such classical ethical concepts as virtues, the moral and intellectual virtues, the four cardinal virtues, habit and habitus, and the nature of friendship and love will be examined in the existential context of ancient Greece and what that particular ethical philosophizing can still contribute to present day concerns regarding justice, goodness, and the development of moral character.

GE 321**Health and Human Physiology**

3 credits

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

This course is designed to provide a scientific understanding of human physiology and health, including a study of wellness, which is relevant to the pursuit of a healthy lifestyle. This understanding includes knowledge of physiological systems, e.g., digestive, cardiovascular, nervous, skeletal-muscular, and reproductive, and their interrelationship with nutrition, exercise, stress, sexuality, substance abuse, eating disorders, and the physical environment. Note: Can be used to fulfill the physical science requirement.

GE 364**Urban Sociology**

3 credits

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

A survey of American sociology that uses urban materials to encourage students to explore their own surroundings, while employing the tools of sociological analysis. Note: Can be used to fulfill the physical science requirement.

GE 401**Cross-cultural Communication**

3 credits

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

Introduction to patterns of perception, thinking, and values throughout the world. Emphasis on the connections between literature, the arts, and social thought in shaping Western and Eastern traditions. This course explores cultural diversity and the process of cultural interaction, while paying special attention to issues of race, ethnicity, gender, and class. Readings focus on American authors of different ethnic backgrounds (especially African, Asian, Native, Hispanic) and writers of various nationalities.

GE 404**Philosophy of Education**

3 credits

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

A philosophical inquiry into the purpose and practice of education with special emphasis upon educational theory, dialogue, critical thinking, and creativity.

GE 408**Philosophy of Religion**

3 credits

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

An examination of the philosophical arguments for the existence of God—cosmological, ontological, teleological,

moral, experiential, mystical, and dialogical—as found in the work of such philosophers as Plato, Anselm, Aquinas, Kant, Paley, and Buber. The nature of such “proofs” will be studied and their significance for philosophizing about the nature of religion, and for distinguishing between reason and faith. The nature of religious experience, especially what has existentially come to be called the “I-Thou” encounter with its relevance for the modern “eclipse of God” will also be closely studied.

GE 411**Ethics**

3 credits

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

Conducted as a basic introduction to ethics and its place in philosophy, this course explores the roots of Western values in the life and thoughts of Socrates as presented by Plato, as well as in the more comprehensive analysis of Aristotle. Such classical ethical concepts as virtues, the moral and intellectual virtues, the four cardinal virtues, habit and habitus, and the nature of friendship and love will be examined in the existential context of ancient Greece and what that particular ethical philosophizing can still contribute to present day concerns regarding justice, goodness, and the development of moral character.

GE 414**Introduction to Logic**

3 credits

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

An examination of the nature of thinking and rational discourse, especially as these are found in actual philosophical texts. The significance of metaphysics (the investigation into first principles), ontology (inquiry regarding Being), and epistemology (the study of the nature of knowledge) will be studied and applied to such modes of thought as relativism, subjectivism, and sophism. In the process of analyzing these texts, the importance of deductive and inductive reasoning, definition, distinction-making, classification, propositional, logic, syllogisms, hypotheses, dialectic, contradiction, and paradox, as well as various logical fallacies will be discussed.

GE 432**Introduction to Western Philosophy**

3 credits

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

This course is an introduction to the vast history of Western philosophy and necessarily entails a close and careful consideration of its origins in ancient Greece. An examination of Socrates and Plato in particular will enable the student to understand not only the meaning of philosophy as "the love of wisdom," but also to appreciate the complexities involved in the subsequent

development of ideas in various Western schools of thought. By also studying one or two later philosophical texts the student will be even better able to compare more modern thinking with the ancient. The existential significance of the root meaning of philosophical thinking is crucial to grasping what has been alternately lost and retrieved throughout the course of Western thought.

GE 433**Introduction to Eastern Philosophy**

3 credits

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

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, Moksha, Samsara, Karma, Dharma, Avatar, Bhakti, Nirvana, Bodhisattva, Satori, Jen, Wen, Li, Tao, Te, and Yin-Yang will be analyzed in select ancient texts. Other notions having to do with incarnation and reincarnation, the sage and the saint, ethics and duty, and the soul and religion generally will also be studied.

GE 501**General Psychology**

3 credits

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

A survey of the history, theory, and application of general psychology. The study of human behavior, factors in psychological development, methods of measurement and the brain. Note: Can be used to fulfill the social science requirement.

GE 504**Child and Adolescent Psychology**

3 credits

Prerequisite: **GE 501**Course Chair: **C. Combs**Required of: **ME**Electable by: **All**Offered: **Spring, Summer, Fall**

The effects of learning principles upon child and adolescent behavior. Applications of educational problems to musical growth and motivation in learning. The relation of social psychology to classroom situations. Note: Can be used to fulfill the social science requirement.

GE 524**Foundations of Creativity**

3 credits

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

An investigation into the psychological, social, and philosophical sources of creativity. An interdisciplinary approach that considers the lives of artists, the social and historical situations of creative people, and current philosophical and

psychological theories. Emphasis on dialogue and self-analysis by the student. Note: Can be used to fulfill the social science requirement.

Harmony

HR 011 Harmony 1

2 credits
Prerequisite: **None**
Course Chair: **B. Nettles**
Required of: **All**
Electable by: **All**

Offered: **Spring, Summer, Fall**
Basic harmonic theory. Note identification, scale and mode construction, key signatures, interval recognition, chord construction, available tensions. Principles of diatonic chord progressions and analysis.

HR 012 Harmony 2

2 credits
Prerequisite: **HR 011**
Course Chair: **B. Nettles**
Required of: **All**
Electable by: **None**

Offered: **Spring, Summer, Fall**
Continued exploration of modern chord progression. Secondary and extended dominant relationships. Principles of linear harmonic continuity and melodic analysis. Minor key chord progressions. Blues theory and chord progressions.

HR 013 Harmony 3

2 credits
Prerequisite: **HR 012**
Course Chair: **B. Nettles**
Required of: **All**
Electable by: **None**
Offered: **Spring, Summer, Fall**

Continuation of principles of modern chord progression: analysis and synthesis of progression found in current popular music: modulations; diminished-chord patterns; melody/harmony relationship; substitute dominant and related II-7 chords.

HR 014 Harmony 4

2 credits
Prerequisite: **HR 013**
Course Chair: **B. Nettles**
Required of: **All**
Electable by: **All**
Offered: **Spring, Summer, Fall**

Continuation of principles of modern chord progression: deceptive resolutions of secondary dominants; contiguous dominant motion; constant structure chord progressions; basic principles of modal harmony and modal interchange.

HR 018 Reharmonization Techniques

2 credits
Prerequisite: **HR 014**
Course Chair: **B. Nettles**
Required of: **JC**
Electable by: **All**
Offered: **Spring, Summer, Fall**

Functional, extended, and bass line reharmonization. Incomplete chord structures and reharmonization of diminished chords. Application of the above techniques for writing turn-

arounds, introductions, interludes, modulations, and extended endings. Corrections of faculty lead sheets.

HR 021 Harmonic Considerations in Improvisations 1

2 credits
Prerequisite: **HR 014**
Course Chair: **R. Rose**
Required of: **PF**
Electable by: **All**

Offered: **Spring, Summer, Fall**
Exploration of the relationship between improvisation and harmonic context. Analysis of harmonically sophisticated music using analytical techniques from Harmony 4. The use of chord scales in improvisation and analysis of recorded jazz solos. Discussion of specific harmonic idioms and their related improvising styles. Solos of John Coltrane, Herbie Hancock, Chick Corea, and Wayne Shorter will be included.

HR 022 Harmonic Considerations in Improvisations 2

2 credits
Prerequisite: **HR 021**
Course Chair: **R. Rose**
Required of: **None**
Electable by: **All**
Offered: **Spring, Fall**

Continued exploration of the relationship between improvisation and harmonic context. Analysis of contemporary compositions and their harmonic implications applied to the craft of improvisation. Symmetrical scales, two- and three-tonic systems, and rhythm devices. Repertoire studied will include solos by John Coltrane, David Liebman, Ornette Coleman, Steven Grossman, and Herbie Hancock.

HR 110**Harmonic Analysis of Rock Music**

2 credits

Prerequisite: **HR 013**Course Chair: **B. Nettles**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

A study of rock harmony, bass lines, and melodies as practiced in the various periods and types of rock music. Recorded examples and published music will be analyzed with an emphasis on characteristic harmonic devices. Influential performers and groups will be discussed.

HR 301**Advanced Harmonic Concepts**

2 credits

Prerequisite: **HR 304, HR 307, or****CM 310**Course Chair: **B. Nettles**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Emphasis on newer harmonic concepts to enable students to write and analyze tunes in the style of Mike Gibbs, Chick Corea, and others. Discussion and use of nonfunctional harmonic techniques including multitonic systems, constant cycles, and patterned material. Analysis of representative tunes.

HR 304**Advanced Modal Harmony**

2 credits

Prerequisite: **HR 018**Course Chair: **B. Nettles**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Modal chord progression and melody using traditional, synthetic, and other modes. Analysis of modal jazz

compositions. Modal voicings using characteristic tones and spacing considerations. Use of polytonal and polymodal relationships in original compositions.

History of Music**HM 031****A History of the Music of Black America**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Fall**

A study of the historical attributes and positive contributions of the development of black American music: African influences and the early slave music of the South; northern and southern influences through the black church; composers and songwriters in and after the American Civil War; ragtime and blues, early jazz, the jazz age, and the black renaissance; composers and performers up to the present; black concert-music composers. Research, homework, listening, lecture-demonstrations, and required attendance at performances.

HM 032**Black Music, Black Cultures**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring**

This course is a continuation of A History of the Music of Black America and is a comprehensive examination of selected black musical styles and influences.

Though this course will focus heavily on Afro-American musical expressions, emphasis will from time to time be given to a consideration of styles which emanate from other parts of the African diaspora and upon relations which exist between these styles and those of black America. This course will also attempt to examine the relationship between particular Afro-American (north and central) styles and the social and political attitudes upon which these styles are based.

HM 051**Development of Western Music: Middle Ages through Baroque (History of Music I)**

2 credits

Prerequisite: **None**Course Chair: **J. Jarrett**Required of: **Degree - All;****Diploma - CM**Electable by: **All**Offered: **Spring, Summer, Fall**

A survey of the major styles in Western music from about A.D. 600 to the conclusion of the baroque. This includes a summary of ancient music. Audiovisual examples of scores and photographs of related art works.

HM 053**Development of Western Music:
Classical to Modern Times
(History of Music 2)**

2 credits

Prerequisite: **None**Course Chair: **J. Jarrett**Required of: **Degree - All;****Diploma - CM**Electable by: **All**Offered: **Spring, Summer, Fall**

A survey of the major styles in Western music from the early classical period to the present. Audiovisual examples; correlation of characteristics of each period with activities in related arts.

HM 062**History of Rock Music**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**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.

HM 064**History of Jazz**

2 crédits

Prerequisite: **None**Course Chair: **R. Rose**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. Students will have access to extensive research materials outside of the classroom.

HM 101**Music of the World**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Concentrating on a limited group of non-Western cultures (i.e., African, Indian, and/or Eastern European), classes will focus on a hands-on approach of learning through doing, with weekly reading and listening assignments and in-class performance.

HM 104**Chamber Music of the
Romantic Period**

2 credits

Prerequisite: **HM 053**Course Chair: **J. Jarrett**Required of: **None**Electable by: **All**Offered: **Spring**

Historical analysis and examination of the chamber literature of the 1800-1900 period. Survey of form and content of representative works by Schubert, Brahms, Saint-Saens, Franck, and Tchaikovsky.

HM 108**Women in Music**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

An examination of women's contributions to jazz and classical music in twentieth century America and the factors which influenced their careers. Students will study individual performers, composers, and all-women groups using audio and visual resources and critically evaluate the sociopolitical factors that affected their careers through lecture, discussion, and research.

HM 110**The Bop Masters**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

An in-depth survey of the principal instrumental soloists, vocalists, vocal groups, arrangers, and composers of the bebop period. A variety of groups will be examined through recordings.

HM 113**Survey of Alto Saxophone Styles**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **PF Alto Saxophone Principals**Electable by: **All**Offered: **Spring**

An analysis of the history of the alto saxophone in jazz. Emphasis on the various styles of major players. Study of Johnny Hodges, Charlie Parker, Cannonball Adderley, and others through tapes and transcriptions. Course will also cover the usual alto saxophone doubles: flute and clarinet.

HM 116**Survey of Trumpet Styles**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **PF Trumpet Principals**Electable by: **All**Offered: **Spring**

A study of the development of jazz trumpet playing. Analysis through recordings and transcriptions of various styles and periods. Study of important innovators from Louis Armstrong and Bix Beiderbecke to the present.

HM 201**Survey of Guitar Styles**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **PF Guitar Principals**Electable by: **All**Offered: **Spring, Fall**

A survey of contemporary guitar players and styles as well as related doubling instruments. Emphasis on major players and various styles through tapes and transcriptions.

HM 204**Survey of Tenor Saxophone Styles**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **PF Tenor Saxophone Principals**Electable by: **All**Offered: **Spring**

An analysis of the history of the tenor saxophone in jazz. Emphasis on the various playing styles of the major players. Studies of Coleman Hawkins, Lester Young, John Coltrane, Sonny Rollins, and others, through tapes and transcriptions. Included are soprano and baritone saxophonists.

HM 207**Survey of Trombone Styles**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **PF Trombone Principals**Electable by: **All**Offered: **Spring**

A study of the development of jazz trombone playing. Analysis through recordings and transcriptions of various styles of playing. Studies of Jack Teagarden, Bill Harris, J.J. Johnson, and others.

HM 210**Survey of Bass Styles**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **PF Bass Principals**Electable by: **All**Offered: **Spring, Fall**

The study of the bass in the styles of Dixieland, swing, bebop, cool, experimental, fusion, and others. In-depth analysis of the function of the bass as part of the rhythm section and as a solo voice. Some of the players heard and discussed are Pop Foster, Walter Page, Jimmy Blanton, Oscar Pettiford, Slam Stewart, Paul Chambers, Charles Mingus, Ron Carter, Richard Davis, Eddie Gomez, and Jaco Pastorius.

HM 213**Survey of Piano Styles**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **PF Piano Principals**Electable by: **All**Offered: **Spring, Fall**

A study of the development of jazz piano playing. Analysis through recordings of various playing styles. Study of important innovators in the field.

HM 216**Survey of Drum Styles**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **PF Percussion Principals**Electable by: **All**Offered: **Spring, Fall**

A study of the development of the jazz drummer. Analysis through recordings and transcriptions of various playing styles. Studies of Big Sid Catlett, Max Roach, Buddy Rich, and others.

HM 219**Survey of Vocal Styles**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **PF Voice Principals**Electable by: **All**Offered: **Spring, Fall**

A study of the development of the jazz vocalist. Listening and style analysis through use of recordings. Singers covered include Bessie Smith, Billie Holiday, Frank Sinatra, Ella Fitzgerald, and Sarah Vaughan.

HM 222**Survey of Flute Styles**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **PF Flute Principals**Electable by: **All**Offered: **Spring**

A survey of flute styles, both traditional and jazz. Directed listening to flute repertory from baroque, classical, romantic, and modern periods. Recordings include performances by Jean-Pierre Rampal, William Kincaid, Marion, James Galway, and Michael Debost. Jazz artists: Bud Shank, Frank Wess, Hubert Laws, and Eric Dolphy.

HM 225**Survey of Jazz Violin Styles**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **PF String Principals**Electable by: **All**Offered: **Spring**

An overview of the history of jazz violin with special emphasis on the work of major innovators: Joe Venuti, Stephane Grappelli, Svend Asmussen, Stuff Smith, Joe South, and Jean-Luc Ponty.

Recordings and transcriptions used to analyze improvisational approaches, bowing, tone, and left hand techniques

Instrumental Labs**IL 001****Keyboard Lab—Comping 1**

0.5 credit

Prerequisite: **None**Course Chair: **P. Schmeling**Required of: **Piano Principals**Electable by: **Piano Principals**Offered: **Spring, Summer, Fall**

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of idioms. Recorded material for play-along purposes.

IL 002**Keyboard Lab—Comping 2**

0.5 credit

Prerequisite: **IL 001**Course Chair: **P. Schmeling**Required of: **Piano Principals**Electable by: **Piano Principals**Offered: **Spring, Summer, Fall**

Continuation of Keyboard Lab—Comping 1.

IL 003**Keyboard Lab—Comping 3**

0.5 credit

Prerequisite: **IL 002**Course Chair: **P. Schmeling**Required of: **Piano Principals**Electable by: **Piano Principals**Offered: **Spring, Summer, Fall**

Continuation of Keyboard Lab—Comping 2.

IL 004**Keyboard Lab—Advanced Comping**

0.5 credit

Prerequisite: **IL 003**Course Chair: **P. Schmeling**Required of: **None**Electable by: **Piano Principals**Offered: **Spring, Summer, Fall**

Continuation of Keyboard Lab—Comping 3 emphasizing more advanced voicing techniques. Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to the jazz idiom. Recorded material for play-along purposes.

IL 006**Advanced Stylistic Comping—Pop: Level 1**

0.5 credit

Prerequisite: **IL 003**Course Chair: **P. Schmeling**Required of: **None**Electable by: **Piano Principals**Offered: **Spring, Fall**

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of pop music styles. Recorded material for play-along purposes.

IL 007**Advanced Stylistic Comping—Funk/Fusion**

0.5 credit

Prerequisite: **IL 004 and IL 033**Course Chair: **P. Schmeling**Required of: **None**Electable by: **Piano Principals**Offered: **Spring, Fall**

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

IL 008**Advanced Stylistic Comping—
Pop: Level 2**

0.5 credit

Prerequisite: **IL 003 and IL 006**Course Chair: **P. Schmeling**Required of: **None**Electable by: **Piano Principals**Offered: **Spring, Fall**

Instrumental laboratory for piano principals emphasizing the application of comping techniques to a variety of pop music styles. Continuation of Advanced Stylistic Comping—Pop: Level 1 with continued emphasis on performing techniques and additional focus on repertoire. Recorded material for play-along purposes.

IL 009**Advanced Stylistic Comping—
Latin**

0.5 credit

Prerequisite: **IL 003**Course Chair: **P. Schmeling**Required of: **None**Electable by: **Piano Principals**Offered: **Spring, Fall**

Instrumental laboratory for piano principals emphasizing the application of comping techniques to a variety of Latin music styles. Use of recorded material for play-along purposes, as well as transcriptions of comping of major Latin piano players.

IL 031**Keyboard Lab—Reading 1**

0.5 credit

Prerequisite: **None**Course Chair: **P. Schmeling**Required of: **Piano Principals**Electable by: **Piano Principals**Offered: **Spring, Summer, Fall**

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

IL 032**Keyboard Lab—Reading 2**

0.5 credit

Prerequisite: **IL 031**Course Chair: **P. Schmeling**Required of: **Piano Principals**Electable by: **Piano Principals**Offered: **Spring, Summer, Fall**

Continuation of Keyboard Lab—Reading 1.

IL 033**Keyboard Lab—Reading 3**

0.5 credit

Prerequisite: **IL 032**Course Chair: **P. Schmeling**Required of: **Piano Principals**Electable by: **Piano Principals**Offered: **Spring, Summer, Fall**

Continuation of Keyboard Lab—Reading 2.

IL 034**Keyboard Lab—Advanced
Reading**

0.5 credit

Prerequisite: **IL 002 and IL 033**Course Chair: **P. Schmeling**Required of: **None**Electable by: **Piano Principals**
Offered: **Spring, Summer, Fall**

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

IL 040**Keyboard Lab—Chart Reading**

0.5 credit

Prerequisite: **IL 003 and IL 033**Course Chair: **P. Schmeling**Required of: **None**Electable by: **Piano Principals**Offered: **Spring, Summer, Fall**

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

IL 050**Keyboard Lab—Repertoire**

0.5 credit

Prerequisite: **IL 003 and IL 033**Course Chair: **P. Schmeling**Required of: **None**Electable by: **Piano Principals**Offered: **Spring, Summer, Fall**

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

IL 055**Effects Processing for Keyboard
Performance Lab**

0.5 credit

Prerequisite: **IL 057**Course Chair: **P. Schmeling**Required of: **None**Electable by: **Piano Principals**Offered: **Spring, Fall**

Operational theory and practical usage of effects units for performance-oriented piano principals. Weekly performance of arrangement assignments using sequenced rhythm tracks. Approaches to notation will reflect contemporary practice.

IL 057**Keyboard Lab—MIDI**

0.5 credit

Prerequisite: **MS 010, IL 003, and IL 033**Course Chair: **P. Schmeling**Required of: **None**Electable by: **Piano Principals**Offered: **Spring, Fall**

Introduction to the MIDI keyboard controller for performance-oriented piano principals. Emphasis on making music with lab components (keyboard controllers, sound modules, drum machines, various effects). Acquisition of basic proficiency in problem-solving and practical playing set-ups. Musical materials will be provided to encourage students to use their own equipment and onboard sounds in a creative manner.

IL 058**MIDI Keyboard Performance Lab**

0.5 credit

Prerequisite: **IL 057**Course Chair: **P. Schmeling**Required of: **None**Electable by: **Piano Principals**Offered: **Spring, Fall**

A continuation of Keyboard Lab—MIDI emphasizing performance of various ensemble roles in the MIDI-band context, including comping, lead line, bass line, and percussion. End-of-term concerts are planned.

IL 060**Classical Repertory for Two Pianos**

0.5 credit

Prerequisite: **IL 033 and completion of Proficiency Level 3**Course Chair: **P. Schmeling**Required of: **None**Electable by: **Piano Principals**Offered: **Spring, Summer, Fall**

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

IL 067**Survey of Keyboard Technique**

0.5 credit

Prerequisite: **Completion of Proficiency Levels 1 and 2**Course Chair: **P. Schmeling**Required of: **Piano Principals, PF**Electable by: **Piano Principals**Offered: **Spring, Fall**

Study and development of specific keyboard techniques demanded by a wider stylistic spectrum. Solutions to a number of problems encountered in keyboard technique will be presented using musical examples from some of the most distinguished technicians in keyboard history. Material to be examined will include such varied sources as Scarlatti, Bach, Liszt, Chopin, Debussy, Bartok, Tatum, Corea, Jarrett, Cage, and Crumb. Discussion of technical similarities and difference between acoustic pianos and various electronic keyboards.

IL 101**Guitar Lab—Chords 1**

0.5 credit

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

Instrumental laboratory for guitar principals emphasizing chord studies, voice-leading, and physical development on the guitar.

IL 105**Guitar Lab—Chords 2**

0.5 credit

Prerequisite: **IL 101**Course Chair: **L. Baione**Required of: **Guitar Principals**Electable by: **Guitar Principals**Offered: **Spring, Summer, Fall**

Continuation of Guitar Lab—Chords 1.

IL 106**Guitar Lab—Chords 3**

0.5 credit

Prerequisite: **IL 105**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Fall**

A continuation of the voice-leading concepts introduced in Guitar Lab—Chords 1 and 2. Emphasis on drop-2 type voicings, including all inversions and tension substitutions.

IL 110 **Standard Tune Workshop** **for the Guitarist**

0.5 credit

Prerequisite: **IL 105 and IL 135**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Fall**

Standard tunes are prepared (melody, chords, bass lines, and improvisation) for critiqued performance on a weekly basis. Techniques for and approaches to improvisation, including solo transcription and analysis of chord progressions for scale relationship.

IL 111 **Advanced Standard Workshop** **for the Guitarist**

0.5 credit

Prerequisite: **IL 110 and Ensemble Rating 3333**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Fall**

A continuation of Standard Tune Workshop for Guitarists using standards which present greater challenges. Tunes are prepared (melody, chords, bass line, and improvisation) for critiqued performance on a weekly basis. Techniques for and approaches to improvisation, including the application of melodic and harmonic minor scales and diminished and whole tone scales.

IL 120 **Jazz-Rock Guitar 1**

0.5 credit

Prerequisite: **IL 105 and IL 135**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Fall**

Study and application of scales and harmony in this style of improvisation and their application to the guitar including fingering and guitaristic devices (string bending, slides, etc.). Presentation is through written and recorded examples of contemporary artists (including nonguitarists), teacher demonstration, and student performance with taped rhythm section.

IL 121 **Jazz-Rock Guitar 2**

0.5 credit

Prerequisite: **IL 120**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Fall**

A continuation of Jazz-Rock Guitar 1, with more advanced theory and techniques. Analysis becomes secondary as in-class performance is more greatly stressed. Teacher demonstration is continued.

IL 131 **Guitar Lab—Reading 1**

0.5 credit

Prerequisite: **None**

Course Chair: **L. Baione**

Required of: **Guitar Principals**

Electable by: **Guitar Principals**

Offered: **Spring, Summer, Fall**

Instrumental laboratory for guitar principals involving single-line reading studies with emphasis on melodic rhythms.

IL 135 **Guitar Lab—Reading 2**

0.5 credit

Prerequisite: **IL 131**

Course Chair: **L. Baione**

Required of: **Guitar Principals**

Electable by: **Guitar Principals**

Offered: **Spring, Summer, Fall**

Instrumental laboratory for guitar principals involving single-line reading studies in the first seven positions on the fingerboard.

IL 137 **Guitar Lab—Developmental** **Arpeggios**

0.5 credit

Prerequisite: **IL 105 and IL 135**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Summer, Fall**

Instrumental lab for guitar principals dealing with two-octave three- and four-part arpeggios across the guitar. Included in weekly assignments will be exercises and drill studies.

IL 140 **Reading Contemporary** **Guitar Rhythms 1**

0.5 credit

Prerequisite: **IL 105 and IL 135**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Summer, Fall**

This lab is designed for the student to experience the rhythmic challenges (from simple to very complex) encountered in contemporary music. Pop, rock, jazz, fusion, and country music styles will be covered in harmonic settings.

IL 141**Reading Contemporary
Guitar Rhythms 2**

0.5 credit

Prerequisite: **IL 140**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Fall**

This is a continuation of Reading Contemporary Rhythms 1.

IL 145**Triadic Improvisation for the
Guitar 1**

0.5 credit

Prerequisite: **Completion of
Proficiency Level 2**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Summer, Fall**

This lab deals with solo performances derived from the use of triads. Upper-structure and substitution techniques are included.

IL 146**Triadic Improvisation for the
Guitar 2**

0.5 credit

Prerequisite: **IL 145**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Fall**

This is a continuation of Triadic Improvisation for the Guitar 1.

IL 150**Upper Position Reading for the
Guitar**

0.5 credit

Prerequisite: **IL 135**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Fall**

Intensive study of positions 8 through 12 on the fingerboard.

IL 155**The Performing Guitarist**

0.5 credit

Prerequisite: **IL 105 and IL 135**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Fall**

This lab prepares students in a variety of styles for solo, duo, and trio performance. Students perform each week and discuss their performance in terms of stage presence, interpretation, and technique. There will be three videotaped recitals per semester, with discussion and evaluation the following week.

IL 157**Polyrhythms for Guitar 1**

0.5 credit

Prerequisite: **Ensemble Rating 1222**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Summer, Fall**

This lab is an introduction to rhythmic displacement in comping and soloing by the use of various polyrhythms and polymeters against a standard 3/4 or 4/4 time signature.

IL 158**Polyrhythms for Guitar 2**

0.5 credit

Prerequisite: **IL 157**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Fall**

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

IL 160**Guitar Performance Lab:
Level 1**

0.5 credit

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

An ensemble experience involving sight-reading, blend, dynamics, articulation, etc., using multiguitar arrangements written for this purpose in a variety of idioms. Easy to low-intermediate reading levels.

IL 161**Guitar Performance Lab:
Level 2**

0.5 credit

Prerequisite: **IL 131**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Summer, Fall**

This lab is the same as Guitar Performance Lab: Level 1 except for the levels of reading involved. Intermediate to moderately difficult.

IL 162
Guitar Performance Lab:
Level 3

0.5 credit

Prerequisite: **IL 135**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Summer, Fall**

This lab is the same as Guitar Performance Lab: Level 1 except for the levels of reading involved. Advanced level.

IL 163
Just Like the Record for Guitar

0.5 credit

Prerequisite: **IL 105 and IL 135**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Fall**

The application of harmony as it occurs in popular music. Rhythm guitar parts presented through tapes, transcriptions, and demonstrations of some of the more involved pop records. Included are adaption of keyboard parts to guitar and discussion and demonstration of various rhythm guitar techniques (two and three-note voicings, voicings, mutings, etc.).

IL 164
Blues Guitar 1

0.5 credit

Prerequisite: **IL 105 and IL 135**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Summer, Fall**

Instrumental labs for guitar principals dealing with single-note blues heads, solos, and standard dominant-seventh, minor-seventh, and major-seventh blues

progressions. Weekly playing assignments; analysis of recordings by various blues artists.

IL 165
Blues Guitar 2

0.5 credit

Prerequisite: **IL 105, IL 135, and**

IL 164

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Summer, Fall**

A continuation of Blues Guitar 1 with more advanced theory, techniques, and progressions.

IL 166
Advanced Guitar Performance Lab

1 credit

Prerequisite: **By audition**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Fall**

For advanced guitar principals, continuation of techniques mastered in Guitar Performance Lab. Emphasis on reading and group performance.

IL 168
Building Guitar Technique through Triads

0.5 credit

Prerequisite: **Completion of Guitar Proficiency Level 2**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Summer, Fall**

This lab uses the original George Van Eps method for guitar. The student is rigorously involved in developing a triad-oriented approach to the finger board. Topics covered include har-

monized scales and scale patterns, melodized triads, and free improvisations. Strong emphasis on correct technique for both right and left hands.

IL 169
Linear Chord Concepts

0.5 credit

Prerequisite: **Completion of Guitar Proficiency Level 3**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Summer, Fall**

Development of a framework with which the student can develop aural relationship between chords (through arpeggiation) and various approach techniques (through appoggiaturas).

IL 170
Guitar Chord Soloing 1

1 credit

Prerequisite: **IL 105 and IL 135**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Summer, Fall**

Immediately accessible mechanical and nonmechanical techniques for the development of arrangements for solo guitar. Each week a step-by-step approach will be demonstrated and discussed. During the semester, students will produce a tape of four chord solos (two original arrangements and two from department files).

IL 171**Guitar Chord Soloing 2**

1 credit

Prerequisite: **IL 170**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Summer, Fall**

A continuation of Guitar Chord Soloing 1 developing the nonmechanical aspects of writing chord solos. Topics include reharmonization, voicings from chord scales, bottom line technique, and improvisational extension of chord solo arrangements. Students will produce a forty-minute tape of chord solos: consisting of original arrangements and some from department files.

IL 174**Guitar Lab—Reading 3**

0.5 credit

Prerequisite: **IL 135**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Summer, Fall**

A continuation of Guitar Lab—Reading 2 using the available materials for saxophone and guitar. Each session will be thorough and challenging. Individual as well as group arrangements will be played.

IL 177**Walking Bass Line and Chords for Guitar**

0.5 credit

Prerequisite: **IL 105**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Summer, Fall**

A systematic technique developing a complete rhythm section style of accompaniment playing, ideal for duo

and trio situations. Class participation involves weekly performance of standard, jazz, blues, or Latin tunes.

IL 179**Guitar Chord Soloing**

0.5 credit

Prerequisite: **IL 105 and IL 135**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Summer, Fall**

This lab offers an in-depth analysis of complex harmonic situations in the creation and performance of chord solos, involving mechanical voicings derived from chord scales and various reharmonization techniques.

IL 180**Rhythm Guitar Styles 1**

0.5 credit

Prerequisite: **IL 101 or IL 105**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Summer, Fall**

Performances of right-hand rhythms in the jazz, rock, and Latin idioms. Comping with walking bass and the use of upper-structure triads are also presented.

IL 181**Rhythm Guitar Styles 2**

0.5 credit

Prerequisite: **IL 180**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Fall**

A continuation of Rhythm Guitar Styles 1 with an in-depth analysis of complex rhythmic structures.

IL 182**Show/Theater Guitar Lab**

0.5 credit

Prerequisite: **IL 105 and IL 135**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Summer, Fall**

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

IL 184**The Complete Rhythm Guitarist**

0.5 credit

Prerequisite: **IL 105 and IL 135**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Fall**

A systematic group approach designed to expose students to the correct interpretation and techniques necessary to perform all styles of rhythm guitar playing. A taped rhythm section is used for students to play-along with, which enhances their musical experience in this very important area of guitar performance.

IL 186**Rock Guitar Lab**

0.5 credit

Prerequisite: **IL 105 and IL 135**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Summer, Fall**

Performance of material from Survey of Guitar Styles including reading and performances of right-hand rhythm solos and arrangements in the rock idiom. Use and analysis of electronic effects. Arranging for bass and drum.

IL 188**Country Guitar Lab**

0.5 credit

Prerequisite: **IL 105 and IL 135**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Summer, Fall**

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

IL 190**Guitar Synthesizer Lab**

0.5 credit

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

Applications, scope, and limitations of guitar synthesizers. Understanding the operating principles of guitar synthesizers as they have evolved with developments in technology. Discussion of appropriate performance techniques and related problems.

IL 192**Electronic Effects for Guitar**

0.5 credit

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

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

IL 194**Classical Guitar Chamber Music I**

0.5 credit

Prerequisite: **IL 105 and IL 135**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Fall**

The rehearsal and recording of literature written or transcribed for classical guitar. This is an intermediate level lab.

IL 195**Classical Guitar Chamber Music 2**

0.5 credit

Prerequisite: **IL 194**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Fall**

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

IL 197**Professional Guitar Styles**

0.5 credit

Prerequisite: **Completion of Proficiency Level 4**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Summer, Fall**

Designed to prepare guitarists for professional general business engagements, this lab will cover correct rhythm and lead styles for all types of music commonly played on such engagements. Other topics will include hearing common chord progressions, forming a band, utilizing booking agents, and running an engagement.

IL 210**Contemporary Electronic Percussion**

0.5 credit

Prerequisite: **IL 223 and MS 010**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Fall**

A comprehensive course on functioning in today's music world with the latest electronic instruments in modern percussion. The program includes hands-on work with electronic drum kits, drum machines, and the programming, triggering, and interfacing of the same.

IL 221**Drum Lab I**

0.5 credit

Prerequisite: **None**Course Chair: **D. Anderson**Required of: **Drum Set, Hand Percussion, Percussion, Principals**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Summer, Fall**

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

IL 222**Drum Lab 2**

0.5 credit

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

Development of drum set time-playing and improvisational skills in various styles. Continuation of snare drum technique and reading studies; reading basic drum charts and lead sheets on the drum set.

IL 223**Drum Lab 3**

0.5 credit

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

Continued development of fluency and effectiveness in playing time-feels and improvising on the drum set. Brush playing skills. Intermediate drum set reading studies, including odd meters and polyrhythms; snare drum reading studies.

IL 224**Drum Lab 4**

0.5 credit

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

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

IL 225**Advanced Drum Chart Reading**

0.5 credit

Prerequisite: **IL 224**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Fall**

Musical applications of skills associated with reading in professional performance situations: drum parts, lead sheets, sight reading, song forms, soloing, playing with brushes, show charts, shifting time-feels, and changes of meter. Extensive use of prerecorded materials in both large and small ensemble configurations.

IL 230**Beginning Mallet Technique**

0.5 credit

Prerequisite: **None**Course Chair: **D. Anderson**Required of: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Electable by: **Drum Set, Hand Percussion, Vibraphone Principals**Offered: **Spring, Summer, Fall**

A mallet lab focusing on basic techniques such as grip sticking, pedaling, and dampening. Chord voicings and improvisation are developed as well as sight reading.

IL 232**Intermediate Mallet Technique**

0.5 credit

Prerequisite: **IL 230**Course Chair: **D. Anderson**Required of: **Vibraphone Principals**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Summer, Fall**

A continuation of Beginning Mallet Technique with further emphasis on sight-reading skills, technical development, and improvisational skills.

IL 234**Intermediate Improvisation Mallets**

0.5 credit

Prerequisite: **IL 230**Course Chair: **D. Anderson**Required of: **Vibraphone Principals**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Summer, Fall**

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

IL 236**Advanced Improvisation Mallets**

0.5 credit

Prerequisite: **IL 234**Course Chair: **D. Anderson**Required of: **Vibraphone Principals**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Summer, Fall**

Improvisational concepts applied to a wide cross-section of tunes. Strong emphasis on transcription and analysis of the major improvisers from the bebop era to the present.

IL 238**Advanced Mallet Technique**

0.5 credit

Prerequisite: **IL 232**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Summer, Fall**

Expansion and further development of the four-mallet technique. Topics include stickings, four-mallet independence and the proper development of playing with regard to strength, stamina, control, and speed.

IL 240**Listening Concepts—Mallets**

0.5 credit

Prerequisite: **None**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Fall**

Analytic listening applied to performance situations. Emphasis on aural recognition of chords, tensions, intervallic structure, and progressions.

IL 242**Solo Technique—Mallets**

0.5 credit

Prerequisite: **IL 244**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Fall**

The vibraphone as a solo instrument. Techniques such as dampening, left-hand accompaniment, voicings, and reharmonization are covered.

IL 244**Comping for Mallet Players**

0.5 credit

Prerequisite: **IL 230**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Fall**

Drills and exercises to speed up recognition and recall of basic chord types. Open and closed voicings, tension, and voice-leading are discussed and applied to tunes.

IL 246**Marimba Performance Lab**

1 credit

Prerequisite: **IL 232**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Fall**

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

IL 248**MIDI Mallet Lab**

0.5 credit

Prerequisite: **IL 230, IL 232, and MS 010**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Fall**

Study of practical applications for MIDI mallet controllers for live performance. Focus will be on the musical interaction of controller technique and sound production from synthesizer modules.

IL 251**Basic Time and Pulse**

0.5 credit

Prerequisite: **None**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Fall**

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

IL 252**Linear Time Feels and Phrasing**

0.5 credit

Prerequisite: **IL 223**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Fall**

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

IL 253

Fusion Lab 1

0.5 credit

Prerequisite: **IL 223**

Course Chair: **D. Anderson**

Required of: **None**

Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**

Offered: **Spring, Fall**

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

IL 254

Fusion Lab 2

0.5 credit

Prerequisite: **IL 253**

Course Chair: **D. Anderson**

Required of: **None**

Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**

Offered: **Spring, Summer, Fall**

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

IL 255

Funk Drumming Lab

0.5 credit

Prerequisite: **IL 222**

Course Chair: **D. Anderson**

Required of: **None**

Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**

Offered: **Spring, Summer, Fall**

A survey of funk drumming techniques including advanced rhythmic stickings, phrasing, and coordination techniques in the style of leading funk drummers, including John Robinson, Jr., Steve Jordan, Jeff Porcaro, Omar Hakim, and others.

IL 256

Understanding Grooves

0.5 credit

Prerequisite: **IL 222**

Course Chair: **D. Anderson**

Required of: **None**

Electable by: **Drum Set, Percussion Principals**

Offered: **Spring, Fall**

A study of what makes drum grooves feel alive. Study, discussion, and re-performance of recordings and transcriptions, with technical emphasis on subdivision and internal accent. Styles studied will include reggae, funk, New Orleans, shuffles, R&B, and swing.

IL 257

World Beat Pop Lab

0.5 credit

Prerequisite: **IL 224**

Course Chair: **D. Anderson**

Required of: **None**

Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**

Offered: **Spring, Fall**

Study of drum grooves found in contemporary pop music around the world, such as Nigerian "Ju-Ju," Brazilian "Tropicalissimo," Latin "Hip-Hop," and others. Students will re-create beats through study of transcriptions and recordings, and performances with tapes and sequences.

IL 262

Orchestral Percussion Techniques

0.5 credit

Prerequisite: **IL 221**

Course Chair: **D. Anderson**

Required of: **Percussion Principals**

Electable by: **Drum Set, Hand**

Percussion, Percussion, Vibraphone Principals

Offered: **Spring, Fall**

A performance approach to percussion repertory. Concentration on snare drum, bass drum, cymbals, accessories, xylophones, and glockenspiel. Listening analysis of scores as well as actual performance of orchestral excerpts.

IL 264

Orchestral Timpani Techniques

0.5 credit

Prerequisite: **IL 276**

Course Chair: **D. Anderson**

Required of: **None**

Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**

Offered: **Spring, Fall**

Study of orchestral timpani repertory. Material covered includes classical, romantic, and contemporary periods. Listening analysis of scores as well as performances of orchestral excerpts.

IL 267

Studio Drumming Lab

0.5 credit

Prerequisite: **IL 224**

Course Chair: **D. Anderson**

Required of: **Drum Set Principals**

Electable by: **Drum Set, Hand**

Percussion, Percussion, Vibraphone Principals

Offered: **Spring, Fall**

Comprehensive course on studio drumming: analysis of today's top studio recording drummers, tuning the

instrument, use of a click track, drum charts in the studio, jingle recording, television and movie soundtrack recording techniques; drum machine, electronic drums and sequencers and their use in the studio.

IL 270

Percussion Ensemble

1 credit

Prerequisite: **IL 224, Ensemble**

Rating 4444, or by audition

Course Chair: **D. Anderson**

Required of: **Percussion Principals**

Electable by: **Drum Set, Hand**

Percussion, Percussion, Vibraphone Principals

Offered: **Spring, Fall**

Advanced performance lab for percussion principals emphasizing group performance of contemporary percussion literature.

IL 272

Contemporary Drum Styles 1

0.5 credit

Prerequisite: **None**

Course Chair: **D. Anderson**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

Examination of various styles as exemplified by contemporary drummers through transcriptions, tapes, records, and videos.

IL 273

Contemporary Drum Styles 2

0.5 credit

Prerequisite: **None**

Course Chair: **D. Anderson**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

This course will provide the opportunity to further study the various styles of additional contemporary drummers not included in Contemporary Drum Styles 1 through the use of transcriptions, articles, tapes, records, compact discs, videos, and performance demonstrations.

IL 274

Beginning Percussion Ensemble

0.5 credit

Prerequisite: **None**

Course Chair: **D. Anderson**

Required of: **ME Percussion**

Principals

Electable by: **Drum Set, Hand**

Percussion, Percussion, Vibraphone Principals

Offered: **Spring, Fall**

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

IL 276

Introduction to Timpani

0.5 credit

Prerequisite: **None**

Course Chair: **D. Anderson**

Required of: **Hand Percussion,**

Percussion Principals

Electable by: **Drum Set, Hand**

Percussion, Percussion, Vibraphone Principals

Offered: **Spring, Summer, Fall**

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

IL 277

Intermediate Timpani Lab

0.5 credit

Prerequisite: **IL 276**

Course Chair: **D. Anderson**

Required of: **None**

Electable by: **Drum Set, Hand**

Percussion, Percussion, Vibraphone Principals

Offered: **Spring, Fall**

Techniques of tuning while playing. Experience with repertory and intermediate-to-advanced etudes for three to four drums.

IL 278

Polyrhythms 1

0.5 credit

Prerequisite: **IL 222**

Course Chair: **D. Anderson**

Required of: **Percussion Principals**

Electable by: **Drum Set, Hand**

Percussion, Percussion, Vibraphone Principals

Offered: **Spring, Summer, Fall**

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

IL 279**Polyrhythms 2**

0.5 credit

Prerequisite: **IL 278**Course Chair: **D. Anderson**Required of: **None**Electable by: **Percussion Principals**Offered: **Spring, Fall**

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

IL 280**Solo Construction—Drum Set**

0.5 credit

Prerequisite: **IL 224 and Ensemble Rating 5555**Course Chair: **D. Anderson**Required of: **Drum Set Principals**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Fall**

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

IL 281**Advanced Drum Set Skills in the Jazz Idiom**

0.5 credit

Prerequisite: **IL 279 or instructor permission**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set Principals**Offered: **Spring, Fall**

This lab will emphasize post-bop, nontraditional jazz techniques. The following issues will be examined: moderate and extreme broken-times

concepts, articulations, and textural considerations. Irregular phrasing, four-part rhythmic voicing, and metric modulation will also be covered.

IL 282**Advanced Drum Rudiments**

0.5 credit

Prerequisite: **IL 222**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Percussion Principals**Offered: **Spring, Fall**

A study of the 26 American rudiments, the Swiss rudiments, and their variations. Application of rudimental vocabulary to successful performance of solo etudes, including Wilcoxon's *Modern Swing Solos*.

IL 283**Latin Percussion IA: Afro-Cuban Rhythms and Percussion**

1 credit

Prerequisite: **None**Course Chair: **D. Anderson**Required of: **Hand Percussion, Percussion Principals**Electable by: **All**Offered: **Spring, Summer, Fall**

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: This course may be taken prior to, following, or at the same time as IL 283.

IL 285**Latin Percussion IB: Brazilian Rhythms and Percussion**

1 credit

Prerequisite: **None**Course Chair: **D. Anderson**Required of: **Hand Percussion, Percussion Principals**Electable by: **All**Offered: **Spring, Summer, Fall**

Rhythmic techniques and song styles of Brazilian music and its related percussion instruments. Development of performance skills through study of recordings, transcriptions, and supervised ensemble playing. Note: This course may be taken prior to, following, or at the same time as IL 283.

IL 287**Latin Percussion 2**

1 credit

Prerequisite: **IL 283, IL 285, or by audition**Course Chair: **D. Anderson**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Continuation of Latin Percussion IA and IB. Development of more advanced techniques and concepts through deeper examination of evolution and derivations of the rhythmic styles. Intended course outcomes include performance-level group playing and improvisation, as well as soloing.

IL 289**Afro-Antillean and Afro-South American Rhythms for the Drum Set**

1 credit

Prerequisite: **IL 283, IL 285, IL 287, and Ensemble Rating 5555, or by audition**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Percussion Principals**Offered: **Spring, Fall**

Intended for students who have completed Latin Percussion 2, this course will develop integrated applications of all Latin percussion concepts for the drum set. Topics include drum set performance with no percussionist, with one or more percussionists, physical integration of percussion instruments into the drum set for simultaneous performance by one player, and creation of custom sets and set-ups for specific musical situations. Topics will be examined from both traditional and nontraditional perspectives.

IL 291**Lead Sheet Interpretation**

0.5 credit

Prerequisite: **IL 223**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Summer, Fall**

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

IL 293**Double Bass Drum Studies**

0.5 credit

Prerequisite: **None**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Summer, Fall**

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

IL 295**Concert Snare Drum Techniques**

0.5 credit

Prerequisite: **IL 223 and IL 278**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**Offered: **Spring, Fall**

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

IL 296**Middle Eastern Hand Drumming**

1 credit

Prerequisite: **None**Course Chair: **D. Anderson**Required of: **Hand Percussion****Principals**Electable by: **All**Offered: **Spring, Summer, Fall**

A lab focusing on abilities and techniques used to produce a wide variety of sounds from any hand drum (frame drum, dumbek, etc.). Emphasis on rhythms of North Africa, the Middle East, and Turkey and how to apply them to contemporary American music.

IL 297**Brush Techniques**

0.5 credit

Prerequisite: **IL 222**Course Chair: **D. Anderson**Required of: **None**Electable by: **Drum Set, Percussion Principals**Offered: **Spring, Fall**

This lab will emphasize techniques that are related to traditional wire brushes and heavier weight speciality brushes. The following issues will be examined: conventional sweeping and figure patterns, individualized patterns, distribution of rhythm between both hands, reverse functioning in the hands, and techniques related to jazz, funk, and Latin styles.

IL 301**Woodwind Doubling Lab—Flute**

0.5 credit

Prerequisite: **None**Course Chair: **M. Marvuglio**Required of: **Non-PF Woodwind****Principals**Electable by: **All**Offered: **Spring, Summer, Fall**

The study of the flute as a doubling instrument for the woodwind principal. Fundamentals of embouchure, breathing, and technique are represented using representative methods, etudes, and solos. Emphasis is placed on doubling situations.

IL 302**Woodwind Doubling Lab—
Clarinet**

0.5 credit

Prerequisite: **None**Course Chair: **M. Marvuglio**Required of: **Non-PF Woodwind
Principals**Electable by: **All**Offered: **Spring, Summer, Fall**

The study of the clarinet as a doubling instrument for the woodwind principal. Fundamentals of embouchure, breathing, and technique are presented using representative methods, etudes, and solos. Emphasis is placed on doubling situations.

IL 307**Woodwind Doubling Lab—
Saxophone**

0.5 credit

Prerequisite: **None**Course Chair: **M. Marvuglio**Required of: **Non-PF Woodwind
Principals**Electable by: **All**Offered: **Spring, Summer, Fall**

The study of the saxophone as a doubling instrument for the woodwind principal. Fundamentals of embouchure, breathing, and technique are presented using representative methods, etudes, and solos. Emphasis is placed on doubling situations.

IL 309**Woodwind Doubling Lab—
MIDI Wind Controller 1**

0.5 credit

Prerequisite: **IL 317 and MS 010**Course Chair: **M. Marvuglio**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

The study of the MIDI wind controller as a doubling instrument. Fundamentals

of technique are presented using representative literature and MIDI sequencers using various kinds of synthesized voices. Students must own a MIDI wind controller.

IL 310**Woodwind Doubling Lab—MIDI
Wind Controller 2**

0.5 credit

Prerequisite: **IL 309**Course Chair: **M. Marvuglio**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

The continuation of the study of the MIDI wind controller as a doubling instrument. Advanced instrumental techniques are presented using representative literature and MIDI sequences employing various synthesized voices. Students must own a MIDI wind controller.

IL 311**Woodwind Lab—Techniques 1**

0.5 credit

Prerequisite: **None**Course Chair: **M. Marvuglio**Required of: **Woodwind Principals**Electable by: **Woodwind Principals**Offered: **Spring, Summer, Fall**

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

Woodwind Lab—Techniques 2**IL 312** 0.5 creditPrerequisite: **IL 311**Course Chair: **M. Marvuglio**Required of: **Woodwind Principals**Electable by: **Woodwind Principals**Offered: **Spring, Summer, Fall**

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

IL 317**Woodwind Lab—Techniques 3**

0.5 credit

Prerequisite: **IL 312**Course Chair: **M. Marvuglio**Required of: **Woodwind Principals**Electable by: **Woodwind Principals**Offered: **Spring, Summer, Fall**

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

IL 321**Clarinet Choir**

1 credit

Prerequisite: **Ensemble Rating 3313**Course Chair: **M. Marvuglio**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Rehearsal and performance of traditional literature for clarinets with an emphasis on reading and interpretation. Includes clarinet choir materials in three, four, and five parts.

IL 322**Saxophone Quartet**

1 credit

Prerequisite: **Ensemble Rating 3313**Course Chair: **M. Marvuglio**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

A saxophone ensemble performing a mixture of traditional and twentieth century music for soprano, alto, tenor, and baritone saxophone.

IL 324**Flute Choir**

1 credit

Prerequisite: **Ensemble Rating 3313**Course Chair: **M. Marvuglio**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Rehearsal and performance of traditional literature for flutes with an emphasis on reading and interpretation including flute choir materials for three, four, and five parts.

IL 325**Saxophone Section Playing**

0.5 credit

Prerequisite: **IL 317**Course Chair: **M. Marvuglio**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Aspects and techniques of playing in a saxophone section with the big band context: lead playing, blending with the lead and with the brass section, and section soli playing.

IL 326**Jazz Flute Lab**

0.5 credit

Prerequisite: **IL 317**Course Chair: **M. Marvuglio**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

This course is designed to help the flutist develop a jazz style of playing through the study of various practice routines and the performance of standard jazz repertory. Students will perform on a weekly basis with sequenced practice routines and rhythm tracks of standard jazz tunes.

IL 331**Trumpet Lab—Sectional 1**

0.5 credit

Prerequisite: **None**Course Chair: **T. Plsek**Required of: **Trumpet Principals**Electable by: **Trumpet Principals**Offered: **Spring, Summer, Fall**

Instrumental lab for brass principals emphasizing the development of the trumpet section in the jazz ensemble.

IL 332**Trumpet Lab—Sectional 2**

0.5 credit

Prerequisite: **IL 331**Course Chair: **T. Plsek**Required of: **Trumpet Principals**Electable by: **Trumpet Principals**Offered: **Spring, Summer, Fall**

Continuation of Trumpet Lab—Sectional 1.

IL 335**Trumpet Lab—Sectional 3**

0.5 credit

Prerequisite: **IL 332**Course Chair: **T. Plsek**Required of: **Trumpet Principals**Electable by: **Trumpet Principals**Offered: **Spring, Summer, Fall**

Continuation of Trumpet Lab—Sectional 2.

IL 341**Trumpet Lab—Reading 1**

0.5 credit

Prerequisite: **None**Course Chair: **T. Plsek**Required of: **Trumpet Principals**Electable by: **Trumpet Principals**Offered: **Spring, Summer, Fall**

Instrumental lab for trumpet principals emphasizing reading studies in a variety of styles.

IL 342**Trumpet Lab—Reading 2**

0.5 credit

Prerequisite: **IL 341**Course Chair: **T. Plsek**Required of: **Trumpet Principals**Electable by: **Trumpet Principals**Offered: **Spring, Summer, Fall**

Continuation of Trumpet Lab—Reading 1.

IL 345**Trumpet Lab—Reading 3**

0.5 credit

Prerequisite: **IL 342**Course Chair: **T. Plsek**Required of: **Trumpet Principals**Electable by: **Trumpet Principals**Offered: **Spring, Summer, Fall**

Continuation of Trumpet Lab—Reading 2.

IL 373**Trombone Reading Lab**

0.5 credit

Prerequisite: **None**Course Chair: **T. Plsek**Required of: **Trombone Principals**Electable by: **Trombone Principals**Offered: **Spring, Summer, Fall**

Instrumental lab for trombone principals emphasizing reading studies in a variety of styles.

IL 380**Exploring Technology for Brass Players**

0.5 credit

Prerequisite: **Completion of Proficiency Level 4**Course Chair: **T. Plsek**Required of: **None**Electable by: **Brass Principals**Offered: **Spring, Summer, Fall**

Students will be introduced to technology applications available for use by brass players in real-time performance situations. Emphasis will be on how technology can be used by brass players as an extension of their instruments. Two approaches will be addressed: digital sound processing and pitch-to-MIDI control of synthesizers. Students will explore applications of signal processing and MIDI encoding to their own music.

IL 400**Elementary Double Bass Lab**

0.5 credit

Prerequisite: **None**Course Chair: **R. Appleman**Required of: **None**Electable by: **Bass, Electric Bass Principals**Offered: **Spring, Summer, Fall**

Intended primarily for electric bass players, this lab focuses on basic concepts of double bass playing: fingering, bowing, and sound production. Students are required to have access to a double bass and a bow for use in class and practice.

IL 401**Bass Lab—Reading 1**

0.5 credit

Prerequisite: **None**Course Chair: **R. Appleman**Required of: **Bass Principals**Electable by: **All**Offered: **Spring, Summer, Fall**

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

IL 402**Bass Lab—Reading 2**

0.5 credit

Prerequisite: **IL 401**Course Chair: **R. Appleman**Required of: **Bass Principals**Electable by: **All**Offered: **Spring, Summer, Fall**

Continuation of Bass Lab—Reading 1.

IL 407**Bass Lab—Basic Timekeeping**

0.5 credit

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

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

IL 411**Bass Lab—Lines 1**

0.5 credit

Prerequisite: **None**Course Chair: **R. Appleman**Required of: **Bass Principals**Electable by: **All**Offered: **Spring, Summer, Fall**

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

IL 412**Bass Lab—Lines 2**

0.5 credit

Prerequisite: **IL 411**Course Chair: **R. Appleman**Required of: **Bass Principals**Electable by: **All**Offered: **Spring, Summer, Fall**

Continuation of Bass Lab—Lines 1.

IL 413**Bass Lab—Lines 3**

0.5 credit

Prerequisite: **IL 412**Course Chair: **R. Appleman**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

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

IL 415**Afro-Latin American Bass Lab**

0.5 credit

Prerequisite: **Both IL 402 and IL 412 or Ensemble Rating 1111 only**Course Chair: **R. Appleman**Required of: **None**Electable by: **Bass Principals**Offered: **Spring, Fall**

The study and playing of bass lines and rhythms in this style.

IL 420**Funk/Fusion Styles for Bass**

0.5 credit

Prerequisite: **Ensemble Rating 2322 or completion of Proficiency Level 3**Course Chair: **R. Appleman**Required of: **None**Electable by: **Bass Principals**Offered: **Spring, Fall**

Development of working knowledge of funk styles for bass, including grooves, reading syncopated rhythms, developing a good sound with thumb slapping and popping, and the importance of drum/bass concept in contemporary rock and commercial styles.

IL 422**Basic Slap Techniques for Electric Bass**

0.5 credit

Prerequisite: **IL 401, IL 402, or Ensemble Rating XXXX**Course Chair: **R. Appleman**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

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

IL 424**Slap Techniques for Electric Bass 2**

0.5 credit

Prerequisite: **IL 422**Course Chair: **R. Appleman**Required of: **None**Electable by: **Bass Principals**Offered: **Spring, Fall**

Students will learn how to incorporate advanced slapping techniques in order to construct effective lines and solos. Emphasis will be on solid groove playing between drums and bass, with special stress on consistency. Students will study and perform transcriptions of classic funk bass lines as an aid to learning proper integration of technique, sound, and feel.

IL 425**Introduction to Latin Jazz Bass Playing**

0.5 credit

Prerequisite: **Completion of Proficiency Level 1**Course Chair: **R. Appleman**Required of: **None**Electable by: **Bass, Electric Bass Principals**Offered: **Spring, Summer, Fall**

Lab to learn the basics of Latin jazz bass playing. Emphasis on Cuban and Brazilian music and rhythms from the 1920s through the 1960s.

IL 427**Bass Lab—Sight Reading Latin Rhythms**

0.5 credit

Prerequisite: **Ensemble Rating 5XXX**Course Chair: **R. Appleman**Required of: **None**Electable by: **Bass Principals**Offered: **Spring, Summer, Fall**

Development of effective ability to sight read typical bass parts in Latin styles. Patterns derived using actual recordings in specific idioms, including Son, Songo, Cha Cha Cha, Bolero, Merengue, and Salsa.

IL 429**Bass Lab—Advanced Rhythmic Language**

0.5 credit

Prerequisite: **Ensemble Rating 4444 or completion of Proficiency Level 4**Course Chair: **R. Appleman**Required of: **None**Electable by: **Bass Principals**Offered: **Spring, Fall**

Development of rhythmic language ability through study of principles of temporal articulation and elaboration: creation of polymeter and polyrhythm

via grouping of subdivisions of the basic meter. Use of subtle tempo change (rubato) within established rhythmic and harmonic contexts for expressive purposes in live performance, as well as automated recording environments. Performance majors get preference.

IL 430
Blues Bass Lab

0.5 credit

Prerequisite: **IL 411**

Course Chair: **R. Appleman**

Required of: **None**

Electable by: **Bass Principals**

Offered: **Spring, Fall**

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

IL 433
Bass Lab—Advanced Reading

0.5 credit

Prerequisite: **Ensemble Rating 4444 or Proficiency Level 4 or higher**

Course Chair: **R. Appleman**

Required of: **None**

Electable by: **Bass Principals**

Offered: **Spring, Fall**

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

IL 435
Bass Doubling Lab—MIDI Bass Controller

0.5 credit

Prerequisite: **MS 010, Ensemble**

Rating 4444 or completion of Proficiency Level 4

Course Chair: **R. Appleman**

Required of: **None**

Electable by: **Bass Principals**

Offered: **Spring, Fall**

Study of the MIDI fretboard controller as a doubling instrument. Aspects of setting up a system, necessary adaptations of technique, and necessary expansion of musical horizons will be explored using MIDI equipment and representative repertoire. Performance majors get preference.

IL 451
Vocal Lab—Reading 1

0.5 credit

Prerequisite: **None**

Course Chair: **K. Greenhouse**

Required of: **Voice Principals**

Electable by: **Voice Principals**

Offered: **Spring, Summer, Fall**

A vocal lab emphasizing basic rhythmic and melodic patterns (including syncopation and triplet subdivision) and singing melodies and lyrics.

IL 454
Vocal Lab—Reading 2

0.5 credit

Prerequisite: **IL 451**

Course Chair: **K. Greenhouse**

Required of: **Voice Principals**

Electable by: **Voice Principals**

Offered: **Spring, Summer, Fall**

A continuation of Vocal Lab—Reading 1. A vocal lab for voice principals, emphasizing stylistic distinctions (jazz, Latin, pop), rhythmic and intervallic patterns of intermediate difficulty,

minor tonalities, blues forms, commonly encountered chromaticism (e.g., resulting from secondary dominants), and continuing lyric/melody studies.

IL 455
Vocal Lab—Reading 3

0.5 credit

Prerequisite: **IL 454 or Ensemble**

Rating 3XXX

Course Chair: **K. Greenhouse**

Required of: **None**

Electable by: **Voice Principals**

Offered: **Spring, Fall**

A continuation of Vocal Lab—Reading 2, a lab for voice principals, emphasizing reading problems encountered in advanced rhythmic (more complex meters and beat subdivisions), melodic (advanced interval, scale and pattern recognition), and harmonic (modulation, key of the moment recognition, and orientation) environments, as well as more advanced lyric/melody reading studies.

IL 457
**Vocal Lab—Repertory IA:
Pop/Rock/R&B**

0.5 credit

Prerequisite: **None**

Course Chair: **K. Greenhouse**

Required of: **Voice Principals**

Electable by: **Voice Principals**

Offered: **Spring, Summer, Fall**

Introductory performance lab for voice principals designed to prepare students for solo and group activity in ensembles.

IL 458**Vocal Lab—Repertory 1B:
Jazz/Cabaret**

0.5 credit

Prerequisite: **None**Course Chair: **K. Greenhouse**Required of: **Voice Principals**Electable by: **Voice Principals**Offered: **Spring, Summer, Fall**

Introductory performance lab for voice principals designed to prepare students for solo and group activity in ensembles.

IL 459**Vocal Lab—Repertory 2A:
Pop/Rock/R&B**

0.5 credit

Prerequisite: **IL 457 or IL 458**Course Chair: **K. Greenhouse**Required of: **Voice Principals**Electable by: **Voice Principals**Offered: **Spring, Summer, Fall**

Continuation of Vocal Lab—Repertory 1A.

IL 460**Vocal Lab—Repertory 2B:
Jazz/Cabaret**

0.5 credit

Prerequisite: **IL 457 or IL 458**Course Chair: **K. Greenhouse**Required of: **Voice Principals**Electable by: **Voice Principals**Offered: **Spring, Summer, Fall**

Continuation of Vocal Lab—Repertory 1B.

IL 461**Vocal Lab—Repertory 1**

0.5 credit

Prerequisite: **None**Course Chair: **K. Greenhouse**Required of: **Voice Principals**Electable by: **Voice Principals**Offered: **Spring, Summer, Fall**

Introductory performance lab for voice principals designed to prepare students for solo and group activity in ensembles.

IL 464**Vocal Lab—Repertory 2**

0.5 credit

Prerequisite: **IL 461**Course Chair: **K. Greenhouse**Required of: **Voice Principals**Electable by: **Voice Principals**Offered: **Spring, Summer, Fall**

Continuation of Vocal Lab—Repertory 1.

IL 466**Advanced Vocal Performance
Lab**

1 credit

Prerequisite: **IL 459, IL 460, or****Ensemble Ratings 3333**Course Chair: **K. Greenhouse**Required of: **None**Electable by: **Voice Principals**Offered: **Spring, Fall**

An extension of Vocal Lab—Repertory 1 and 2. Emphasis on song interpretation, elements of style, microphone technique, stage presence, and rehearsing with a rhythm section. An end-of-semester performance will be required.

IL 474**Rehearsal Techniques for
Vocalists**

1 credit

Prerequisite: **None**Course Chair: **K. Greenhouse**Required of: **None**Electable by: **Voice Principals**Offered: **Spring, Fall**

A lab designed to prepare singers for performance with accompanying instrumentalists. Students will conduct open rehearsals of their own basic arrangements of pop, rock, jazz, and R&B tunes. Emphasis on communication skills, effective rehearsal procedures, and the independent and collective role of each rhythm section member. Intended to increase the singer's aptitude for participation in college ensemble offerings.

IL 476**Musical Theater/Opera
Performance Workshop**

1 credit

Prerequisite: **By audition and concurrent enrollment in EN 124**Course Chair: **K. Greenhouse**Required of: **None**Electable by: **Voice Principals**Offered: **Spring, Fall**

Performance workshop designed to provide singers with an understanding of repertoire, styles, and basic stagecraft. In conjunction with Musical Theater/Opera Performance Ensemble, an end-of-semester musical/dramatic presentation will be scheduled. Note: Students must enroll in both IL 476 and EN 124.

IL 550**String Chamber Music**

1 credit

Prerequisite: **None**Course Chair: **M. Glaser**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

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

IL 551**String Performance Lab**

0.5 credit

Prerequisite: **None**Course Chair: **M. Glaser**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

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

IL 561**Improvisational String Performance Lab**

1 credit

Prerequisite: **None**Course Chair: **M. Glaser**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

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

IL 562**Jazz Violin Lab**

0.5 credit

Prerequisite: **None**Course Chair: **M. Glaser**Required of: **None**Electable by: **String Principals**Offered: **Spring, Summer, Fall**

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

IL 564**World Fiddle Group**

0.5 credit

Prerequisite: **None**Course Chair: **M. Glaser**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Use of the fiddle in ethnic music: American (Appalachian, Texas, New England), Balkan, Latin, Swedish, Indian, Irish, as well as bluegrass and western-swing styles.

IL 575**Recital Workshop for Performance Majors**

0.5 credit

Prerequisite: **Proficiency Level 4, Performance Track, and current enrollment in Recital Preparation I**Course Chair: **L. Monroe**Required of: **All fifth semester Performance majors enrolled in Recital Preparation I**Electable by: **Fifth semester Performance majors**Offered: **Spring, Summer, Fall**

Required for all fifth semester Performance majors. Each student will perform three times during the semester. Students will critique each other's performances.

Topics to be discussed will include repertoire, stage presence, constructive criticism, and mental preparation.

Instrumental Studies**IS 101****Keyboard Class 1 for Music Education Majors**

1 credit

Prerequisite: **None**Course Chair: **P. Schmeling**Required of: **ME**Electable by: **ME**Offered: **Spring, Summer, Fall**

For majors in Music Education. A graduated piano study for beginning students dealing with note reading, rhythm, and technique. Materials range from separate hand studies to simple two-voice pieces and simple melodies with chordal accompaniment. Technique involves scales and coordination studies with fingering for various two-hand patterns. Introduction to harmonization.

IS 102**Keyboard Class 2 for Music Education Majors**

1 credit

Prerequisite: **IS 101**Course Chair: **P. Schmeling**Required of: **ME**Electable by: **ME**Offered: **Spring, Summer, Fall**

Coordination studies leading to a simple chorale style. Introduction to transposition of simple melodies with accompaniment (major keys). Continuation of scale studies and chordal patterns relating to harmonization.

IS 103**Keyboard Class 3 for Music Education Majors**

1 credit

Prerequisite: **IS 102**Course Chair: **P. Schmeling**Required of: **ME**Electable by: **ME**Offered: **Spring, Summer, Fall**

Further development of techniques necessary for functional piano in public school teaching. Full chorale style with the aid of graduated coordination studies. Emphasis on rhythmicized accompaniment patterns and transposition of material based on standard school music (major keys with secondary dominants). Chorale-type accompaniments based on various styles.

IS 104**Keyboard Class 4 for Music Education Majors**

1 credit

Prerequisite: **IS 103**Course Chair: **P. Schmeling**Required of: **ME**Electable by: **ME**Offered: **Spring, Summer, Fall**

Continued use of chorale style materials including some standard public school literature. Further use of simple melodies with rhythmicized chordal patterns in minor keys. Sight reading of open score vocal arrangements. A complete, simplified supplement for pop music, including melody with chordal accompaniment or chordal progressions with bass line. Standard progression studies.

IS 111**Basic Keyboard Techniques 1**

2 credits

Prerequisite: **None**Course Chair: **P. Schmeling**Required of: **AR, CM, FS, JC, SW**Electable by: **All**Offered: **Spring, Summer, Fall**

For nonpiano majors. Comping, harmonic continuity. Triads, seventh chords, melody, and accompaniment. Standard song forms, blues.

IS 112**Basic Keyboard Techniques 2**

2 credits

Prerequisite: **IS 111**Course Chair: **P. Schmeling**Required of: **AR, CM, FS, JC, SW**Electable by: **All**Offered: **Spring, Summer, Fall**

Continuation of Basic Keyboard Techniques 1 (for nonpiano majors). Advanced comping, voicings, additional melody with accompaniment.

IS 205**Flute Class for Music Education Majors**

1 credit

Prerequisite: **None**Course Chair: **M. Marvuglio**Required of: **None**Electable by: **ME**Offered: **Spring, Summer, Fall**

Functional study of the flute. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

IS 215**Clarinet Class for Music Education Majors**

1 credit

Prerequisite: **None**Course Chair: **M. Marvuglio**Required of: **ME**Electable by: **ME**Offered: **Spring, Summer, Fall**

Functional study of the clarinet. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

IS 235**Double Reed/Saxophone Class for Music Education Majors**

1 credit

Prerequisite: **None**Course Chair: **M. Marvuglio**Required of: **None**Electable by: **ME**Offered: **Spring, Summer, Fall**

Functional study of the oboe, bassoon, and saxophone. Technical fundamentals of classroom instruction in music education. Use of representative elementary/secondary school methods and materials.

IS 245**Trumpet Class for Music Education Majors**

1 credit

Prerequisite: **None**Course Chair: **T. Plsek**Required of: **ME**Electable by: **ME**Offered: **Spring, Summer, Fall**

Functional study of the trumpet. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

IS 246**Trombone Class for Music Education Majors**

1 credit

Prerequisite: **None**Course Chair: **T. Plsek**Required of: **ME**Electable by: **ME**Offered: **Spring, Summer, Fall**

Functional study of the trombone. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

IS 251**Percussion Class for Music Education Majors**

1 credit

Prerequisite: **None**Course Chair: **D. Anderson**Required of: **None**Electable by: **ME**Offered: **Spring, Summer, Fall**

Functional study of percussion instruments. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

IS 261**Guitar Class for Music Education Majors**

1 credit

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

Functional study of the guitar. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

IS 276**String Class for Music Education Majors**

1 credit

Prerequisite: **None**Course Chair: **M. Glaser**Required of: **None**Electable by: **ME**Offered: **Spring, Summer, Fall**

Functional study of string instruments. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

**Music Business/
Management****MB 101****The General Business of Music**

2 credits

Prerequisite: **None**Course Chair: **D. Gorder**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

This course will provide a survey of the music 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 in business at the corporate level. The course will serve both the student wishing to increase his/her understanding of common business practices related to the music industry, and the student who is considering further study of music business/management.

MB 201**Principles of Business Management**

2 credits

Prerequisite: **None**Course Chair: **D. Gorder**Required of: **MB/M**Electable by: **MB/M, MP&E**Offered: **Spring, Summer, Fall**

An overview of the activities involved in managing a business, including marketing, accounting, finance, and the production of goods and services. The course focuses on the ability of the music business executive to analyze, plan, coordinate, and set objectives for these activities through the presentation of business theory and problem solving.

MB 211**Legal Aspects of the Music Industry**

2 credits

Prerequisite: **None**Course Chair: **D. Gorder**Required of: **MB/M**Electable by: **All**Offered: **Spring, Summer, Fall**

An overview of business and legal issues of special concern to musicians and songwriters, with special emphasis on copyright law, recording and music publishing agreements, and relationships between artists and other parties, including managers, producers, and investors.

MB 225
International Economics and Finance

3 credits

Prerequisite: **None**

Course Chair: **D. Gorder**

Required of: **MB/M**

Electable by: **MB/M**

Offered: **Spring, Summer, Fall**

An analysis of supply and demand in the international music marketplace, as affecting issues of pricing, employment, the output of goods and services, and competition. Emphasis is also placed on the techniques of financial management found within a music-oriented business, including planning and forecasting, allocation of resources, and profit analysis, as well as the monetary transmission mechanisms found in international business.

MB 251
Data Management and Statistics

2 credits

Prerequisite: **MB 201**

Course Chair: **D. Gorder**

Required of: **MB/M**

Electable by: **MB/M**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$100**

The development of quantitative, graphic, and verbal skills in the analysis of data, emphasizing the ability to reduce data to its simplest and most representative expression, as necessary for music business operations. A focus of the course will be the familiarization of the student with the economic statistics of the music industry in the United States and abroad. Additionally, students' communication skills are developed through effective, computer-enhanced data presentation.

MB 275
Principles of Financial Accounting

2 credits

Prerequisite: **MB 201**

Course Chair: **D. Gorder**

Required of: **MB/M**

Electable by: **MB/M**

Offered: **Spring, Summer, Fall**

An introduction to the fundamental principles of accounting and record keeping in business operations. Emphasis is placed on the theory of debit and credit, the recording of business transactions, the preparation of basic financial statements, and the use of accounting information within music business organizations.

MB 301
Business Leadership and Ethics

2 credits

Prerequisite: **MB 201**

Course Chair: **D. Gorder**

Required of: **MB/M**

Electable by: **MB/M**

Offered: **Spring, Summer, Fall**

The application of theories of organizational behavior and structure to managerial processes, and the overriding influence of ethics in decision making. Through case study analysis, students enhance their leadership abilities while developing skills in organizational efficiency, managerial effectiveness, adaptability, and values clarification.

MB 331
International Industry Operations: Record Companies

2 credits

Prerequisite: **MB 201, MB 211, and MB 225**

Course Chair: **D. Gorder**

Required of: **MB/M (Management)**

Electable by: **MB/M (Management)**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$100**

A critical analysis of the anatomy of domestic and international record companies, focusing on the role of each department within the structure. Students become intricately acquainted with such areas of activity as artists and repertoire (A & R), promotions, marketing, distribution, product management, and business affairs. Special attention is given to contractual relationships with artists and producers, as well as domestic and international licensing of masters.

MB 337
International Merchandising and Sales

2 credits

Prerequisite: **MB 201 and MB 225**

Course Chair: **D. Gorder**

Required of: **MB/M (Merchandising)**

Required of: **MB/M (Merchandising)**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$100**

An in-depth survey of the business mechanisms found in the international commerce of music products, from the manufacturer to the wholesaler/distributor to the retailer. Topics include the mechanical and economic considerations involved in moving products through the stream of commerce to the point of purchase, as well as the analytical processes of new

product development, demographic projections, and effective advertising and product representation.

The following courses will be offered in the Music Business/Management major in upcoming semesters.

Computer Applications in the Music Industry

2 credits

Prerequisite: **MB 201, MB 225, MB 251, and MB 275**

An advanced, hands-on approach to the important role of computers in the music industry. Students work with those programs typically found in music business operations, including word processing, spread sheet, database, and graphics, as well as those which are more appropriate for entrepreneurial settings, for such purposes as record keeping, royalty management, and profit-loss analysis. A unit of the course involves modern networking in music information systems.

International Industry Operations: Music Publishing

2 credits

Prerequisite: **MB 201, MB 211, and MB 225**

A detailed analysis of the inner workshop of large music publishing companies, with emphasis on the role of the publisher in the acquisition, exploitation, and monitoring 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.

Music Intermediaries: Agents, Managers, and Attorneys

2 credits

The role of the intermediary in advising, representing and furthering the careers of artists, focusing on the establishment of mutually beneficial working relationships. Topics include the mechanics of talent booking and contracting, union and government regulation, fee/commission structures, contractual considerations, fiduciary duties, budgeting, the development of a client-base, and finding success through honesty and fair dealing.

International Marketing

3 credits

Prerequisite: **MB 201, MB 225, MB 251, MB 315, and either MB 331, MB 335, MB 337, PM 201, or MP 147**

An introduction to the processes of managerial decision making involved in coordinating the activities which direct the flow of musical goods and services from producers to consumers in the international marketplace. Emphasis is placed on the setting of marketing strategy for promotion activity, pricing, and determining channels of distribution and sales. Business writing is a component of the course.

Honors Internship

2 credits

Prerequisite: **MB 201, MB 225, MB 251, MB 315, and either MB 335, MB 337, PM 201, or MP 147**

Qualifying students receive the opportunity to work in a business-related area of the music industry which interests them, thus receiving practical

training in a business establishment which supports the educational process. Students' performance and progress is monitored throughout the semester via journal entries and supervisor's visitations and/or conference calls.

Senior Project Seminar, Business/Management

2 credits

Prerequisite: **MB 201, MB 225, MB 251, MB 315, and either MB 331,**

MB 335, MB 337, PM 201, or MP 147

Students receive hands-on laboratory experience through active participation in the Berklee Music Company, which presents a mock industry approach to record companies, music publishing, talent agency and management, music merchandising, and concert promotion. As an alternative, students may develop and implement a business-oriented project outside the college.

Concert Promotion and Venue Management

2 credits

Business aspects of promoting live performances, and managing the venues in which such performances occur. Emphasis is placed on: the promoter's ability to project a profit margin considering such matters as the cost of the act and venue, ticket pricing, advertising budgets, alternative forms of publicity, and package deals with agents; and the venue manager's ability to oversee a profitable establishment in light of overhead, effective scheduling, accommodation of concessions and music merchandise, sound and lighting fixtures, and the creation of an audience-friendly environment.

Music Education

ME 101 **Elementary Classroom Methods**

3 credits

Prerequisite: **None**

Course Chair: **J. Hagon**

Required of: **ME**

Electable by: **ME**

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 fifteen hours assigned observation in elementary schools in the Greater Boston area.

ME 111 **Secondary Classroom Methods**

3 credits

Prerequisite: **None**

Course Chair: **J. Hagon**

Required of: **ME**

Electable by: **ME**

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 is focused on the adolescent. Motivational concepts, administrative organization, student/teacher relationship, community involvement, the special student, cultural backgrounds, and evaluational procedures. Minimum of fifteen hours assigned observation in secondary schools in the Greater Boston area.

ME 121 **Vocal Methods and Materials 1**

1 credit

Prerequisite: **None**

Course Chair: **J. Hagon**

Required of: **ME**

Electable by: **ME**

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.

ME 122 **Vocal Methods and Materials 2**

1 credit

Prerequisite: **ME 121**

Course Chair: **J. Hagon**

Required of: **ME**

Electable by: **ME**

Offered: **Spring, Fall**

Continuation of Vocal Methods and Materials 1.

ME 123 **Vocal Methods and Materials 3**

1 credit

Prerequisite: **ME 122**

Course Chair: **J. Hagon**

Required of: **None**

Electable by: **ME**

Offered: **Fall**

Continuation of Vocal Methods and Materials 2. Solo and ensemble singing. Additional topics in vocal music education. Exposure to solo and ensemble literature.

ME 131 **Methods and Materials for Marching Band**

2 credits

Prerequisite: **None**

Course Chair: **J. Hagon**

Required of: **ME**

Electable by: **ME**

Offered: **Spring, Summer, 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.

ME 133 **Instrumental Methods and Materials**

1 credit

Prerequisite: **None**

Course Chair: **J. Hagon**

Required of: **ME**

Electable by: **ME**

Offered: **Spring, Summer, Fall**

Survey of method books used for private and class instruction in the various instruments. Detailed examination of music for band, orchestra, and mixed ensembles at beginning, intermediate, and advanced levels of performance.

ME 135 **Survey of Instrumental Literature**

1 credit

Prerequisite: **None**

Course Chair: **J. Hagon**

Required of: **ME**

Electable by: **ME**

Offered: **Spring, Summer, Fall**

A survey for Music Education majors of literature written for, and/or performed by, bands and orchestra in the elementary and secondary public

schools. Note: Recommended to be taken concurrently with Instrumental Methods and Materials.

ME 141

Orff and Kodaly: Approaches to Music Education

2 credits

Prerequisite: **None**

Course Chair: **J. Hagon**

Required of: **None**

Electable by: **ME**

Offered: **Spring, Fall**

This course will present the educational philosophies, objectives, teaching methods, and musical materials of the Orff and Kodaly methods of music education. The course will focus on techniques for developing music reading skills through a repertoire of songs and singing games from which these musical concepts can be taught. Directed listening, improvisation, movement, Orff instruments, and Melodic Hand Signs will also be important topics.

ME 143

Mainstreaming

3 credits

Prerequisite: **GE 504**

Course Chair: **J. Hagon**

Required of: **None**

Electable by: **All**

Offered: **Summer, Fall**

This course will provide students with a sensitization and awareness in dealing with a mixed school population. Mainstreaming requires an expanded responsibility and familiarization toward students with educational exceptionalities.

ME 145

Advocacy for School Music

1 credit

Prerequisite: **ME 101 and ME 111**

Course Chair: **J. Hagon**

Required of: **None**

Electable by: **ME**

Offered: **Spring**

This course will present a plan of action which can be used to gather support of the community and school administration for a music program that may be in danger of collapse from lack of funding. Group discussion and projects, as well as visiting lecturers will be used to support classroom instruction.

ME 190

Computer Applications in Music Education

2 credits

Prerequisite: **None**

Course Chair: **J. Hagon**

Required of: **ME**

Electable by: **ME**

Offered: **Spring, Fall**

Lab Fee: **\$125**

A hands-on introduction to the operation of the Apple II computer, its software, and basic programming concepts. Students will be introduced to software used in music and music education, general-purpose programs such as word processing and database management, and programs which play music on a synthesizer. Students will also be introduced to fundamental concepts of programming in the BASIC language.

ME 202

Prepracticum Apprenticeship/Seminar

1 credit

Prerequisite: **ME 101, ME 111, IS**

104, and prior written approval

Course Chair: **J. Hagon**

Required of: **ME**

Electable by: **ME**

Offered: **Spring, Fall**

Assigned practical experience in elementary and secondary schools of the Greater Boston area. Minimum of 45 hours field work at the site. Evaluation of teaching experiences through group discussion at seminar meetings. Guest lecturers from the teaching profession. Final written report required.

ME 250

Practice Teaching/Seminar K to 9—Single Certification Level

6 credits

Prerequisite: **ME 202 and prior written approval**

Course Chair: **J. Hagon**

Required of: **ME (Single Certification)**

Electable by: **ME**

Offered: **Spring, Fall**

Student teaching experience in elementary or secondary schools. A minimum of 450 clock hours practice teaching in kindergarten to grade 9 is required. Critique and evaluation of problems encountered in student teaching assignments in the public schools. Weekly seminar meetings are supervised by the Music Education Department Chair.

ME 252**Practice Teaching/Seminar 5 to 12—Single Certification Level**

6 credits

Prerequisite: **ME 202 and prior written approval**Course Chair: **J. Hagon**Required of: **ME (Single Certification)**Electable by: **ME**Offered: **Spring, Fall**

Student teaching experience in elementary or secondary schools. A minimum of 450 clock hours practice teaching in grades 5 to 12 is required. Critique and evaluation of problems encountered in student teaching assignments in the public schools. Weekly seminar meetings are supervised by the Music Education Department Chair.

ME 254**Practice Teaching/Seminar—Major Certification Grade Level**

4 credits

Prerequisite: **ME 202, concurrent enrollment in ME 256, and prior written approval**Course Chair: **J. Hagon**Required of: **ME**Electable by: **ME**Offered: **Spring, Fall**

Student teaching experience in elementary or secondary schools. A minimum of 300 clock hours practice teaching in kindergarten to grade 9 or grades 5 to 12 is required. Critique and evaluation of problems encountered in student teaching assignments in the public schools. Weekly seminar meetings are supervised by the Music Education Department Chair.

ME 256**Practice Teaching/Seminar—Minor Certification Grade Level**

2 credits

Prerequisite: **ME 202, concurrent enrollment in ME 254, and prior written approval**Course Chair: **J. Hagon**Required of: **ME**Electable by: **ME**Offered: **Spring, Fall**

Student teaching experience in elementary or secondary schools. A minimum of 150 clock hours practice teaching in kindergarten to grade 9 or grades 5 to 12 required. Critique and evaluation of problems encountered in student teaching assignments in the public schools. Weekly seminar meetings are supervised by the Music Education Department Chair.

Music Production and Engineering**MP 010****Production Techniques for the Musician**

2 credits

Prerequisite: **None**Course Chair: **D. Puluse**Required of: **None**Electable by: **All except MP&E**Offered: **Spring, Summer, Fall**

Survey of skills necessary for efficient production of master tapes. Overview of recording studio technology and procedures. Business aspects from budgeting to promotion. Creative aspects from concept development through final mixdown.

MP 015**Introduction to Music Production and Engineering**

2 credits

Prerequisite: **None**Course Chair: **D. Puluse**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Roles and responsibilities of music producers and engineers from idea inception to finished product. An overview of studio technologies and basic recording procedures. Recommended for students considering the MP&E major or anyone desiring a broad overview of the field.

MP 111**Analysis of Production Styles and Techniques**

2 credits

Prerequisite: **None**Course Chair: **D. Puluse**Required of: **MP&E**Electable by: **MP&E**Offered: **Spring, Summer, Fall**

Recognizing standard recording techniques and effects of signal processing. Comparisons of a wide variety of production styles including the evolution of multitrack recordings, jazz and classical productions, acoustic vs. electronic techniques, contemporary styles, and others.

MP 147**The Business of Music Production**

2 credits

Prerequisite: **MP 145 or MB 201**Course Chair: **D. Puluse**Required of: **MB/M, MP&E**Electable by: **MB/M, MP&E**Offered: **Spring, Summer, Fall**

Review of copyright, publishing, collection agencies, creative unions, and technical unions as they impact the music production business: budgeting, planning, and client relationship.

MP 218**Creative Production Skills**

2 credits

Prerequisite: **MP 111, MP 147, and MP 280**Course Chair: **D. Puluse**Required of: **MP&E**Electable by: **MP&E**Offered: **Spring, Summer, Fall**Lab Fee: **\$225**

Defining the goal of a recording project with the artist or client. Selecting composers, arrangers, players, and singers. Choosing the appropriate technical resources to fit the budget and goals. Working with vocalists and other soloists. Orchestrating and motivating all the participants and resources from rehearsal to recording to final mix. Three production projects required on 2-track and 8-track formats.

MP 220**Music Production for Records**

2 credits

Prerequisite: **MP 218**Course Chair: **D. Puluse**Required of: **MP&E**Electable by: **MP&E**Offered: **Spring, Summer, Fall**Lab Fee: **\$250**

A study of the creative and business aspects of producing records for major and independent labels. Lectures on the financial structure of record companies, budgeting, cost control for development of new artists, jacket design, mastering for various formats, and promotion and tracking after release. Creative topics include analyzing songs and planning for master productions. Two 24-track projects required.

MP 221**Music Production for Visual Media**

2 credits

Prerequisite: **MP 111 and MP 218**Course Chair: **D. Puluse**Required of: **MP&E**Electable by: **MP&E**Offered: **Spring, Summer, Fall**Lab Fee: **\$150**

An applied production course dealing with music production for film, video, and advertising. Classwork will consider aesthetic considerations, concept development, the relationships between music and visual events, and the matching of the production values to the target audience. The roles of the producer, music supervisor, music editor, and other personnel will also be considered, as will the production concerns pertaining to ADR, SFX, Foley, synchronization, and other technical

processes. Each student will produce two projects of music recordings created for use with visual media.

MP 223**Music Production Using MIDI**

2 credits

Prerequisite: **MP 218 and MT 300**Course Chair: **D. Puluse**Required of: **MP&E**Electable by: **MP&E**Offered: **Spring, Summer, Fall**Lab Fee: **\$150**

An applied production course dealing with music production using MIDI as the central element in the production process. Classwork will consider performance problems, sequencing/arranging problems, the use of tape tracks as opposed to virtual tracks, documentation methods and systems, and problems encountered in mixdown. Each student will complete two multitrack projects utilizing MIDI as well as live performers.

MP 240**Multitrack Recording Techniques**

2 credits

Prerequisite: **MT 200 and MP 280**Course Chair: **D. Puluse**Required of: **MP&E**Electable by: **MP&E**Offered: **Spring, Summer, Fall**Lab Fee: **\$225**

Emphasis on recording techniques including microphone placement, console and signal flow, editing, and live recording. Discussion and utilization of limiters, compressors, noise gates, digital delay, and other signal processing equipment used in the multitrack recording process. Recording projects will be required. Audio ear training will be available outside of class.

MP 261**Advanced Production Projects**

2 credits

Prerequisite: **MP 220, MP 224,****MP 228, or MP 260**Course Chair: **D. Puluse**Required of: **MP&E**Electable by: **MP&E**Offered: **Spring, Summer, Fall**Lab Fee: **\$300**

Instructor's analysis of student's production projects in a classroom setting. Students produce 24-track projects.

MP 280**Mixdown I**

2 credits

Prerequisite: **MT 100**Course Chair: **D. Puluse**Required of: **MP&E**Electable by: **MP&E**Offered: **Spring, Summer, Fall**Lab Fee: **\$150**

The functional operation of equipment used in multitrack mixdown of master tapes. Console flow logic, function and use of equalizers, limiters, various outboard signal processing gear, and professional tape recorders. Mixing of prerecorded multitrack tapes.

MP 281**Mixdown 2**

2 credits

Prerequisite: **MP 240**Course Chair: **D. Puluse**Required of: **None**Electable by: **MP&E**Offered: **Spring, Summer, Fall**Lab Fee: **\$225**

Advanced mixing techniques via in-class faculty demonstrations and student participation emphasizing professional industry standards, including an introduction to automation and

sophisticated digital reverberation devices. Mixing of 24-track library tapes and production of students' projects.

MP 305**Advanced Recording Techniques**

2 credits

Prerequisite: **MP 240 and GE 315**Course Chair: **D. Puluse**Required of: **None**Electable by: **MP&E**Offered: **Spring, Summer, Fall**Lab Fee: **\$225**

Further development of miking techniques, use of processing equipment and 24-track tape recorder functions, sophisticated digital reverb, and video/audio interlock. Recording projects required.

MP 307**Audio for Video Postproduction**

2 credits

Prerequisite: **MP 305 and MT 400**Course Chair: **D. Puluse**Required of: **None**Electable by: **MP&E**Offered: **Spring, Fall**Lab Fee: **\$200**

The video production/postproduction process. Video recorders and formats. Audio and multimedia synchronization systems. Hands-on training in audio postproduction techniques. Mixing of pictures.

MP 309**Technical Characteristics of Audio Systems**

2 credits

Prerequisite: **MP 240**Course Chair: **D. Puluse**Required of: **None**Electable by: **MP&E**Offered: **Spring, Fall**

Technical aspects of recording studio set-up and operation. Interconnection of professional analog and digital equipment in properly functioning studio systems. DC and AC measurements, audio signal levels, transmission systems, professional and consumer equipment standards, reference levels, and optimization of dynamic range. Hands-on tape machine alignment will be assigned.

MP 313**Digital Audio Applications**

2 credits

Prerequisite: **MP 240**Course Chair: **D. Puluse**Required of: **None**Electable by: **MP&E**Offered: **Spring, Fall**

Theory of digital audio and applications in music production. Sampling, quantization, modulation systems, data conversion, and error correction. Digital recording, stationary vs. rotary head magnetic tape formats, computer-based and optical storage media. Digital signal processing and control: delay, reverberation, mixing consoles, and the all-digital workstation.

MP 317**Production of Acoustic Instrumental Music**

2 credits

Prerequisite: **MP 220 and MP 281**Course Chair: **D. Puluse**Required of: **None**Electable by: **MP&E**Offered: **Spring, Fall**Lab Fee: **\$275**

Production of live jazz, classical, folk, country, and other acoustic ensembles. Working with composers, conductors, and performers to achieve the proper balance of high quality recording and dramatic impact in the finished product. Meeting market expectations, both in production and packaging. Recording techniques for studio and "live" albums. Live 2-track and multitrack projects required.

MP 319**Postproduction, Remixing, and Mastering of Records**

2 credits

Prerequisite: **MP 220 and MP 281**Course Chair: **D. Puluse**Required of: **None**Electable by: **MP&E**Offered: **Spring, Fall**Lab Fee: **\$300**

Pinpointing the musical concept and marketplace of "finished" multitrack record productions, then using studio technology to maximize emotional and sales impact. Analysis of the effectiveness of each recorded track, replacement or addition of individual components, altering the "feel" via processing, multitrack editing, and remixing for the specific market. Sequencing and mastering for CDs, LPs, cassettes, and other formats; unifying the sound and flow of the finished album.

MP 322**Sound Reinforcement Systems**

2 credits

Prerequisite: **MP 280**Course Chair: **D. Puluse**Required of: **None**Electable by: **MP&E**Offered: **Spring, Summer, Fall**

Techniques for recording and reinforcing music on location. Commonly encountered acoustical problems and an investigation of equipment and techniques used to overcome them.

MP 325**Sound Reinforcement Lab**

2 credits

Prerequisite: **MP 322**Course Chair: **D. Puluse**Required of: **None**Electable by: **MP&E**Offered: **Spring, Summer, Fall**

Students will practice set-up and mixing of live ensembles, and assist the audio staff at Berklee concerts and rehearsals in the Performance Center.

MP 327**Sound Reinforcement for Musicians**

2 credits

Prerequisite: **None**Course Chair: **D. Puluse**Required of: **None**Electable by: **All except MP&E**Offered: **Spring, Summer, Fall**

For non-MP&E majors who wish to learn the principles of sound reinforcement encountered in clubs or recital halls. Emphasis on effective interaction with engineers, in concerts, in large halls, and in recording studios.

MP 375**Masters Engineering Lab**

2 credits

Prerequisite: **MP 281 and MP 305**Course Chair: **D. Puluse**Required of: **None**Electable by: **MP&E**Offered: **Spring, Summer, Fall**Lab Fee: **\$225**

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.

MP 401**Music Entertainment Law and Contracts**

2 credits

Prerequisite: **MP 147**Course Chair: **D. Puluse**Required of: **None**Electable by: **MP&E**Offered: **Spring**

Legal aspects of the music industry will be examined including recording agreements, producers and production deals, copyright, music publishing, managers, and agents. In-depth analysis of contract provisions, as well as the art of negotiating and structuring contractual agreements.

MP 405**The Art of Contract Negotiation**

3 credits

Prerequisite: **MP 218**Course Chair: **D. Puluse**Required of: **None**Electable by: **MP&E**Offered: **Fall**

Basic techniques for negotiating with record companies, publishing firms, and potential clients of all types. Hands-on experience using various standard

contracts, examined term by term, date by date, and dollar by dollar. The class will be divided into two-person teams, each of which will be assigned to research, prepare, and actually negotiate as one of the parties to a proposed deal.

MP 900 **Internship**

2 credits

Prerequisite: **MP 240 and prior written approval**

Course Chair: **D. Puluse**

Required of: **None**

Electable by: **MP&E**

Offered: **Spring, Summer, Fall**

Students will observe and participate in operations of companies serving the recording industry in order to gain firsthand professional experience in the field.

Music Synthesis

MS 010 **Introduction to Music Synthesis**

2 credits

Prerequisite: **None**

Course Chair: **D. Puluse**

Required of: **MS**

Electable by: **All**

Offered: **Spring, Summer, Fall**

A survey of synthesis past and present with emphasis on musical uses in live performance and studio production. A wide variety of instruments will be examined and their uses demonstrated.

MS 020 **Applications of Special Effect Devices in Live Performance**

2 credits

Prerequisite: **None**

Course Chair: **D. Puluse**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

The use of special effect devices as an augmentation to live performance sounds. Connections, headroom, technical and musical applications. Examination of equipment, such as digital delays, compressors, distortion boxes, chorus, flangers, and reverberators; discussion of uses of these devices in the creation of a personalized instrumental sound.

MS 101 **Subtractive Synthesis Techniques**

2 credits

Prerequisite: **MS 010**

Course Chair: **D. Puluse**

Required of: **MS**

Electable by: **MS**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$200**

Introduction to subtractive synthesis theory and practice. Study of synthesizer modules and their applications using contemporary synthesis equipment. Development of aural skills with particular respect to the identification of the effects of various control parameters on a sound. Use of this understanding of sound and available control to create original sounds on the synthesizer. In addition to classroom time, students will be supervised in weekly hands-on practice sessions in the synthesis lab.

MS 105 **Advanced Subtractive Synthesis Techniques**

2 credits

Prerequisite: **MS 101**

Course Chair: **D. Puluse**

Required of: **MS (Sound Design Track)**

Electable by: **MS**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$200**

A continued study of subtractive synthesis techniques used in designing sounds for hybrid analog/digital sound engines. Advanced studies in performance and production-oriented programming techniques used in sophisticated systems. In addition to classroom time, students will be supervised in weekly hands-on practice in this synthesis lab.

MS 107 **Advanced Applications in Synthesis**

2 credits

Prerequisite: **MT 300**

Course Chair: **D. Puluse**

Required of: **MS (Sound Design Track)**

Electable by: **MS**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$225**

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 classic techniques, such as additive and subtractive synthesis, ring modification, FM, waveshaping, and sampling, to the most powerful new approaches such as physical modeling and phase-vocoder resynthesis. The student will discover ways in which the full potential of software synthesis can be applied directly in real-time performance.

MS 110**FM Digital Synthesis Techniques**

2 credits

Prerequisite: **MS 101**Course Chair: **D. Puluse**Required of: **MS**Electable by: **All**Offered: **Spring, Summer, Fall**Lab Fee: **\$200**

Exploration of FM digital technology and the applications of real-time digital systems. Continued studies in the aural analysis of sound. Programming these instruments as well as performing applications will be covered. Students will use the microcomputer as a programming aid. In addition to classroom time, students will be supervised in weekly hands-on practice in the synthesis lab.

MS 115**Digital Sampling Techniques**

2 credits

Prerequisite: **MS 101**Course Chair: **D. Puluse**Required of: **MS**Electable by: **All**Offered: **Spring, Summer, Fall**Lab Fee: **\$200**

An in-depth study of classic sampling and sound design techniques. Students will learn how to create complex contemporary musical timbres utilizing sampled acoustic sounds. Theoretical, as well as practical sampling issues will be presented and discussed. Students will also be introduced to computer-based graphic soundfile editing techniques and will apply techniques learned in class to music synthesis projects. This course includes supervised hands-on lab time.

MS 117**Advanced Studies in Digital Sampling Techniques**

2 credits

Prerequisite: **MS 115**Course Chair: **D. Puluse**Required of: **None**Electable by: **MS**Offered: **Spring, Summer, Fall**Lab Fee: **\$200**

Using a variety of sampling synthesizers and related signal processing devices, the student will learn techniques employed in the creation of a variety of contemporary user-sampled sounds. Topics covered include: studio sampling applications with regard to acoustic, electronic, and environmental sounds; computer manipulation of complex waveforms; and various digital processing techniques. In addition to classroom time, students will be supervised in hands-on labs.

MS 125**Real-time Performance Synthesis**

2 credits

Prerequisite: **IS 112 and MS 110**Course Chair: **D. Puluse**Required of: **MS**Electable by: **MS**Offered: **Spring, Summer, Fall**Lab Fee: **\$200**

Exploring a variety of real-time performance issues such as phrasing, dynamics and special effects and employing a variety of MIDI controllers. This course will explore both performance issues and sound design concepts.

MS 132**Advanced Synthesis Systems**

2 credits

Prerequisite: **MT 300**Course Chair: **D. Puluse**Required of: **MS (Production Track)**Electable by: **MS (other tracks),****MP&E**Offered: **Spring, Summer, Fall**Lab Fee: **\$375**

A project-oriented course focused on the total mastery of a complex MIDI workstation. Technical challenges of configuring and integrating a wide variety of synthesizers and samplers into a working MIDI network. Advanced sequencing techniques and innovative MIDI applications. This course includes supervised hands-on lab time.

MS 135**Advanced Real-time Performance Synthesis**

2 credits

Prerequisite: **MS 125, ET 014, or ET 032 and completion of Proficiency Level 4**Course Chair: **D. Puluse**Required of: **MS (Performance Track)**Electable by: **MS**Offered: **Spring, Summer, Fall**Lab Fee: **\$375**

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

MS 138 **Recital Class for Music** **Synthesis**

2 credits

Prerequisite: **MS 135**

Course Chair: **D. Puluse**

Required of: **MS (Performance Track)**

Electable by: **MS**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$300**

Studies will include issues directly related to the use of electronic instruments in live performance. Students will have the experience of performing in class on a regular basis, followed by teacher and student critique. Students will learn to create and customize their personal performance set-up and master other technical, as well as psychological issues inherent to performing musically and effectively.

MS 139 **Advanced Production for** **Synthesis**

2 credits

Prerequisite: **MT 300**

Course Chair: **D. Puluse**

Required of: **MS (Production Track)**

Electable by: **MP**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$375**

A project-oriented course which explores the production issues facing today's synthesist. Working at computer-based digital audio workstations, the students will draw from their in-depth study and understanding of digital audio recording, editing, mixing, processing, and mastering to produce: a radio spot with integrated MIDI and dialog; an evocative soundscape for musical theater including sound effects; a definitive composite performance from rehearsal recordings; plus an original project of their own design.

MS 140 **Composition/Orchestration for** **Synthesis**

2 credits

Prerequisite: **MT 300**

Course Chair: **D. Puluse**

Required of: **MS (Production Track)**

Electable by: **MS**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$200**

This course explores a wide variety of computer-based approaches to composition and orchestration. From traditional notation-based sequencing to nonnarrative structures built entirely of sound objects, the student will apply new orchestrational techniques and compositional methods to both enhance their current work and discover unique and new musical possibilities.

MS 201 **Advanced Projects in Synthesis**

2 credits

Prerequisite: **MT 400**

Course Chair: **D. Puluse**

Required of: **MS**

Electable by: **MS**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$375**

Production of the required Music Synthesis graduation projects, with individual attention in a small group setting and independent laboratory work to this end. The specific nature of the project will be determined by the student's chosen track (production, performance, or sound design), and by written agreement between student and instructor.

Music Technology

MT 010 **Introduction to Music** **Technology**

2 credits

Prerequisite: **None**

Course Chair: **D. Puluse**

Required of: **All**

Electable by: **Entering students**

Offered: **Spring, Summer, Fall**

This course explores the fundamentals of music technology and is geared to the needs of today's professional musician. One of the most significant challenges facing these musicians 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.

MT 100 **Problem Solving in Music** **Technology**

3 credits

Prerequisite: **None**

Course Chair: **D. Puluse**

Required of: **MP&E, MS**

Electable by: **MP&E, MS**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$50**

Algebraic, graphical, and other techniques for the analysis and study of audio signals and systems. The use of computers for the development and management of data. Time and frequency domain measurements. Systems analysis using block diagrams

and logic flow charts. Synthesis signal and control architecture. Black box analysis. Audio ear training, outside-of-class time required. Computer lab time required.

MT 200 **Principles of Audio Technology**

3 credits

Prerequisite: **MT 100**

Course Chair: **D. Puluse**

Required of: **MP&E, MS**

Electable by: **MP&E, MS**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$50**

Fundamentals of analog and digital audio. Microphones and loudspeakers. Magnetic recording, multitrack and sel-sync configurations. Recording consoles: design, function and signal-flow. Principles of signal processing: reverberation, echo, equalization, compression, and other effects. Audio ear training, outside-of-class time required.

MT 300 **MIDI Systems for Music Technology**

2 credits

Prerequisite: **MT 100**

Course Chair: **D. Puluse**

Required of: **MP&E, MS**

Electable by: **MP&E, MS**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$275**

A comprehensive study of the Musical Instrument Digital Interface (MIDI) and its various musical applications, with an emphasis on sequencing. Working at computer-based multi-synthesizer workstations, students will apply their in-depth knowledge and understanding of the MIDI specification to a wide variety of musical projects.

MT 400 **Principles of Synchronization to Music Technology**

2 credits

Prerequisite: **MT 200 and MT 300**

Course Chair: **D. Puluse**

Required of: **MP&E, MS**

Electable by: **MP&E, MS**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$150**

Methods for machine synchronization currently used in studios, multimedia production, and live performance. MTC, VTC, LTC, SMPTE, FSK, and pulse synchronization will be composed and discussed as to their usefulness in various musical applications. Students will apply techniques learned in class to musical projects.

Performance Studies

PS 001 **Improvisation for Guitar 1**

2 credits

Prerequisite: **Both IL 105 and IL 135 or by audition**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Summer, Fall**

Application of modes and pentatonic scales in performance with prerecorded rhythm section tapes. Comping and melodic embellishment techniques in a variety of settings (Latin/rock, jazz/rock, fusion, bossa nova, and blues). Midterm and final exams; student performance of solo with accompanying comping or rhythm part.

PS 002 **Improvisation for Guitar 2**

2 credits

Prerequisite: **PS 001 or by audition**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Fall**

Continuation of Improvisation for Guitar 1. Application of altered scales derived from melodic and harmonic minor in performance with prerecorded rhythm section tapes. Melodic embellishment and phrasing, comping and rhythm techniques relevant to rock/flamenco, fusion, Latin/rock, samba, and jazz waltz. Midterm and final projects: same as required for PS 001.

PS 004 **Fundamentals of Improvisation for Percussion**

2 credits

Prerequisite: **None**

Course Chair: **D. Anderson**

Required of: **None**

Electable by: **Drum Set, Hand Percussion, Percussion, Vibraphone Principals**

Offered: **Spring, Fall**

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

PS 007
Fundamentals of Improvisation for Bass

2 credits

Prerequisite: **Ensemble Rating 2313**

Course Chair: **R. Appleman**

Required of: **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.

PS 009
Advanced Improvisational Techniques for Bass

2 credits

Prerequisite: **Ensemble Rating 4555**

Course Chair: **R. Appleman**

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.

PS 011
Improvisation for Guitar 3

2 credits

Prerequisite: **PS 002 or by audition**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Fall**

Continuation of Improvisation for Guitar 2. Symmetric scales, additional altered modes; chord scale possibilities explored through harmonic analysis. Chord voicings and comping techniques in

jazz, Latin, funk, and ballad styles. Midterm and final projects: student performance of solo and comping part with prerecorded tape.

PS 012
Improvisation for Guitar 4

2 credits

Prerequisite: **PS 011 or by audition**

Course Chair: **L. Baione**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Fall**

Harmonic and melodic analysis of a variety of tunes to determine effective melodic embellishment, improvisation, and effective accompaniment in the style of each tune. Performance with prerecorded tapes in mixture of styles and tempos. Midterm and final projects: student performance of solo and comping part with prerecorded tape.

PS 015
Chord Scale Theory in Improvisation

2 credits

Prerequisite: **HR 013**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Designed for performers, this course will examine the application of chord scales to harmonic progression. Chord scale/chord symbol relationships will be covered within the context of improvisation. Melodic content in improvisation that involves sequences in fourths, upper-structure triads and other techniques will be discussed and analyzed using recordings and transcribed solos.

PS 016
Jazz Improvisational Techniques

2 credits

Prerequisite: **None**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

A lecture class with discussion, illustration, and demonstration of the various techniques used in jazz improvisation. Each class will introduce specific practice techniques that can be used to develop the craft of jazz improvisation. Included will be discussion of different jazz styles along with recordings and transcriptions of major jazz figures. This course is highly recommended for students considering any of the jazz improvisation classes or who would like to begin to develop the language used in jazz improvisation.

PS 030
Country Music

2 credits

Prerequisite: **HR 013**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

This class will be geared toward rhythm section players and singers, and will cover all aspects of country music. Analysis of major instrumentalists' styles of playing will include Chet Atkins, Floyd Cramer, Ricky Skaggs, Doc Watson, and Lynyrd Skynyrd. The class will also take an in-depth look at the making of country music (Nashville number system, etc.). The styles of music as well as the different instruments (Dobro, steel guitar, lap guitar, fiddle, etc.). The difference in singing bluegrass and singing country music (phrasing as

well as timbre of the voice). Also included is an overview of the Nashville scene.

PS 036

Jazz Interpretation

2 credits

Prerequisite: **Ensemble Rating 3333**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Development of a personal and individual jazz style through emphasis on reading, improvisation, and interpretative techniques. Hearing, analyzing, and playing selected transcribed pieces of well-known jazz artists; individual and group improvisation.

PS 054

Rehearsal Techniques

2 credits

Prerequisite: **Ensemble Rating 1020**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

This course is designed and recommended for performers (instrumentalists/vocalists) interested in developing their rehearsal and leadership skills. Class will be instrumentally balanced with students of similar performance background in any style (jazz, rock, pop, etc.). Various rehearsal techniques will be discussed and demonstrated that can be used in preparing groups for stage or recording studio performance. Student projects will be assigned and students will be encouraged to rehearse groups they may currently be performing with during in-class time.

PS 071

Contrapuntal Jazz Improvisation for Pianists

2 credits

Prerequisite: **HR 014 and Piano**

Proficiency Level 3

Course Chair: **P. Schmeling**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

Emphasis on walking bass lines through the study of a series of rhythmic/melodic motives. Simultaneous linear or chordal improvisation in the right hand. Student analysis of transcriptions and weekly class performance.

PS 077

Vocal Improvisation in the Jazz Idiom

2 credits

Prerequisite: **ET 012**

Course Chair: **K. Greenhouse**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

Syllabic pitch and rhythmic exercises for the voice and application to a variety of styles. Analysis of various recording artists, including Ella Fitzgerald, Sarah Vaughan, Al Jarreau, Mark Murphy, and others. Assigned student projects.

PS 079

Advanced Vocal Improvisation Techniques

2 credits

Prerequisite: **PS 077 or HR 014**

Course Chair: **K. Greenhouse**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

Refinement of improvisatory skills via listening exercises and the transcription, analysis and performance of solos recorded by Miles Davis, Chet Baker,

Hank Mobley, Ray Brown, and others. Emphasis on standard jazz, Latin, and blues styles.

PS 101

Jazz Improvisation Techniques 1

2 credits

Prerequisite: **Ensemble Rating 1020**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

The four-course sequence in jazz 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, use of song melody, and varied phrase lengths. Students will learn what and how to practice and will develop the skills necessary for individual and group improvisation. Music from various periods of jazz (swing, bebop, post-bop, contemporary) will be used for demonstration, practice, and performance activities. Classes will be instrumentally balanced with students of similar improvisational backgrounds. Students will be required to perform each week.

PS 102

Jazz Improvisation Techniques 2

2 credits

Prerequisite: **PS 101 or PS 111 and Ensemble Rating 1020**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Continuation of Jazz Improvisation Techniques 1.

PS 103**Jazz Improvisation Techniques 3**

2 credits

Prerequisite: **PS 102 or PS 112 and Ensemble Rating 1020**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Continuation of Jazz Improvisation Techniques 2.

PS 104**Jazz Improvisation Techniques 4**

2 credits

Prerequisite: **PS 103 or PS 113 and Ensemble Rating 1020**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Continuation of Jazz Improvisation Techniques 3.

PS 111**Rock Improvisational Techniques 1**

2 credits

Prerequisite: **Ensemble Rating 1020**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Summer, Fall**

The four-course sequence in rock improvisation is designed to cover all skills relevant to creative performance in that idiom. Major techniques discussed in this course include: pacing, rhythmic density, melodic and rhythmic embellishment, chord scale practice, and nonharmonic melody notes. Students will learn what and how to practice and will develop the skills necessary for individual and group improvisation. Music from various periods of rock

(progressive, blues, classic, contemporary) will be used for demonstration, practice, and performance activities. Classes will be instrumentally balanced with students of similar improvisational backgrounds. Students will be required to perform each week.

PS 112**Rock Improvisational Techniques 2**

2 credits

Prerequisite: **PS 101 or PS 111 and Ensemble Rating 1020**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Continuation of Rock Improvisational Techniques 1.

PS 113**Rock Improvisational Techniques 3**

2 credits

Prerequisite: **PS 102 or PS 112 and Ensemble Rating 1020**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Continuation of Rock Improvisational Techniques 2.

PS 114**Rock Improvisational Techniques 4**

2 credits

Prerequisite: **PS 103 or PS 113 and Ensemble Rating 1020**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Continuation of Rock Improvisational Techniques 3.

PS 116**Improvisation in the Rock/R & B Idiom**

2 credits

Prerequisite: **PS 101 or PS 111 and Ensemble Rating 1020**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

A study of basic blues playing in the rock and R & B blues idiom. Eight-, 12-, 16-, and 24-bar blues forms; improvisational techniques applied to inner form, solo analysis of leading and legendary blues players; weekly performances and written homework; weekly solo playing. Recommended for the beginning-to-intermediate improviser interested in this playing idiom.

PS 117**Improvisation in the Jazz-Rock/Fusion Idioms**

2 credits

Prerequisite: **PS 102 or PS 112 and Ensemble Rating 1020**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

Performance and analysis of jazz-rock/fusion music. Improvisational and compositional techniques will be discussed. Some of the major players and groups to be analyzed will be the Yellowjackets, Michael Brecker, David Sanborn, and Chick Corea. This class will perform original compositions in an end-of-the-semester final performance.

PS 118
Improvisation on Standard Songs

2 credits

Prerequisite: **PS 102 or PS 112 and Ensemble Rating 2050**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

Performance and analysis of standard songs used in jazz repertoire and the traditional forms and techniques used in creating them. Emphasis on repertoire, intros and endings, and tunes in different keys. Use of melodically based improvisation and paraphrased melodic interpretation. Improvisational principles using chord scales, guide tones, and other techniques. Some of the composers covered are Duke Ellington, Cole Porter, and Joe Henderson. The class will perform a recital at the end of the semester. This class is recommended for students considering taking PS 103 Jazz Improvisation Techniques 3.

PS 119
Improvisation in the Jazz/Blues Idiom

2 credits

Prerequisite: **PS 101 or PS 111 and Ensemble Rating 1020**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

A study of basic blues playing in the jazz idiom. Eight-, 12-, 16-, and 24-bar blues forms; improvisational techniques applied to inner form; solo analysis of leading and legendary blues players; weekly performed and written homework; weekly solo playing. Recommended for the beginning to intermediate improviser interested in this playing idiom.

PS 120
Improvisation in the Latin/Jazz Idiom

2 credits

Prerequisite: **PS 111 or PS 101 and Ensemble Rating 3444**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

Performance and analysis of Latin/jazz music and related song forms. The class will include analysis of source music and its influence on contemporary composers and performers in the idiom. Concentration on samba, calypso, bossa, and contemporary Latin grooves. Some of the musicians discussed are Claudio Roditi, Clare Fischer, Chick Corea, and Paquito D'Rivera. The class will include a rhythm section plus varied instrumentation and will perform in a recital at the end of the semester.

PS 170
Advanced Jazz Improvisational Techniques

2 credits

Prerequisite: **PS 104 or PS 114 and Ensemble Rating 2050**

Course Chair: **R. Rose**

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. This class is recommended

for students who have already taken PS 104 Jazz Improvisation Techniques 4 or have Ensemble Rating 6666.

PS 202
Guitar Performance Styles

2 credits

Prerequisite: **None**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Fall**

Analysis of contemporary guitar styles and effects. Lectures by professionals in various styles. Focus on jazz, rock, and country, as well as styles of specific artists. Emphasis on performance. Assigned student projects.

PS 204
Performance and Analysis of Bebop Music

2 credits

Prerequisite: **HR 014 and Ensemble Rating 4566**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

Analysis and performance of music in the style of Charlie Parker, Dizzy Gillespie, Clifford Brown, Kenny Dorham, and others. Standard progressions and transcribed solos from music of the 1940s and 1950s are analyzed and performed.

PS 205**Motown**

2 credits

Prerequisite: **Instrumentalists -****Ensemble Rating 4444;****Singers - Ensemble Rating 1020**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Performance and analysis of the music of Motown. This class is geared toward rhythm section players and singers and will cover all periods of Motown. Each class will be instrumentally balanced so as to allow performance of the music discussed. Transcriptions, video, and recordings will be used in addition to performance. Artists to be discussed include Stevie Wonder, the Temptations, the Four Tops, Martha Reeves, and Marvin Gaye. The course will include an overview of Motown as an industry. There will be a public performance at the end of each semester.

PS 207**Performing Harmony Workshop 1**

2 credits

Prerequisite: **HR 013**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

The performance of music (melody and harmony) by ear. Classes will be instrumentally balanced so students can experience and gain a practical knowledge of "playing by ear" in a traditional group setting. Students will develop the skills necessary to play melodies, guide-tone lines, bass parts, and harmony parts as applicable to their instrument. Emphasis will be on student performance, participation,

and assigned student projects. This course is recommended for students interested in developing their musical ear.

PS 208**Performing Harmony Workshop 2**

2 credits

Prerequisite: **PS 207**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Continuation of Performing Harmony Workshop 1.

PS 209**African Ewe and Dagbamba Music**

2 credits

Prerequisite: **None**Course Chair: **D. Anderson**Required of: **None**Electable by: **All**Offered: **Summer**

Intensive study of two African musical styles via ensemble playing, singing, and dancing. Instructors are African tribal masters who will instruct and coach using Ewe and Dagbamba drums and accessory instruments, social dances, and call-and-response dialogues. Offered summer only; contingent on sufficient enrollment, classes will present demonstration concerts at the end of each six-week study period.

PS 211**Essentials of Solo and Rhythm Guitar 1**

2 credits

Prerequisite: **Guitar Proficiency****Level 2**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Fall**

Instrumental class for the guitar principal emphasizing chord solo guitar styles, traditional guitar literature employing right-hand pick techniques, and rhythm guitar styles applicable to small group and orchestral performance.

PS 212**Essentials of Solo and Rhythm Guitar 2**

2 credits

Prerequisite: **PS 211**Course Chair: **L. Baione**Required of: **None**Electable by: **Guitar Principals**Offered: **Spring, Fall**

Continuation of Essentials of Solo and Rhythm Guitar 1.

PS 213**Commercial Band Workshop**

2 credits

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

Performance of music in various styles appropriate to general business jobs. Emphasis will be on learning and developing a varied repertoire (different jobs call for different music), playing dinner music sets, dance sets, and different ceremonial music (weddings, etc.). The how-tos of handling the many different types of general business jobs:

weddings, bar/bat mitzvahs, proms, banquets, etc. Music for the course will include songs from the 1920s through the 1980s.

PS 214
Progressive Rock Performance

2 credits

Prerequisite: **Ensemble Rating 1111**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

A study integrating performance of the progressive rock style of the 1970s: repertoire, instrumentation, forms, sound, and other musical elements leading to emulation and creative reproduction of this musical genre.

PS 215
Rock Band I

2 credits

Prerequisite: **Ensemble Rating 1111**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

The first of a two-course sequence dealing with the style characteristics, performance requirements, rehearsal, and performance of rock music. Students will be asked to write music in various rock styles. Repertoire will draw from the 1950s, 1960s, and 1970s. Classes will present an end-of-semester final performance.

PS 216
Rock Band 2

2 credits

Prerequisite: **PS 215**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

The second of a two-course sequence dealing with the style characteristics, performance requirements, rehearsal, and performance of rock music. Students will be asked to write music in various rock styles. Repertoire will draw from the 1970s, 1980s, and 1990s. Classes will present an end-of-semester final performance.

PS 219
Recital Class for Music Education Majors

1 credit

Prerequisite: **None**

Course Chair: **J. Hagon**

Required of: **ME**

Electable by: **ME**

Offered: **Spring, Summer, Fall**

A performance class for Music Education majors. Students prepare for solo and ensemble presentations intended to demonstrate satisfactory proficiency on their principal instrument.

PS 222
Ragtime and Fingerpicking Guitar

2 credits

Prerequisite: **None**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **Guitar Principals**

Offered: **Spring, Fall**

Analysis and performance of ragtime and Delta blues. Music by Mississippi John Hurt, Merle Travis, Chet Atkins, Reverend

Gary Davis. Emphasis on student performance, research, and building a repertoire of representative pieces.

PS 223
Latin Vocal Styles

2 credits

Prerequisite: **Ensemble Rating 3303**

Course Chair: **K. Greenhouse**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

Overview of Latin American rhythms and styles indigenous to countries, including Brazil, Argentina, Cuba, Mexico, and Puerto Rico. Primary emphasis on Brazilian, Samba, and 6/8 styles. Activities include transcription, informal class performance, and study of the phonetics of Spanish and Portuguese.

PS 224
The Pop/Rock Player/Vocalist

2 credits

Prerequisite: **Instrumental Rating 2222**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **Voice Principals**

Offered: **Spring, Fall**

Designed for the pop/rock rhythm section player or instrumentalist, this course develops the skill of singing and playing simultaneously. All class members will be expected to sing, and will learn to sing lead as well as background vocals while playing. Analysis of influential performers, including Elton John, Ray Charles, Phil Collins, Sting, and Bruce Springsteen; in-class performances; end-of-semester performance.

PS 225**Popular Singing Styles**

2 credits

Prerequisite: **Ensemble Rating 2313**Course Chair: **K. Greenhouse**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

A performance workshop for singers. Listening, discussion, and analysis of technique and style through use of tapes and recordings. Course includes all aspects of song preparation and performances in various vocal idioms.

PS 227**Bass in the Free Improvisation**

2 credits

Prerequisite: **Ensemble Rating 2333 or Proficiency Level 4**Course Chair: **R. Appleman**Required of: **None**Electable by: **Bass Principals**Offered: **Spring, Fall**

Development of personal approach to improvisation through application of motivic development, harmelodic phrasing, and descriptive imagery through musical expression: dynamics, emotions, colors, shapes, and textures. Study of techniques found in the music of Ornette Coleman, Eric Dolphy, Lester Bowie, Charlie Haden, Cecil McBee, Sun Ra, Cecil Taylor, John Scofield, Dave Holland, and other improvisers.

PS 228**Jazz Masters of the Bass**

2 credits

Prerequisite: **ET 013 and completion of Bass Proficiency Level 4**Course Chair: **R. Appleman**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Students will transcribe and perform solos and lines of major bass players in jazz. Projects chosen to reflect many different styles found throughout the history of jazz. Emphasis on major innovators including Pops Foster, Walter Page, Slam Stewart, Jimmy Blanton, Charles Mingus, Oscar Pettiford, Paul Chambers, and Scott LaFaro.

PS 229**Electric Bass Performance Styles**

2 credits

Prerequisite: **ET 013 and Performance - Completion of Proficiency Level 3; Others - Completion of Proficiency Level 4**Course Chair: **R. Appleman**Required of: **None**Electable by: **Bass Principals**Offered: **Spring, Fall**

A performance history of the electric bass from the 1950s to the present. This survey will include detailed study of selected electric bass masters including Monk Montgomery, James Jamerson, Stanley Clarke, Marcus Miller, and Will Lee. Students will transcribe and analyze selected bass parts and present their findings.

PS 231**Piano Accompaniment Techniques**

2 credits

Prerequisite: **Ensemble Rating 3313**Course Chair: **P. Schmeling**Required of: **None**Electable by: **All**Offered: **Spring**

Discussion and implementation of techniques for accompanying a vocalist or instrumentalist. Students will play with invited performers, along with pre-recorded tapes or with a second pianist. Use of stylistically appropriate rhythm and voicing techniques in a supportive role. Introductions, endings, modulations, and transposition.

PS 234**Stage Performance Techniques**

2 credits

Prerequisite: **None**Course Chair: **R. Rose**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

A lecture/demonstration course designed to provide knowledge and skills necessary to effective performance presentation: movement, stage dress, make-up, microphone techniques, MC techniques, stage set-ups, preparing lead sheets, and professional attitude development. Analysis of video clips of great performers. Recommended for instrumentalists and vocalists interested in developing performance presentational skills.

PS 235**Stage Performance Workshop—
Jazz Standards**

2 credits

Prerequisite: **PS 234 and Ensemble
Rating 1111**Course Chair: **K. Greenhouse**Required of: **None**Electable by: **Voice Principals**Offered: **Spring, Fall**

A performance class for singers. In-class performances are videotaped and evaluated for stage presence, microphone technique, introductions, suitability of repertoire, and other aspects of live club and concert performance. An end-of-term recital is presented.

PS 238**Advanced Techniques of Voice
Production**

2 credits

Prerequisite: **None**Course Chair: **K. Greenhouse**Required of: **None**Electable by: **Voice Principals**Offered: **Spring, Summer, Fall**

Analysis and performance of extended technique in voice production. Breath management and scale work are coordinated with awareness of relaxation and body alignment. Includes session(s) dealing with the Alexander Technique. Integration of vocal and acting skills directed towards focused performances of contemporary music.

PS 241**English Diction for Singers**

2 credits

Prerequisite: **None**Course Chair: **K. Greenhouse**Required of: **None**Electable by: **Voice Principals**Offered: **Spring, Fall**

Application of the International Phonetic Alphabet (IPA) to popular jazz, and classical songs. Listening and identification of diction on recorded songs, as well as class performance and application. Introduction to diction in other languages.

PS 247**Jazz Vocalese**

2 credits

Prerequisite: **ET 012, IL 454, and
IL 464**Course Chair: **K. Greenhouse**Required of: **None**Electable by: **All**Offered: **Spring**

Singing and analyzing instrumental solos. Study of forerunners of vocalese, including Eddie Jefferson, Lambert, Hendricks & Ross, Manhattan Transfer. Comparison of variations in tempo, phrasing, and voice inflection to instrumental versions.

PS 250**Voice Class for Instrumentalists**

2 credits

Prerequisite: **None**Course Chair: **K. Greenhouse**Required of: **None**Electable by: **All except Voice
Principals**Offered: **Spring, Summer, Fall**

Instruction and practice in vocal production for the nonvoice principal. Designed to acquaint instrumentalists with 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. As enrollment permits, the class will be sectioned as to background and ability.

PS 255**The Musical Director**

2 credits

Prerequisite: **AR 121**Course Chair: **K. Greenhouse**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

This course will cover all aspects of being a musical director of a live concert presentation involving vocal music. Each student will be assigned to a specific faculty-directed concert (Jazz Rock Ensemble, Singer Showcase, Recording Ensemble, etc.) as a production assistant to the concert and will write and conduct some of the music. May be of special interest to pianists and guitarists who have arranging skills.

PS 270**Stage Performance Workshop
I—Rock and Pop Idiom**

2 credits

Prerequisite: **PS 234 and Ensemble
Rating 1111**Course Chair: **R. Rose**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 on effectiveness in movement and presentation. All performances will be in a rock/pop

band format; topics to be discussed will include microphone and rehearsal techniques, lead sheet preparation, stage presence, and other activities necessary for effective live performance. Classes will present an end-of-semester final performance.

PS 271

Stage Performance Workshop 2—Rock and Pop Idiom

2 credits

Prerequisite: **PS 270**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

Continuation of Stage Performance Workshop 1—Rock and Pop Idiom.

PS 301

Elements of Theater Production

2 credits

Prerequisite: **None**

Course Chair: **R. Rose**

Required of: **None**

Electable by: **All**

Offered: **Spring, Fall**

Staging and directing musical productions; acquisition of materials; budgeting; organization of production staff. How to audition; responsibilities of production departments; conducting rehearsals and performances. General study of dramatic styles and history of theater styles.

PS 401

Conducting 1

1 credit

Prerequisite: **ET 013 or ET 031**

Course Chair: **J. Jarrett**

Required of: **Degree - All except ME;**

Diploma - AR, CM, FS, JC

Electable by: **All**

Offered: **Spring, Summer, Fall**

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

PS 402

Conducting 2

1 credit

Prerequisite: **PS 401**

Course Chair: **J. Jarrett**

Required of: **Degree - All except ME;**

Diploma - AR, CM, FS, JC

Electable by: **All**

Offered: **Spring, Summer, Fall**

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

PS 403

Conducting 3

2 credits

Prerequisite: **PS 402 or PS 408**

Course Chair: **J. Jarrett**

Required of: **None**

Electable by: **All**

Offered: **Spring, Summer, Fall**

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

PS 405

Studio Rehearsal and Recording Techniques for Conductors

2 credits

Prerequisite: **PS 401 and PS 402**

Course Chair: **J. Jarrett**

Required of: **None**

Electable by: **All**

Offered: **Fall**

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

PS 406

Directed Study in Conducting

2 credits

Prerequisite: **PS 403 or PS 405**

Course Chair: **J. Jarrett**

Required of: **None**

Electable by: **All**

Offered: **Spring**

Supervised preparation and performance of an approved conducting project. Projects may originate with recitalists, or from various departments such as Film Scoring, Commercial Arranging, and MP&E. The student will conduct at least

one project from the following categories: studio recording; conducting recital or live concert requiring a conductor; or, preparing and conducting a work with the Berklee Wind Ensemble.

PS 407
Vocal Conducting for Music Education Majors

2 credits
 Prerequisite: **None**
 Course Chair: **J. Hagon**
 Required of: **ME**
 Electable by: **ME**
 Offered: **Spring, Summer, Fall**
 Fundamental beat patterns, basic conducting technique, phrasing and articulation, problems of tempo. Discussion and study of terminology. Lab sessions for choral application of classroom skills. Geared to the needs of public school music educators. Emphasis on secondary school repertoire.

PS 408
Instrumental Conducting for Music Education Majors

2 credits
 Prerequisite: **PS 407**
 Course Chair: **J. Hagon**
 Required of: **ME**
 Electable by: **ME**
 Offered: **Spring, Summer, Fall**
 Fundamental beat patterns, basic conducting technique, phrasing and articulation, problems of tempo. Discussion and study of score analysis. Lab sessions for instrumental application of classroom skills. Geared to the needs of public school music educators.

PS 423
Instrumental Rehearsal Techniques for Music Education Majors

2 credits
 Prerequisite: **PS 408**
 Course Chair: **J. Hagon**
 Required of: **ME**
 Electable by: **ME**
 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 principals.

PS 424
Vocal Rehearsal Techniques for Music Education Majors

2 credits
 Prerequisite: **PS 408**
 Course Chair: **J. Hagon**
 Required of: **ME**
 Electable by: **ME**
 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.

Professional Music

PM 201
Entrepreneurship

2 credits
 Prerequisite: **Fifth-semester standing minimum**
 Course Chair: **F. Schmidt**
 Required of: **None**
 Electable by: **All**
 Offered: **Spring, Fall**
 A study of the concepts, skills, and practices of entrepreneurship with the goal of preparing the student to realistically deal with the essentials of setting up a business in the music industry in which he/she is in total control of profit and earnings. Case studies and guest lecturers present a broad range of experiential wisdom.

PM 210
Music Career Planning Seminar

2 credits
 Prerequisite: **Sixth-semester standing minimum**
 Course Chair: **F. Schmidt**
 Required of: **PM**
 Electable by: **All**
 Offered: **Spring, Summer, Fall**
 Development of career goals from musical interests and aspirations, and behaviors which will foster and enable the transition from student to professional. Development of career-oriented communication and presentational skills.

PM 220**The Private Studio Teacher**

2 credits

Prerequisite: **Completion of Proficiency Level 4 on principal instrument**

Course Chair: **F. Schmidt**Required of: **None**Electable by: **All**Offered: **Spring, Fall**

Aspects of private studio teaching including pedagogy, literature, technology, and business considerations. Philosophy and attitudes essential to the successful private instructor. Choosing appropriate methods and materials. Overview of new technological resources for the private teacher.

PM 225**Professional Music Internship**

2 credits

Prerequisite: **PM 210 and prior written approval from department**

Course Chair: **F. Schmidt**Required of: **None**Electable by: **PM**Offered: **Spring, Summer, Fall**

Monitored and evaluated professional work experience in a retail, entrepreneurial, or corporate environment matched to the student's individual career goals. Placements are limited to situations available from, or approved by the Professional Music Department Chair. (Equivalent credit is not available for prior experience due to requirement for concurrent evaluation.)

PM 602**Final Project Seminar**

2 credits

Prerequisite: **PM 210 or PM 501 and PM 601 and seventh-semester standing minimum**

Course Chair: **F. Schmidt**Required of: **PM**Electable by: **All**Offered: **Spring, Summer, Fall**

A seminar in which students receive individualized guidance in the preparation and completion of their graduation project.

Professional Writing

PW 010**Technology Tools for the Writer**

2 credits

Prerequisite: **None**Course Chair: **R. Evans**Required of: **AR, SW**Electable by: **AR, JC, PM, SW**Offered: **Spring, Summer, Fall**Lab Fee: **\$225**

Development of skills and concepts necessary for effective operation of a computer-based music writing workstation. Topics necessary for effective sequencing and recording include usage of computer, synthesizers, and MIDI, as well as basic audio theory, equipment, and techniques. Emphasis is on technological needs of the contemporary writer. In addition to class meetings, students will be expected to schedule weekly supervised individual hands-on time for practice and assignments in the Professional Writing Division MIDI Lab.

Songwriting

SW 060**The Music of John Lennon**

2 credits

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

A study of the work of John Lennon, including musical analysis, lyric analysis, survey of his poetry and art, transitional periods, and the influence of his interest in surrealist and nonmusical events. Influences of Paul McCartney and Yoko Ono. Class presentations include audio and video clips.

SW 100**Survey of Popular Song Styles**

2 credits

Prerequisite: **SW 120 and SW 125**Course Chair: **J. Perricone**Required of: **SW**Electable by: **All**Offered: **Spring, Summer, Fall**

The purpose of this course is to provide the student with an overview of the contributions which songwriters have made to twentieth century American culture. Included will be a history of the sources of, and the trends in, various popular American styles, including the blues, standards, show country music, and the more contemporary and progressive styles of rock, pop, and new wave. This course will use the basic technical and analytical tools taught in Lyric Writing I and Songwriting I to study and analyze significant popular songs and song styles.

SW 120**Lyric Writing 1**

2 credits

Prerequisite: **English competency and concurrent enrollment in SW 125 are highly recommended**

Course Chair: **J. Perricone**Required of: **SW**Electable by: **All**Offered: **Spring, Summer, Fall**

This course will focus on the structural aspects of lyric writing, especially the use of rhythm, rhyme, and form. Emphasis will be placed on compositional decisions and choices available to the lyricist. Weekly writing exercises from the workbook.

SW 121**Lyric Writing 2**

2 credits

Prerequisite: **SW 120 and SW 125**Course Chair: **J. Perricone**Required of: **SW**Electable by: **All**Offered: **Spring, Summer, Fall**

Composition of lyrics using techniques gained in Lyric Writing 1. Student projects will cover various uses of form, approaches to "hooks," use of thesaurus and rhyming dictionary, writing to existing melody, collaboration with composers (lyrics first), work sheets form/function relationships.

SW 122**Advanced Lyric Writing**

2 credits

Prerequisite: **SW 121**Course Chair: **J. Perricone**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

A course in workshop format designed to help the student develop individual style and technique in lyric writing.

The course will focus on prosody of form and content, setting lyric to music and vice versa, and on the integration of techniques learned in Lyric Writing 1 and 2.

SW 125**Songwriting 1**

2 credits

Prerequisite: **HR 012**Course Chair: **J. Perricone**Required of: **SW**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 Lyric Writing 1 in conjunction with this course.

SW 126**Songwriting 2**

2 credits

Prerequisite: **IS 111 or Piano Proficiency Level 2, SW 120, and SW 125**

Course Chair: **J. Perricone**Required of: **SW**Electable by: **All**Offered: **Spring, Summer, Fall**

Continuation of Songwriting 1. Proper integration of lyrics and melody. Expansion of tonal materials used in songwriting including modulation and modality. Further study of form including the transitional bridge and the primary bridge. Student projects include setting lyrics in various styles and forms. Note: It is recommended that students take Lyric Writing 2 in conjunction with this course.)

SW 127**Advanced Songwriting**

2 credits

Prerequisite: **SW 121 and SW 126**Course Chair: **J. Perricone**Required of: **SW**Electable by: **All**Offered: **Spring, Summer, Fall**

Various contemporary songwriting styles are analyzed and taught. Students are asked to write songs in specific styles and with specific artists in mind.

SW 129**Singer/Songwriter Workshop**

2 credits

Prerequisite: **SW 120 and SW 125**Course Chair: **J. Perricone**Required of: **None**Electable by: **All**Offered: **Spring, Summer, Fall**

A workshop for singer/songwriters in which students write and perform their own materials. Emphasis is placed on the song as the vehicle through which the singer/songwriter expresses his or her persona to the audience. Performances are videotaped and songs and performances are critiqued.

SW 133**MIDI Recording Lab**

0 credits

Prerequisite: **SW 135**Course Chair: **J. Perricone**Required of: **None**Electable by: **SW**Offered: **Spring, Summer, Fall**Lab Fee: **\$250**

Songwriting majors who desire additional access to specialized equipment may elect to utilize the Professional Writing Division MIDI Lab on a semesterly basis.

SW 135
Song Demo Production
Techniques

2 credits

Prerequisite: **IS 112 or Piano Proficiency Level 3, PW 010, SW 121, and SW 126**

Course Chair: **J. Perricone**

Required of: **SW**

Electable by: **SW**

Offered: **Spring, Summer, Fall**

Lab Fee: **\$325**

The Songwriting major will learn the necessary techniques to utilize current MIDI and audio technology in the production of professional quality song demos. Intermediate-to-advanced skills and concepts of MIDI, SMPTE, synthesis, 4-track recording, mixing, and sound processing. Building on technology skills learned in Technology Tools for the Writer, this course will focus on musical approaches to the effective assembly and arranging of sound materials using a music writing workstation. In addition to class meetings, students will be expected to schedule weekly supervised individual hands-on time for practice and assignments in the Professional Writing Division MIDI Lab.

SW 150
The Business of Songwriting

2 credits

Prerequisite: **SW 121 and SW 126**

Course Chair: **J. Perricone**

Required of: **SW**

Electable by: **All**

Offered: **Spring, Summer, Fall**

A practical business course for the songwriter. Materials covered will be making and marketing a demo, copyright law, publishing contracts, sources of royalty income, performance societies, and collection agencies.

SW 601
Directed Study in Songwriting

2 credits

Prerequisite: **SW 127**

Course Chair: **J. Perricone**

Required of: **SW**

Electable by: **SW**

Offered: **Spring, Summer, Fall**

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

E X E C U T I V E O F F I C E R S

LEE ELIOT BERK
President

GARY BURTON
Dean of Curriculum

WARRICK L. CARTER
Dean of Faculty

LAWRENCE E. BETHUNE
Dean of Students

JOHN COLLINS
Dean of Institutional Advancement

DAVID R. HORNFISCHER
Dean of Administration

LAWRENCE BERK
Founder and Chancellor

RONALD C. BENTLEY
Associate Dean of Faculty

ROBERT K. MYERS
Associate Dean of Curriculum

LAWRENCE McCLELLAN, JR.
Chair, Professional Education Division

LARRY A. MONROE
Chair, Professional Performance Division

DONALD A. PULUSE
Chair, Music Technology Division

JOSEPH SMITH
Chair, Professional Writing Division

ALMA BERK
Chief Public Affairs Officer

STEVEN LIPMAN
Assistant Dean of Students/Director of Admissions

DAVID MASH
Assistant Dean of Curriculum for Academic Technology

FREDRICK MILLER
Assistant Dean of Administration for Information Technology

ALEGRIA MONTERO
Assistant Dean of Students/Director of Counseling

LESLIE MONTGOMERY
Assistant Dean of Administration for Human Resources

THOMAS P. RILEY
Executive Assistant to the President

LEE ELIOT BERK, President

A.B., Brown University ~ J.D., Boston University School of Law ~ BOARD OF DIRECTORS: International Association of Jazz Educators, American Music Conference, and Association of Independent Colleges and Universities of Massachusetts. ~ BOARD OF OVERSEERS: Massachusetts House of Blues Foundation. ~ First Prize ASCAP-Deems Taylor Award for Best Book in Music. *Legal Protection for the Creative Musician*

LAWRENCE BERK, Chancellor

Founder and first President of Berklee College of Music. ~ D.M.Ed., (Honorary) Berklee College of Music ~ B.S., Massachusetts Institute of Technology ~ Special studies with the late Joseph Schillinger: theory, arranging, and compositions as applied to background music for films and dramatic programs ~ Professional pianist, radio and theater orchestras ~ Staff arranger, NBC and CBS ~ Composer/arranger, theatrical productions and films (NY) ~ Director, special music programs U.S. Navy, Advisory Board, Intercollegiate Jazz Festivals ~ BOARD OF TRUSTEES: American Music Foundation; BOARD OF GOVERNORS: M.I.T. Stein Club ~ Guest Lecturer, Science in Music, M.I.T. ~ Regional Representative, Schillinger Society of New York ~ Recipient, Hall of Fame Award from International Association of Jazz Educators and the Boston Music Awards

GARY BURTON, Dean of Curriculum

Alumnus, Berklee College of Music ~ Winner of numerous polls including International Jazz Federation, *Down Beat*, *Melody Maker*, and *Jazz & Pop* ~ *Down Beat* Jazzman of the Year ~ Pioneer of the four-mallet vibraphone technique: international clinician and educator ~ Grammy Award winner with over 40 albums for major labels ~ ECM/GRP recording artist: tours with own quartet and Chick Corea ~ Author, *Musician's Guide to the Road*

WARRICK L. CARTER, Dean of Faculty

B.S., Tennessee State University ~ M.M., Ph.D., Michigan State University ~ Former Professor of Music, College of Arts and Sciences and Chair, Division of Fine and Performing Arts, Governors State University (IL) ~ Professional percussionist and recording artist for Capitol Records and Mark Records ~ Performances at national and international jazz festivals ~ Conductor on Peabo Bryson's *Reaching for the Sky* and vibes on Natalie Cole's *Natalie* ~ Former President, International Association of Jazz Educators ~ Numerous lectures and panel appearances at state, national, and international music conferences and black music workshops ~ Consultant in jazz studies for numerous institutions ~ Named as one of 10 "Outstanding Music Educators" by *School Musician* (1983) ~ Former Chair, Music Advisory Panel, National Endowment for the Arts ~ Chair, Advisory Board, MusicFest USA ~ Member, Board of Advisors, Epcot Institute of Entertainment Arts ~ Member, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Foundation for the Advancement of Music, Black Music Caucus, and ASCAP

RONALD C. BENTLEY, Associate Dean of Faculty

Alumnus, Berklee College of Music ~ Ed.M., Antioch University ~ Former Assistant Chair, Guitar Department, Berklee College of Music ~ Roster/Membership Chair, National Association of Academic Affairs Administrators (ACAFAD) ~ Massachusetts State Commissioner, Northeast Region ACAFAD ~ Professional performing artist and educator

ROBERT K. MYERS, Associate Dean of Curriculum

B.M., M.M., Eastman School of Music ~ D.M., Northwestern University ~ Former Chair, Music Department, Saginaw Valley State College (MI), and music program head, Grant MacEwan College (Canada) ~ Performances with Chuck Mangione, Jon Hendricks, Conway Twitty ~ Compositions published by Alexander Broude, Hal Leonard, and Seesaw Music ~ Fulbright and Ford Foundation grant recipient

Music Technology Division

D O N A L D A . P U L U S E , **Chair**

B.A., Eastman School of Music ~ M.M., Manhattan School of Music ~ Recording engineer and producer, formerly with CBS Records ~ Engineered gold and platinum records for Chicago, Bob Dylan, La Belle, Ted Nugent, and Sly Stone, as well as albums for Leonard Bernstein, Art Blakey, Blood, Sweat, and Tears, Gary Burton, Miles Davis, Freddie Hubbard, Julio Iglesias, Billy Joel, Mahavishnu Orchestra, Laura Nyro, Woody Shaw, Cecil Taylor, and Tony Williams

M U S I C P R O D U C T I O N A N D E N G I N E E R I N G

M I T C H B E N O F F , **Acting Chair**

B.A., Brandeis University ~ Numerous production credits ~ Independent music publisher ~ Former owner, Downtown Recorders ~ Former president, Spherical Sound

A N D R E W E D E L S T E I N , **Assistant Chair**

Alumnus, Berklee College of Music, Columbia University, M.I.T. ~ Extensive experience and training in acoustics and sound recording ~ Experienced recording engineer and producer for records, television, and radio

C H A R L E S A B B O T T , **Instructor ***

B.M., Berklee College of Music ~ Numerous national and international engineering and production credits

C A R L B E A T T Y , **Associate Professor**

B.A., C.W. Post College ~ Recording, mixing, and production credits for such artists as Bill Evans, Elvin Jones, Aretha Franklin, Luther Vandross, Billy Ocean, Communards, Jonathan Butler, George Benson, Style Council, Tom Jones, the B-52's, John Cale, and Dionne Warwick

D E B O R A H J . B L A S I N S K Y , **Instructor ***

B.M., Berklee College of Music ~ Staff consultant for Cavanaugh Tocci Associates ~ Member of Acoustical Society of America

A N T H O N Y P . C A R B O N E , **Instructor ***

Alumnus, Berklee College of Music ~ Extensive experience in music production for jingles, recordings, and radio theme music ~ Recordings for Casablanca, Atlantic, London, Emergency Records, and Westend Records

R O B I N C O X E - Y E L D H A M , **Associate Professor**

Alumna, Parsons School of Design, Pasadena City College ~ Engineer on albums for RCA, Polygram, and Portrait/CBS ~ Multimedia soundtracks for Polaroid, Gillette, Converse, and Digital corporations ~ Location film recording experience and live sound mixer for a variety of musical groups

A N T H O N Y D I B A R T O L O , **Instructor ***

B.S., State University of New York ~ Former recording and mastering engineer for Yale Summer School of Music, Norfolk Chamber Music Festival, and Mark Records ~ Studio manager for Boston University School of Music recording studios

K . A N T H O N Y H O O V E R , **Assistant Professor ***

B.A., University of Notre Dame ~ M.S., Pennsylvania State University ~ Principal consultant in acoustics, Cavanaugh Tocci Associates ~ Author of *An Appreciation of Acoustics* and coauthor of *Audio Engineering Handbook* ~ Chair of Acoustical Society of America, Greater Boston Chapter

*Part-time faculty member

PAUL J. LITWIN, Assistant Professor *

B.A., University of Wisconsin ~ J.D., Suffolk University ~ Experienced attorney specializing in entertainment law ~ Founder and former chair of Sports and Entertainment Committee, Boston Bar Association

FRED MILLER, Associate Professor *

BMG recording artist ~ Producer and/or engineer for over 500 albums ~ Author of *Studio Recording for Musicians* and *Music in Advertising*

STEVE OLENICK, Associate Professor *

B.M., Berklee College of Music ~ Extensive experience producing audio for television, film, and multimedia ~ Extensive interactive training

WILLIAM SCHENIMAN, Associate Professor

Independent producer and recording engineer for film and video projects ~ Extensive studio work for CBS, Polygram, MCA, Atlantic, and Motown ~ Engineering credits include work with Bruce Springsteen, Mick Jagger, Bon Jovi, Diana Ross, Deborah Harry, and Olivia Newton-John

IVAN SEVER, Assistant 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

WAYNE WADHAMS, Professor

B.A., Dartmouth College ~ Location sound and mix for feature films, including *Return of the Secaucus Seven* and *Lianna* ~ Extensive production credits ~ Publications include *Dictionary of Music Production and Engineering Terminology* and *Sound Advice* (3 volumes, including *Musician's Guide to the Record Industry*, *Musician's Guide to the Recording Studio*, and a two-CD set)

MUSIC SYNTHESIS**KURT BIEDERWOLF, Acting Chair**

B.M., Berklee College of Music ~ Composer and synthesist on numerous national and regional television and radio commercials ~ Sound design/MIDI production work for Steps Ahead, Tom Coster, and Apple Computer

RICHARD BOULANGER, Associate Professor

B.M., New England Conservatory of Music ~ M.M., Virginia Commonwealth University ~ Ph.D., University of California ~ Performances with La Jolla Symphony Orchestra, San Diego Opera Orchestra, Boston Symphony Orchestra, and others ~ International lecturer, author, performer, composer, and consultant in music synthesis ~ Recipient of Fulbright Scholar award and numerous other awards, honors, and grants

MICHAEL A. BRIGIDA, Associate Professor

B.M., Boston Conservatory of Music ~ Performances with Stevie Wonder, Mike Mandell, Alan Zavod, the Doobie Brothers, and Ronnie Milsap and numerous television appearances ~ International product specialist for ARP, CBS Rhodes Chroma, and Kurzweil Music Systems ~ Author, instructor, and consultant in music synthesis

CHRISTOPHER R. NOYES, Assistant 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

T H O M A S R H E A . Associate Professor

B.M.Ed., Florida State University ~ M.M.Ed., Ph.D., George Peabody College ~ Former member, Moog Synthesizer Design Group ~ Author of synthesizer instructional manuals for Moog, Kurzweil, and others ~ Presentations at MENC and NASM conventions

Professional Education Division

L A W R E N C E M C C L E L L A N . J R . , Chair

B.S., Knoxville College ~ M.S., University of Tennessee ~ Ph.D., Michigan State University ~ Performances with Aretha Franklin, Nancy Wilson, Glen Campbell, Cab Calloway, David "Fathead" Newman, Terence Blanchard, and others ~ Recordings with Jimmy McCracklin and the Jazz Legacy Ensemble ~ Author of articles and music transcriptions in *Down Beat* and the *Jazz Educators Journal*

GENERAL EDUCATION

C H A R L E S E . C O M B S . Chair

B.A., M.A., San Jose State University ~ Ph.D., University of Wisconsin at Madison ~ Extensive professional experience as play director and educational consultant ~ Editor of the *New England Theatre Journal*, and former editor of *Children's Theatre Review* and *Youth Theatre Journal* ~ Former member, board of directors, New England Theatre Conference and the American Association of Theatre for Youth

P E T E R A L H A D E F F . Associate Professor *

Ph.D., University of Oxford ~ Spanish editorial consultant and translator for *Home and Studio Recording* magazine ~ Author of *Algebra de Vectores y Matrices* and various articles on economic development ~ Former faculty member at the Di Tella Institute and the University of Buenos Aires

S U S A N B E C A M . Assistant Professor *

B.A., Connecticut College ~ M.A., Boston College ~ Internationally experienced language instructor

S U S A N B E N J A M I N . Assistant Professor *

M.A., Lesley College ~ Associate editor of *Society Rag* ~ Contributor of fiction and political articles to the *Boston Ledger*, *Sojourner*, and *Vineyard Gazette* ~ Member of National Writers Organization

H A R O L D C A L L A N A N . Associate Professor *

B.A., M.A., Ph.D., Boston University ~ Experienced instructor, guest lecturer, and consultant ~ Former faculty member at Boston University, Massasoit Community College, Wheelock College, and Northeastern University

J O S E P H C O R O N I T I . Associate Professor

B.A., University of Massachusetts ~ M.A., Boston College ~ Ph.D., Brandeis University ~ Author of *Poetry as Text in Twentieth Century Vocal Music: From Stravinsky to Reich* ~ Author of poetry and essays on literature and music published in various journals ~ Recipient of Fulbright Scholar award

G E O R G E E A S T M A N . Professor *

Ed.D., Harvard University ~ Ph.D., New York University ~ Clinical psychologist and organizational consultant ~ Cofounder of the Independent School of Buffalo

PETER S. GARDNER, Associate Professor

BA., Harvard College ~ M.M., Vienna Conservatory of Music ~ M.Ed., Boston University ~ Author of various articles on literature, writing, film, and English as a second language ~ Former instructor of English at Boston University, Austro-American Society, and Language Institute of Japan ~ Former woodwind instructor and performer

YOLANDA GOLDMAN, Assistant Professor*

Alumna, Boston University, Harvard University, Universidad de San Carlos de Guatemala, University of Madrid ~ Adjunct professor at Lasell Junior College ~ Board member and director of the language program of the Pan American Society ~ Member of American Association of Teachers of Spanish and Portuguese

CONSTANTINE GREGORY, Professor*

A.B., Northeastern University ~ M.S., Ph.D., Rutgers University ~ Professor of science at Northeastern University ~ Contributor of significant scientific research and established consultant

PAUL EDWARD GUAY, Assistant Professor*

BA., M.A., M.A.T., Boston University ~ Former faculty member at Tufts University, Boston University, and Simmons College

JUDITH EVANS HANHISALO, Associate Professor

A.B., A.M., Boston University ~ Author of *Enjoying Art*, reviews for the *New Boston Review*, and articles in *Fenway Court* and *Art in Bloom*; coauthor of *Romans and Barbarians*; and editorial consultant for *The Grand Tour* and *The Great Empires* ~ Contributor to interactive educational software Composer Quest

WALTER HARP, Associate Professor

A.B., Harvard University ~ M.A., State University of New York at Stony Brook ~ Author of papers presented at AGLS Conference, Conference of the Monterey Institute of International Studies, and Conference of the Memorial University of Newfoundland ~ Instructor in sociology at Newbury College

JAMES HARPER, Professor

BA., Southwestern University at Memphis ~ A.M., Ph.D., Boston University ~ Former instructor at Boston University, College of Basic Studies and Division of General Education ~ Lecturer at Boston University College of Liberal Arts

WILLIAM HILL, Assistant Professor

BA., University of Maine ~ Experienced private instructor and performer ~ Former faculty member at University of Maine

EDWARD J. MCGRATH, Associate Professor*

M.Ed., Cambridge College ~ School adjustment counselor and psychotherapist

SUSANNE MOEBUS-BERGERON, Assistant Professor*

M.A., University of Erlangen-Nurnberg ~ Recipient of Boston University Humanities Scholarship and Kress Foundation Fellowship awards ~ Former faculty member at Boston University and Northeastern University

MELISSA MONROE, Associate Professor*

BA., Yale College ~ M.A., Ph.D., Stanford University ~ Recipient of Fulbright Fellowship award

PAT PATTISON, Professor

B.A., University of Minnesota ~ M.A., Kenyon School of Letters ~ Author of *Managing Lyric Structure* and *Rhyming Techniques and Strategies*, and feature articles on lyric writing for *Home and Studio Recording* magazine and *Los Angeles Songwriters' Music Paper* ~ Recipient of over 40 awards in American Song Festival lyric competitions, category winner in Music City Song Festival, and regional and category winner in Original Song Festival

STEPHEN RADOJEV, Assistant Professor *

B.S., Belgrade University ~ M.A., Brandeis University ~ Ph.D., Boston College ~ Author of numerous physics publications ~ Physics laboratory manager at Boston College ~ Lecturer at Suffolk University and Boston College

PAUL J. SMITH, Associate Professor

A.B., Wheaton College ~ A.M., Ph.D., Boston University ~ Former lecturer in history and instructor at Boston University

MAKOTO TAKENAKA, Associate Professor *

B.M., Berklee College of Music ~ B.A., M.M., International Christian University ~ Active performer at national and international venues ~ Numerous television and radio appearances

HENRY A. TATE, Associate Professor *

B.A., Villanova University ~ B.A., University of Pennsylvania ~ M.A., Trinity College ~ D.Phil., Dublin University ~ Curatorial staff member in the education departments of the Philadelphia Museum of Fine Arts, the Worcester Art Museum, and the Boston Museum of Fine Arts ~ Educational consultant and lecturer at Museum of Fine Arts and Isabella Stewart Gardner Museum

MUSIC BUSINESS / MANAGEMENT

DONALD C. GORDER, Chair

B.M., University of Nebraska ~ M.M., University of Miami ~ J.D., University of Denver ~ Performances with Tony Bennett, Lena Horne, Clark Terry, Carl Fontana, Sammy Davis, Jr., Marvin Gaye ~ Private law practice emphasizing copyright and entertainment contracts ~ Author of numerous articles on music business ~ Former chair of music business at University of the Pacific and University of Colorado at Denver ~ Former executive vice president of MST Entertainment

MARTIN J. DENNEHY, Associate Professor *

B.S., C.I.A., Bentley College ~ Performing artist with general business experience

MICHAEL R. HAFITZ, Assistant Professor *

B.A., University of Rochester ~ J.D., Boston University Law School ~ Music lawyer representing various artists, producers, and record labels ~ Arbitrator with American Arbitration Association ~ Lecturer at Southeast Music Conference, South by Southwest, and College Media Journal

JOEL M. RISTUCCIA, Associate Professor *

B.A., Yale University ~ Ed.M., Harvard University ~ M.B.A., Boston University ~ Experienced computer consultant and real estate entrepreneur

SCHUYLER "SKY" TRAUGHER, Assistant Professor *

B.S., M.A., Middle Tennessee State University ~ Former associate A & R director and staff producer for Motown Records ~ Former promotion manager and product manager for CBS Records ~ Co-owner of Advance Productions

MUSIC EDUCATION

JOHN HAGON, Chair

B.M., University of Wisconsin ~ M.M., Boston University ~ Extensive conducting and performing experience ~ Former supervisor of vocal and instrumental music in Massachusetts and Wisconsin public schools ~ Former faculty member at Dean Junior College

DEANNA KIDD, Professor

B.S., Lowell State College ~ M.M., Boston Conservatory of Music ~ Appearances with Boris Goldovsky and the Boston Opera Company ~ Former chair of elementary music and instructor in music in Massachusetts public schools

FAITH M. LUETH, Assistant Professor*

B.M., Boston University ~ M.M., Boston Conservatory of Music ~ Choral clinician, adjudicator, guest conductor, and soloist ~ Elected to *Who's Who in American Education* and *Who's Who Among Human Service Professionals*

LAWRENCE SUVAK, Associate Professor

B.M.Ed., Baldwin-Wallace College ~ M.M., New England Conservatory of Music ~ Performer with numerous theater and symphonic groups ~ Former faculty member at New England Conservatory of Music and in Michigan, New Jersey, and Massachusetts public schools

WAYNE WARD, Associate Professor

B.A., Tufts University ~ M.M., Eastman School of Music ~ Experienced music director, coach, accompanist, and choral and instrumental conductor ~ Extensive musical theater experience

PROFESSIONAL MUSIC

FRED D. SCHMIDT, Chair

B.M., Boston University ~ M.Ed., Cambridge College ~ Trombonist with Worcester Orchestra and Boston Civic Symphony ~ Appearances with Buddy Morrow, Warren Covington, Nat King Cole, Connie Francis, Chubby Checker, Gladys Knight, and others

KENNETH BRASS, Assistant Chair

B.A., M.A., Governors State University ~ Performances with Nancy Wilson, Lena Horne, Mitzi Gaynor, Thad Jones/Mel Lewis Orchestra, the O'Jays, and the Temptations ~ Recordings with Richard Evans, Natalie Cole, Cameo, and Curtis Mayfield ~ Member of road company of *The Wiz*

ALAN BLUMNER, Associate Professor*

B.S., Cornell University ~ Ph.D., Columbia University ~ President of Goal Management Associates

JAY FIALKOV, Associate Professor*

B.A., Clark University ~ J.D., Boston University ~ Former associate and cochair of Entertainment Law Department at Widett, Slater, and Goldman ~ Currently of council with Wolf, Greenfield, and Sacks Associates

Professional Performance Division

LARRY MONROE, Chair

B.M., Berklee College of Music ~ Internationally active saxophonist, composer, arranger, clinician, and adjudicator ~ Appearances with Buddy Rich, Dizzy Gillespie, Tony Bennett, the Pointer Sisters, Lou Rawls, Boston Pops Orchestra, and others ~ Producer of jazz concerts live and for radio and television ~ Cofounder and director of Berklee "On the Road" international music education programs ~ Published composer of music for jazz ensembles and author of textbooks on ear training

BASS

RICH APPLEMAN, Chair

B.M., Berklee College of Music ~ Performances with Lionel Hampton, Gregory Hines, and Boston Pops Orchestra ~ Performances in theater productions of *The Secret Garden*, *Ain't Misbehavin'*, and *A Chorus Line*, and Broadway productions of *Cats* and *Les Miserables* ~ Electric bass editor for the International Society of Bassists and columnist for *Bass Player* magazine ~ Author of *Contemporary Rhythm for Electric Bass* and *Chord Studies for Electric Bass* (with Joe Viola) ~ Numerous recordings, including radio and television jingles

JOHN REPUCCI, Assistant Chair

B.M.Ed., Lowell State College ~ Performances with Milt Jackson, Urbie Green, Lionel Hampton, Helen Humes, Anita O'Day, Chris Connors, Morgana King, Ray Bryant, Norman Simmons, Lee Konitz, Arnett Cobb, Eddie "Cleanhead" Vincent, and others ~ Concert engagements with Worcester Symphony Orchestra, Concord Choral Society, and Elmer Bernstein

WHIT BROWNE, Associate Professor

Alumnus, New England Conservatory of Music, University of Lowell ~ Performances with Oscar Peterson, Dizzy Gillespie, Sonny Stitt, Joe Williams, Zoot Sims, Kenny Burrell, and others ~ Recordings with Gunther Schuller, Phil Wilson, Ray Santisi, and others ~ Numerous television and radio appearances

MICHAEL A. BUDKA, Assistant Professor*

Alumnus, Berklee College of Music, Mercer County Community College ~ Electric bassist and vocal arranger ~ Performer with numerous groups in a variety of styles

DAVID W. CLARK, Assistant Professor

B.M., M.M., New England Conservatory of Music ~ Performances with John Scofield, Benny Wallace, Danny Richmond, Louis Bellson, Alan Dawson, Makoto Ozone, Dick Johnson, and others ~ Recipient of National Endowment for the Arts jazz grant and Eunice Shay Award for Outstanding Musical Achievement

BRUCE GERTZ, Associate Professor

Diploma, Berklee College of Music ~ Performances with Mike Stern, Joe Lovano, George Cables, Bob Berg, Gil Evans, Bill Frisell, Dianne Schuur, John Hendricks, Billy Ekstine, Maynard Ferguson, and others ~ Recordings with John Abercrombie, Jerry Bergonzi, Joey Calderazzo, Adam Nussbaum, Kenny Werner, Miles Donahue, and others ~ Recipient of National Endowment for the Arts jazz performance grant

GREGORY G. MOOTER, Associate Professor

B.M., Berklee College of Music ~ Numerous concert and club performances ~ Recording artist and leader of own groups

DANIEL MORRIS, Assistant Professor *

B.M., Ithaca College ~ Performances with Calypso Hurricane, Bo Diddley, Buddy Guy, Junior Wells, and James Cotton ~ Numerous Caribbean tours with James Montgomery ~ Jingles with Paula Abdul and Young M.C.

JOSEPH SANTERRE, Assistant Professor *

B.M., Berklee College of Music ~ Performing and recording artist ~ Numerous performances as member of the Jon Finn Group ~ Appearances with Tom Coster and Joey Franco

BARRY SMITH, Assistant Professor *

B.M., Manhattan School of Music ~ M.M., Juilliard School of Music ~ Performances with Woody Herman, Gerry Mulligan, Manhattan Opera Company, Thad Jones/Mel Lewis Orchestra, and New Amsterdam Symphony Orchestra ~ Recordings with Red Rodney/Ira Sullivan Quintet and Lionel Hampton

OSCAR STAGNARO, Instructor *

Alumnus, Conservatorio Nacional del Peru ~ Recordings with Alex Acuna, Dave Valentin, Charlie Sepulveda, Wayne Shorter, Ernie Watts, Dan Moretti, Mike Stern, Paquito D'Rivera, Claudio Roditi, and others ~ Numerous festival appearances and club performances

ANTHONY VITTI, Instructor *

B.M., Berklee College of Music ~ Performances with Liberace, Rita Moreno, Bobby Vinton, Sammy Davis, Jr., Gregg Bissonette, Blues Saraceno, Joe Franco, and Carmine Appice ~ Recordings for numerous television and radio commercials

B R A S S**THOMAS PLSEK, Chair**

B.M., Texas Christian University ~ M.M., University of Houston ~ Performances with Houston Symphony Orchestra, New Music America, Bare Bones (with Phil Wilson), Merce Cunningham Dance Company, NEWCOMP, and Jerry Hunt ~ Presenter at International Trombone Workshop, New York Brass Conference, and New England Brass Convention

RAYMOND S. KOTWICA, Distinguished Chair

B.M., Boston University ~ Extensive theater experience, including *A Chorus Line*, *Zorba*, *Cats*, *42nd Street*, and others ~ Expansive repertoire of theatrical musical excerpts, including piccolo trumpet ~ Recognized authority of breath control and embouchure problems ~ Author of *Chord Scales for Trumpet*

SUSAN FLEET, Assistant Professor *

B.A., Bridgewater State College ~ M.Ed., Rhode Island College ~ Performance experience includes opera, symphony, chamber music, and theater ~ Former faculty member at Brown University, University of Lowell, Wheaton College, and Barrington College

LOU MUCCI, Professor Emeritus *

Appearances with Red Norvo, Glenn Miller, Benny Goodman, and Claude Thornhill ~ Recordings with Gil Evans, Miles Davis, John LaPorta, and others ~ Former staff musician with CBS and ABC

MARSHALL SEALY, Assistant Professor *

Alumnus, Ithaca College of Music ~ Performances with Opera Company of Boston Orchestra, Boston Lyric Company, and Boston Bach Ensemble ~ Recordings with George Russell, Oliver Lake, and Les Miserables Brass Band

J E F F R E Y S T O U T , Associate Professor

B.S., Westchester State University ~ M.M., New England Conservatory of Music ~ Former soloist with Buddy Rich Orchestra ~ Recordings with Buddy Rich and Gary Burton ~ Appearances with Budd Johnson, Al Cohn, Buddy Tate, Mel Torme, and Lionel Hampton

P H I L W I L S O N , Professor

Appearances with Woody Herman, Louis Bellson, Clark Terry, Buddy Rich, Herbie Hancock, Dorsey Brothers Orchestra, and others ~ Recordings for Famous Door, Boston Pops Orchestra, Polydor, Freeform, Columbia, SESAC, and RCA ~ Former director of clinics at Harvard University, Yale University, and University of California ~ Former chair of jazz division, New England Conservatory of Music ~ Board of Directors, International Trombone Association ~ Honored by New York Brass Conference for contributions as jazz artist and educator

E A R T R A I N I N G

G R E G O R Y B A D O L A T O , Chair

B.S., Catholic University of America ~ International performing artist including engagements with Belgium Philharmonic Orchestra, Royal Opera Company of Liege, and international jazz festivals ~ Appearances with Sammy Davis, Jr., Chet Baker, and Kai Winding ~ Radio and television performances ~ Tours with companies of the Broadway shows *Promises, Promises* and *Grease*

S T E V E P R O S S E R , Assistant Chair

B.M., Berklee College of Music ~ M.Ed., Suffolk University ~ Ph.D., Boston College ~ Experienced studio vocalist, pianist, and arranger ~ Active clinician and adjudicator at jazz festivals in the United States, Canada, and Europe ~ Author of *Intervallic Ear Training for Musicians* and *Vocal Arrangements*

A N T H O N Y G E R M A I N , Associate Professor

B.M., Berklee College of Music ~ Recordings include performances with Jerry Tachoir on *Forces* and with Danny Harrington Quartet on *Risa's Waltz* ~ Extensive club and show work, including appearances at the Grand Ole Opry

R O B I N G I N E T H A L , Instructor *

B.M., Philadelphia College of the Performing Arts ~ Soloist with the Cantata Singers, ALEA III, Extension Works, Brookline Youth Concert Series, Concord Chorus, and Masterworks Chorale ~ Appearances with Opera Company of Boston, Underground Composers, Boston Cecilia Society, and Rules of Air Spontaneous Composition Ensemble ~ Lead roles in *West Side Story*, *Il Segreto di Susanna*, and *Princess and the Pea*

L E S H A R R I S , Professor

Alumnus, Berklee College of Music, U.S. Navy School of Music ~ Performances with Toshiko Akiyoshi, Bobby Hackett, and Herb Pomeroy ~ Staff musician at Storyville, including performances with Chris Conner, Lee Konitz, Zoot Sims, and others

G A Y E T O L A N H A T F I E L D , Instructor *

B.M., Berklee College of Music ~ Coleader of band Nite Flight ~ Extensive solo work and studio work, arranging, writing, and singing

J A M E S (M I T C H) H A U P E R S , Assistant Professor *

B.A., DePaul University ~ M.M., New England Conservatory of Music ~ Performances with Either/Orchestra, Joe Maneri, and Abby Rabinovitz ~ Production credits include Stan Getz, Kenny Barron, Ran Blake, Mick Goodrick, Dave Holland, George Russell, Bob Moses, and Gunther Schuller ~ Founder of and performer for Rules of Air Spontaneous Composition Ensemble ~ Certified luthier (music instrument builder)

LUCY HOLSTEDT, Assistant Professor *

B.A., Vassar College ~ B.M., Berklee College of Music ~ Experienced vocalist and keyboardist in cabaret, musical theater, and choirs ~ Composer and director of musical theater and choral productions

BRIAN LEWIS, Assistant Professor

B.M., State University of New York ~ M.M., University of Miami ~ Performances with Mel Lewis Orchestra, David Clayton Thomas, Donna Summer, Buffalo Philharmonic Orchestra, Phil Woods, Don Menza, the O'Jays, the Spinners, the Four Tops, the Temptations, Paul Anka, and others ~ Transcriptions published by *Keyboard* magazine

DARYL LOWERY, Assistant Professor

B.M., B.M.Ed., New England Conservatory of Music ~ M.S., University of Massachusetts ~ Performances with Dizzy Gillespie, Anthony Braxton, Rufus Reid, Ellis Hall Group, and others ~ Recordings with Ran Blake ~ Arrangements for the Platters and Freddie Cole

SCOTT MCCORMICK, Associate Professor

B.M., Illinois Wesleyan University ~ M.M., Holy Name College ~ Ph.D., Northwestern University ~ Performances and recordings with Lake Forest Symphony Orchestra ~ Former faculty member at Northwestern University, Holy Name College, and the University of Calgary

LYDIA OKUMURA, Assistant Professor *

B.M., Berklee College of Music ~ B.M., Conservatoire de Musique de Huy ~ M.M., Conservatoire Royal de Musique ~ Performances, recordings, and published works ~ International teaching experience

ROBERT PATTON, Associate Professor *

B.M.Ed., Temple University ~ Performances with Stanley Clark, Hall and Oates, and Artie Shaw ~ Active performer, including concert, club, Broadway musical, and show bands ~ Member of touring band for *Promises, Promises*

ROBERTA RADLEY, Assistant Professor *

B.M., Berklee College of Music ~ Special studies at Philadelphia College of Art and Boston Museum School ~ Experienced private instructor

WILLIAM C. THOMPSON, Assistant Professor

B.M., Berklee College of Music ~ Performances with U.S. Air Force and Arlington Philharmonic ~ Former instructor at Elma Lewis School

DAVID VOSE, Associate Professor

B.M., Berklee College of Music ~ M.Ed., Cambridge College ~ Performances with the Drifters and Freddy Canon ~ Television, recording, and theater credits ~ Music published by Kendor, Belwin Mills, C.L. Barnhouse, and Columbia Pictures Publications

ENSEMBLE**ORVILLE WRIGHT, Chair**

Diploma, Berklee College of Music ~ M.Ed., Cambridge College ~ Performances with Gladys Knight and the Pips, Harry Belafonte, and others ~ Recordings with Gary Burton and King Wellington ~ Calypso and steel band specialist ~ Arrangements for Public Service Television "Rebop" series

BRUCE NIFONG, Assistant Chair

B.M., Berklee College of Music ~ Recordings and international concert tours for CBS and Polydor Records ~ Experienced private instructor

WALTER BEASLEY, Assistant Professor

B.M., Berklee College of Music ~ Performances with Melissa Morgan, Lesett Wilson, the Chi Lites, Rufus Thomas, and others ~ Recording artist, writer, and producer for Elektra/Asylum Records ~ Recipient of Boston Jazz Society and Most Outstanding Rhythm and Blues Band award

CONSUELO CANDELARIA, Instructor *

B.M., Berklee College of Music ~ Performances in numerous venues, ranging from solo piano and jazz quartets to big bands ~ Active composer in the jazz idiom with a Latin influence

JERRY CECCO, Assistant Professor

Alumnus, Boston University ~ Recordings with Ace, Fleetwood, Continental, and Professional Sounds ~ Former instructor and director of instrumental music in Massachusetts public schools

DENNIS CECERE, Assistant Professor

Alumnus, Berklee College of Music ~ Independent producer in the pop and rock recording market ~ Business manager for local and national acts ~ Performer and arranger for numerous record labels ~ Composer of radio jingles for local and national clients, including Chevrolet and Toyota

PAUL ELMEN, Assistant Professor

A.A., American College in Paris ~ B.M., Berklee College of Music ~ B.S., Point Park College ~ Performances with numerous groups, including Gladys Knight and the Pips, Ice Capades, Philharmonic Choir of Paris, Hal McIntyre Orchestra, Arnie Lawrence, and Urbie Green

PAUL FONTAINE, Assistant Professor

Alumnus, Berklee College of Music ~ Performing and recording artist ~ Former trumpeter with Woody Herman ~ Member of Herb Pomeroy Orchestra ~ Experienced improvisation and arranging instructor

DAVID HOLLENDER, Associate Professor *

B.M., Berklee College of Music ~ M.M., New England Conservatory of Music ~ Performances with Ernestine Anderson, Ray Santisi, Gray Sargent, Frank Gant, Dick Johnson, and theater group productions of *Pal Joey* and *Ain't Misbehavin'* ~ Member of Boston Philharmonic Orchestra

HERMAN JOHNSON, Assistant Professor

Alumnus, Berklee College of Music ~ Recordings and performances with numerous groups ~ Leader of own group

FRED LIPSIUS, Assistant Professor

Alumnus, Berklee College of Music ~ Saxophonist and arranger with Blood, Sweat, and Tears ~ Author of *The Complete Book on Creative Improvisation, Blues and Rhythm Changes*, and *Improvising Jazz Lines* ~ Recipient of Grammy Award for arrangement of "Spinning Wheel"

RONALD McWHORTER MAHDI, Instructor *

B.M., Berklee College of Music ~ Performances with Chet Baker, Art Farmer, Milt Jackson, the Roy Haynes Hip Ensemble, the Jay Branford Septet, and Donald Byrd ~ Extensive recording experience for radio and television

DENNIS MONTGOMERY III, Instructor

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

ROY OKUTANI, Assistant Professor

B.M., Berklee College of Music ~ M.M., New England Conservatory of Music ~ Performances with George Russell's Living Time Orchestra, Bobby Brookmeyer, and Boston Pops Orchestra ~ Recordings with George Russell and Frank Quintero ~ Jazz clinician and former trumpet instructor in Massachusetts public schools

MARCELLO PELLITTERI, Assistant Professor *

Diploma, Berklee College of Music ~ M.M., New England Conservatory of Music ~ Performances with Joe Henderson, Woody Shaw, John Abercrombie, John Scofield, Tom Harrell, Pat Metheny, and others ~ Recordings with Eddie Gomez and Miroslav Vitous

JOHN PIERCE, Assistant Professor

Alumnus, Berklee College of Music ~ Performances with Tony Bennett, Gladys Knight and the Pips, Eddie Fisher, Toni Tenille, Tony Orlando, Jack Jones, and others ~ Bandleader and trombonist for Carnival Cruise Lines ~ Trombonist, arranger, and bandleader for White Heat Swing Orchestra, including soundtrack for *Dick Tracy*

LEONARDO QUINTERO, Instructor *

Alumnus, Berklee College of Music ~ Performances with Tiger's Baku, Bob Moses Group, and Paquito D'Rivera ~ Instructor at Machado y Asociados and Wolfman School of Music

BRUNO I. RABERG, Assistant Professor

B.M., New England Conservatory of Music ~ Performances with Jazz Composers Orchestra, Mark White, and Orange Then Blue ~ International performances in festivals, on radio, and on television

CAROLYN RITT, Assistant Professor *

B.M., Oberlin Conservatory of Music ~ M.M., Eastman School of Music ~ Former faculty member at New England Conservatory of Music and Tobin Community School ~ Former lecturer at Emerson College, Emmanuel College, and Fitchburg State College

BOB SCHLINK, Instructor *

B.M., Berklee College of Music ~ Inventor of the viotar, a hybrid instrument combining elements of the violin and the electric guitar ~ Leader of the group the Ballistics

CECILIA M. SMITH, Instructor *

B.M., Berklee College of Music ~ Active performer and music producer ~ Experienced private instructor and ensemble director ~ Recipient of Artists Foundation technical assistant grant

DAVID WEIGERT, Associate Professor

B.M., Berklee College of Music ~ Performances with John LaPorta, Andy McGhee, Herb Pomeroy, Clifford Jordan, and Donald Byrd, and clinics with Dave Liebman ~ Recordings with Ictus and Hal Crook

GEORGE ZONCE, Associate Professor

B.M., Berklee College of Music ~ Performances with Petula Clark, Mel Torme, and Burt Bacharach ~ Tours and recordings with Buddy Rich and and *Jazz in the Classroom* series

GUITAR

LAURENCE BAIONE, Chair

B.M., Berklee College of Music ~ M.M., New England Conservatory of Music ~ Recipient of *Down Beat* Hall of Fame scholarship award ~ Principal guitar, U.S. Army Band, Washington, D.C. ~ Performances with numerous jazz, concert, and recording ensembles

RICK PECKHAM, Assistant Chair

B.M., Ohio State University ~ M.M.Ed., University of North Texas State ~ Internationally active jazz guitarist, composer, writer, and clinician ~ Frequent contributor to *Down Beat* and other magazines ~ Co-author of Berklee textbooks for ear training and musicianship

JOHN BABOIAN, Assistant Professor

B.M., Berklee College of Music ~ M.M., New England Conservatory of Music ~ Performing credits include concerts, clubs, television, and radio throughout the U.S. and Canada ~ Performance tours of Japan, Great Britain, Central America, and the former Soviet Union ~ Recordings include *First Time Out*, *String Vibrations*, and *New Journey*

DAN BOWDEN, Instructor *

B.M., Berklee College of Music ~ Studies with Charles Postleware, William Leavitt, and Charles Banacos ~ Active instructor and musician

WILLIAM BRESNAHAN, Assistant Professor

Alumnus, Berklee College of Music ~ Former staff guitarist for CBS radio ~ Experienced private instructor

STEPHEN CARTER, Associate Professor

B.A., University of Massachusetts ~ Performances with Eastwood Swing Orchestra, Eastwood Chamber Trio, Blues Children, Xbalba, and Arlington Philharmonic Orchestra ~ Recordings for Eastern Sound Studios and Shrine Records and for television ~ Publications include feature articles for *Guitar Player* and other music magazines

CHARLES H. CHAPMAN, Associate Professor

B.M., Berklee College of Music ~ M.Ed., Cambridge College ~ Performances with Kay Ballard, the Platters, Hershel Bernardi, Theodore Bikel, Victor Borge, and Ray Block and in theater productions of *Finian's Rainbow*, *Mame*, *Grease*, and *Man of La Mancha* ~ Studio guitarist for radio and television ~ Author of *Practical Notation* and *Guitar in the Classroom*

JON DAMIAN, Professor

A.A.S., New York City Community College ~ B.M., Berklee College of Music ~ Performances with Boston Symphony Orchestra, American Repertory Theater, Boston Opera Company, Boston Pops Orchestra, Howard McGee, Jimmy Guiffre, George Russell, Gunther Schuller, and Bill Frisell ~ Recordings with Boston Symphony Orchestra, Collage, Nova, and *Jazz in the Classroom* series ~ Recipient of Pro Arts Consortium Public Service Award

ALAN DEFINO, Assistant Professor

A.A., Orange County Community College ~ B.M., Berklee College of Music ~ Performances with Dick Hyman, Empire Brass Quintet, the Fifth Dimension, Diahann Carroll, Dave McKenna, and others ~ Numerous theater performances

A. GARRISON FEWELL, Associate Professor

B.M., Berklee College of Music ~ Performances with Buster Williams, Cecil McBee, David Friesen, Larry Coryell, and Herbie Hancock ~ Recordings with Cecil McBee and Fred Hersch ~ Author of *Jazz Improvisation* ~ Recipient of Arts America grant

J O N F I N N . Assistant Professor *

B.M., Berklee College of Music ~ Performances with own group and First Take, Guitar Madness, Little Anthony and the Imperials, and others ~ Producer of dr. carrot's *Day Turns into Night*

M A R K F R E N C H . 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

R O B E R T H A R R I G A N . Assistant Professor

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

M A S H I H A S U . Instructor *

B.M., Berklee College of Music ~ M.M., University of Lowell ~ Recordings as solo artist for Prancing Dog Records ~ Numerous group performances ~ Recordings for television and radio

C R A I G M . H L A D Y . Instructor *

B.M., Berklee College of Music ~ Guitarist with extensive studio and recording experience ~ Arranger and staff guitarist, AAA Recording Studio ~ Performer and composer in a variety of contemporary music styles

M I K E I H D E . Associate Professor

B.M., Berklee College of Music ~ Film composer for *The Sun Dagger* ~ Author of *Rock Guitar Styles* and *Country Guitar Styles* ~ Recipient of numerous songwriting awards

J A M E S K E L L Y . Associate Professor

Alumnus, Berklee College of Music ~ Performances with Gary Burton, Jim Odgren, Duke Robillard, and others ~ Recordings with the Berklee All-Stars and Duke Robillard's Swing

G . A N D R E W M A N E S S . Assistant Professor *

B.A., Marietta College ~ Diploma, Berklee College of Music ~ Established theater musician, recording artist, singer, and guest conductor ~ Listed in *Who's Who in Finance and Industry*

J O H N T H O M A S M A R A S C O . Assistant Professor

A.A., Niagara Community College ~ B.M., Berklee College of Music ~ Performances with the Lettermen, Peter Allen, Louis St. Louis/Alexis Smith, John Valenti, and Mundell Lowe ~ Television appearances in the U.S., Canada, and Japan ~ Theater work includes *A Chorus Line*, *Chess*, *Little Shop of Horrors*, and *Showboat*

D A V I D N E W S A M . Instructor *

B.M., Berklee College of Music ~ Performances with Jack Jones, Mitzi Gaynor, the Fifth Dimension, and John Raitt ~ Extensive show, theater, concert, and club performances

L A U R E N P A S S A R E L L I . Assistant Professor

B.M., Berklee College of Music ~ Performer and songwriter with band Two Tru ~ Cofounder of WFB Productions and Feather Records

J O H N P E Z A N E L L I , Assistant Professor *

B.A., State University of New York ~ Performances with Larry Coryell, Tim Berne, Sammy Davis, Jr., Lou Rawls, and Wayne Cochran ~ Leader of own quartet

J O S E P H R O G E R S , Assistant Professor

B.M., Berklee College of Music ~ Soloist and accompanying guitarist in both plectrum and classic styles

L A R R Y S E N I B A L D I , Professor

Principal guitarist for numerous theater productions ~ Soloist with a variety of jazz groups

C U R T I S S H U M A T E , Assistant Professor

B.M., Berklee College of Music ~ Performing and recording artist ~ Former private instructor

R O B I N S T O N E , Instructor *

B.M., Berklee College of Music ~ M.M., New England Conservatory of Music ~ Extensive performing experience in a variety of styles ~ Member of Phi Kappa Lambda Honor Society and Master Musicians Collective

M I C H A E L T . S Z Y M C Z A K , Associate Professor

B.M., Berklee College of Music ~ Performances with Jack Jones, Patti LaBelle, Bob Hope, Mel Torme, Gladys Knight, Paul Williams, Rich Little, and Pearl Bailey ~ Performances also include *Fiddler on the Roof*, *Pippin*, *Grease*, and other Broadway shows ~ Author of *Reading Contemporary Guitar Rhythms*

K E N T A F T , Assistant Professor

Alumnus, Berklee College of Music ~ Guitarist in commercial studio work ~ Numerous concert performances

M A R K W H I T E , Assistant Professor *

B.M., M.M., New England Conservatory of Music ~ Performances include appearances with George Russell's Living Time Orchestra, at the Nuits Bleues Internationales de Jazz Festival in Quebec, and the Kool Jazz Festival in New York and an extended tour of the Commonwealth of Independent States

J O H N W I L K I N S , Assistant Professor

B.M., Berklee College of Music ~ Performances with Clark Terry, Artie Shaw Orchestra, Pro Arte Chamber Orchestra (under director Gunther Schuller), Al Martino, the McGuire Sisters, and the Drifters ~ Theater performances with *Cats*, *Fiddler on the Roof*, and *Annie*

M I C H A E L W I L L I A M S , Assistant Professor *

B.M., Berklee College of Music ~ Improvisation studies with Charlie Banacos and Jerry Bergonzi ~ International jazz performances and theater engagements ~ Experienced private instructor

B R E T T W I L L M O T T , Assistant Professor

Alumnus, Berklee College of Music, California State University ~ Private studies with Gary Burton, Pat Metheny, and Mick Goodrick ~ Many published guitar ensemble arrangements

N O R M A N Z O C H E R , Instructor *

B.M., New England Conservatory of Music ~ Performances with Tom McKinley, Jackie Beard, and Jamaica Plain Symphony ~ Recordings with Max Prokrivchak ~ Composer of soundtracks for television and films

P E R C U S S I O N

D E A N A N D E R S O N , **Chair**

B.M., University of Miami ~ M.M., New England Conservatory of Music ~ Performances with American Wind Symphony, Boston Opera Company, Pittsburgh Symphony, Boston Symphony, and Boston Pops orchestras ~ Member of Harvard Chamber Orchestra, Metropolitan Orchestra of Boston, Boston Pops Esplanade Orchestra, and Boston Ballet Orchestra. ~ Tour percussionist with Tom Jones and featured on the soundtrack to *Indiana Jones and the Temple of Doom*

E D S A I N D O N , **Assistant Chair**

B.M., Berklee College of Music ~ International clinician, adjudicator, and concert artist ~ Recordings and radio and television appearances as a solo artist and leader of group Spectrum ~ Touring artist sponsored by the National Endowment for the Arts ~ Author of numerous articles for percussion magazines

R I C K C O N S I D I N E , **Assistant Professor ***

B.M., State University College of New York ~ M.M., Syracuse University School of Music ~ Drummer and percussionist for radio and television ~ Author of *Ensemble Warm-ups for Marching Percussion*, *Contemporary Jazz/Rock Rhythms for the Drum Set*, and *Transcriptions for the Solo Marimbist*

S A D A V I S , **Assistant Professor ***

Alumnus, New England Conservatory of Music ~ Extensive performing and recording experience ~ Numerous international concert appearances ~ Former faculty member at New England Conservatory of Music

L A W R E N C E F I N N , **Assistant Professor ***

B.M., Berklee College of Music ~ International performing artist ~ Appearances with Dizzy Gillespie, Tiger Okoshi, Aydin Esen, Kai Eckhardt, Melanie, Martha Reeves, Taylor Made, and others

I A N F R O M A N , **Assistant Professor ***

B.M., Berklee College of Music ~ M.M., New England Conservatory of Music ~ Performances with Miroslav Vitous, Dave Liebman, John Abercrombie, and others ~ Recipient of Canada Council Grant for the Arts

S K I P H A D D E N , **Associate Professor**

M.Ed., Cambridge College ~ Appearances with Bill DeArango, Jimmy Smith, Kenny Werner, Bill Frisell, John Abercrombie, and Joe Lovano ~ Recordings with Eddie Gomez, Giovanni Hidalgo, Bill Dobbins, Weather Report, Jack DeJohnette, and Michael Bocian ~ Author of *The Beat, the Body, and the Brain*

A L A N M I G U E L H A L L , **Assistant Professor ***

B.M., Berklee College of Music ~ Performances and/or recordings with Dizzy Gillespie, Stuart Hamm, Nick Brignola, Mark Murphy, Larry Coryell, Eddie Harris, and Rebecca Parris ~ Active clinician and studio and concert musician

J O N H A Z I L L A , **Assistant Professor ***

B.M., New England Conservatory of Music ~ Recordings for Soul Note, Timeless/Muse, Cadence, and Golden Crest ~ Recipient of National Endowment for the Arts award

J O S E H I D A L G O , **Associate Professor ***

Performances with Art Blakey and Dizzy Gillespie's United Nations Orchestra ~ Recordings with Paul Simon, Cameo, and Eddie Palmieri

J O E H U N T . Associate Professor

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

E D K A S P I K . Assistant Professor

B.M., DePaul University ~ Performer with theater and studio experience ~ Concert and club appearances with Gary Chaffee, Mike Stern, and Joe Lovano ~ Guest lecturer and performer at numerous colleges and educational forums

V I C T O R M E N D O Z A . Assistant Professor

B.M., Northern Arizona University ~ International performer ~ Performances and/or recordings with the Brazilian Symphony Orchestra, Paquito D'Rivera, Bob Moses, Terrence Trent D'Arby, Slide Hampton, Claudio Roditi, and others ~ Numerous television and radio appearances

J O H N P . R A M S A Y . Assistant 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 Baron, and Cecil McBee

R O B E R T T A M A G N I . Assistant Professor

B.M., Berklee College of Music ~ Performances with the Sled Dogs, Mike Metheny Quartet, Emil Haddad/Dick Ogdren Quartet, and Out at Home ~ Former instrumental and band director in Massachusetts public schools

E D U R I B E . Associate Professor

A.A., City College of San Francisco ~ B.M., Berklee College of Music ~ Performances with Ray Barretto, Randy Brecker, Gary Burton, Michel Camilo, Paquito D'Rivera, George Coleman, Tania Maria, Donald Byrd, Dave Samuels, Claudio Roditi, Toshiko Akiyoshi-Lew Tabackin Orchestra, and others ~ Author of books and videos on Brazilian and Afro-Cuban percussion

S T E V E N M . W I L K E S . Assistant Professor

B.M., Berklee College of Music ~ Extensive studio and performing experience with jazz, rock, and fusion groups ~ Appearances with Kaye Ballard and Leslie West ~ Author of *The Art of Digital Drumming*

P E R F O R M A N C E S T U D I E S

R O B E R T R O S E . Chair

B.M., Berklee College of Music ~ Production and compositions for a variety of artists, including Diana Ross, the Four Tops, Air Supply, and others ~ Arranger and composer of radio and television commercials and industrials for General Electric and others ~ Active record producer

J A C K I E B E A R D . Assistant 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

K E N C E R V E N K A . Associate Professor

B.M., Berklee College of Music ~ Performances with Mike Stern, Jaki Byard, Jerry Bergonzi, Bill Pierce, Fred Hersch, James Williams, Alan Dawson, Mick Goodrick, Carol Channing, and the Temptations ~ Recordings with Gunther Schuller, Oliver Lake, and Orange Then Blue ~ Member of George Russell's Living Time Orchestra

H A L C R O O K , Professor

B.M., Berklee College of Music ~ Performances with Clark Terry, Thad Jones, Jerry Bergonzi, George Cables, Lew Tabackin, Joe Farrell, John Hicks, Woody Herman, Tom Harrell, Milt Hinton, and NBC "Tonight Show" Orchestra ~ Former member of Phil Woods Quintet ~ Author of numerous educational methods and materials ~ Author of *Creative Comping for Improvisation* play-along and CD

T O N Y L A D A , Associate Professor

B.M., Berklee College of Music ~ Performances with Glenn Miller Orchestra, Buddy Rich, and Woody Herman ~ Recordings include *The Very Thought of You* ~ Director of improvisation workshops at Jazz Vermont

J O H N L A P O R T A , Professor Emeritus *

B.M., M.M., Manhattan School of Music ~ Performances with Igor Stravinsky, David Broekman, Gunther Schuller, and Leonard Bernstein ~ Saxophonist with Woody Herman ~ Author of *Developing the School Jazz Ensemble. A Guide to Jazz Phrasing and Interpretation*, and many other publications ~ Recipient of numerous ASCAP awards

R I C H A R D L . L O W E L L , 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

J A M E S O D G R E N , Assistant Professor

Alumnus, Berklee College of Music ~ Saxophonist, composer, and arranger with a variety of bands, orchestras, and small jazz groups ~ International tours with Gary Burton Quartet, Wayne Cochran and the C.C. Riders, Mike Gibbs Band, George Russell Orchestra, and Selmer Saxophone Quartet ~ Extensive television, radio, film, and CD recording experience

S U Z A N N A S I F T E R , Instructor

B.M., Berklee College of Music ~ M.M., New England Conservatory of Music ~ Performances with Alan Dawson, Bob Moses, John Lockwood, and George Garzone ~ Composer and pianist for own quartet ~ Jazz festival adjudicator

R O B E R T S . S T A N T O N , Assistant Professor

B.M., Berklee College of Music ~ Performances with James Taylor, Charlie Daniels, Bo Diddley, Noel Redding, and others ~ Recordings for radio and television

L I V I N G S T O N T A Y L O R , Associate Professor *

Composer and performer of top-40 hit "I Will Be in Love with You" ~ Recordings include *Livingston Taylor. Liv. Over the Rainbow*, and *Life Is Good*, also *City Lights*, with James Taylor ~ Composer of network television themes and nationally broadcast commercials

J E N N I F E R E . T E R R Y , Instructor *

B.M., Berklee College of Music ~ Performances with various artists, including Carmine Appice, Mark O'Connor, Noel Redding, Gregg Bissonette, and Toy Caldwell ~ Composer and performer for numerous radio and television commercials

E D W A R D T O M A S S I , Associate Professor *

Diploma, Berklee College of Music ~ Performances with the Temptations, Gloria Loring, Vic Damone, and Rhode Island Philharmonic Orchestra ~ Performer and leader with various popular and jazz groups

KENNETH ZAMBELLO, Assistant Professor

B.M., Berklee College of Music ~ Active performer as vocalist and on tuba and bass ~ Composer and arranger in pop, rock, Broadway, and jazz idioms ~ Composer of and producer for various radio and television jingles and station identifications

P I A N O

PAUL SCHEMLING, Chair

B.M., Boston Conservatory of Music ~ Performances at numerous festivals, on radio and television, and with Art Farmer, Clark Terry, Slide Hampton, and others ~ Recordings with Dick Johnson, Phil Wilson, Herb Pomeroy, and Rebecca Parris

STEPHANY TIERNAN, Assistant Chair

B.M., Berklee College of Music ~ M.M., New England Conservatory of Music ~ Accompanist for numerous instrumental, dance, and vocal performances ~ Composer and performer of twentieth century piano music

JOHN ARCARO, Assistant Professor

B.M., Berklee College of Music ~ Performances with Paquito D'Rivera, Ed Thigpen, Nick Brignola, Bob Moses, Jimmy Mosher, Alan Dawson, Carol Sloan, Phil Wilson, Larry Monroe, and Greg Hopkins ~ Appearances with Vic Damone, Diahann Carroll, Fred Travalena, the Drifters, the Four Aces, and Pat Cooper

YUKIOSHI ARIMASA, Instructor*

B.M., Berklee College of Music ~ B.A., Tamagawa University ~ Active performer, composer, and arranger in jazz, fusion, and classical styles

EDWARD BEDNER, Professor

B.M., M.M., Boston University ~ Extensive solo recital experience, including television appearances and performances

JEFF COVELL, Assistant Professor*

B.M., Berklee College of Music ~ Performing artist and leader of own trio ~ Recordings include *Dear Chan* and *No Hands*, and *Solos and Duets*, with Jerry Bergonzi ~ Author of *Modern Music for Piano* series and *Modern Method for Piano* series

WILLIAM DAVIES, Associate Professor

B.S., Temple University ~ A.M., Harvard University ~ Extensive recording and television appearances ~ Pianist with Herb Pomeroy Orchestra ~ Appearances with Bob Crosby, Al Cohn, Nick Brignola, Sal Nistico, Ella Fitzgerald, Dick Johnson, and others

DEAN EARL, Professor Emeritus*

Alumnus, Berklee College of Music ~ Performances with Sonny Stitt, Charlie Parker, Ben Webster, and Bobby Hackett ~ Leader of the Dean Earl Orchestra ~ Jazz clinician and featured performer at numerous music festivals

ALEX ELIN, Assistant Professor

B.M., Berklee College of Music ~ Performances with a variety of groups, including Woody Herman and Gladys Knight and the Pips

DAVID FRANK, Assistant Professor*

Alumnus, Berklee College of Music, State University of New York ~ Performances with Larry Coryell, Wayne Marsh, Ira Sullivan, Major Holley, and others ~ Extensive club and concert appearances

L A S Z L O G A R D O N Y , Assistant Professor *

B.M., Bela Bartok Conservatory ~ Diploma, Berklee College of Music ~ M.Sc., Science University ~ Performances with Michael Brecker, Mike Stern, John Abercrombie, Dave Liebman, Larry Coryell, John Scofield, Miroslav Vitous, Bob Moses, and his own trio ~ Recordings include *The Secret*, *The Legend of Tsumi*, and eight albums for European labels ~ Arranger, composer, and performer with Danish Radio Concert Orchestra

B R A D H A T F I E L D , Assistant Professor *

Alumnus, Berklee College of Music ~ Recordings and tours with George Russell, Mike Metheny, and Bob Moses ~ Composer and recording artist of radio and television jingles and albums

M I C H A E L M A R R A , Assistant Professor *

B.M., Berklee College of Music ~ Extensive performances with Bobby Hackett, Jimmy Mosher, and others ~ Experienced private instructor in jazz and classical piano

R I C H A R D A . O D G R E N , Assistant Professor *

B.M., Berklee College of Music ~ Recordings with David Mash, Mike Metheny, Pat Metheny, and *Jazz in the Classroom* series ~ Executive board member of Worcester Jazz Society ~ Former chair of Oxford Arts Council ~ Experienced pianist, instructor, and composer of recorded music

R . N E I L O L M S T E A D , Associate Professor

Diploma, Ecole d'Art Americaines ~ B.M., Berklee College of Music ~ M.M., New England Conservatory of Music ~ Performances with Jimmy Guiffre Quartet ~ Founder and leader of Symbiosis Jazz Trio ~ Radio and television appearances

J A C Q U E S P A O L I , Assistant Professor

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

T I M R A Y , Instructor *

B.M., Arizona State University ~ M.M., New England Conservatory of Music ~ International performer ~ Recordings with Lyle Lovett, Anita O'Day, Gunther Schuller, Mick Goodrick, Orange Then Blue, Mili Bermejo-Greenspan, and Gary Chaffee ~ Recipient of National Endowment for the Arts performance grant

M A R C W . R O S S I , Assistant Professor

B.M., M.M., New England Conservatory of Music ~ Performances with Bo Diddley, George Russell's Living Time Orchestra, and others ~ Music performed and recorded by Robert Moore Quintet, Stan Strickland Group, Michael Taylor, SinfoNova, and New England String Quartet

R A Y S A N T I S I , Professor

Alumnus, Berklee College of Music, Boston Conservatory of Music ~ Performances with Stan Getz, Joe Williams, Milt Jackson, Zoot Sims, Al Cohn, Clark Terry, Bobby Brookmeyer, Mel Torme, Andy McGhee, and others ~ Recordings for Capitol, Prestige, Sonnet, Roulette, and United Artists ~ Author of *Jazz Originals for Piano* ~ Recipient of National Endowment for the Arts grants and awards

B R U C E T H O M A S , Assistant Professor

B.M.Ed., University of North Carolina ~ Performances with Stevie Wonder, Jerry Butler, and Gladys Knight and the Pips ~ Composer, arranger, and pianist for Chet Baker, Ornette Coleman, and New York Studios ~ Compositions for Eastman Jazz Ensemble, Art Garfunkel, and Major Records ~ Composer of production music and video scores for American Express

B O B W I N T E R , Professor

B.M., Boston University ~ Extensive experience in clubs, television, radio, and theaters, including performances with Henry Mancini, Teddy Wilson, Buddy DeFranco, Mel Torme, Luciano Pavarotti, Eddie Daniels, and Stan Getz ~ Pianist for Boston Pops Esplanade Orchestra under John Williams ~ Recordings with Boston Pops Orchestra and in solo, duo, and quartet settings

E M A N U E L Z A M B E L L I , Professor Emeritus *

Diploma, Boston University ~ Solo concert appearances with Arthur Fiedler ~ Author of *Scale Patterns for Keyboard* ~ Recipient of Koussevitsky Memorial Fund Scholarship in chamber music ~ Former instructor in piano at Boston University

S T R I N G

M A T T H E W G L A S E R , Chair

M.M., Tufts University ~ Performances at Carnegie Hall with Stephane Grapelli and YoYo Ma and at *Boston Globe Jazz Festival* with Gunther Schuller ~ Featured on Grammy Award-winning soundtrack for "The Civil War" and soundtrack for *King of the Gypsies* ~ Performances with New York All-Stars, Lee Konitz, David Grisman, and International String Quartet Congress ~ Author of *Jazz Violin* and *Jazz Chord Studies for Violin*

M E L I S S A H O W E , Associate Professor *

B.A., Oberlin College ~ Ph.D., Boston University ~ Active performer in solo, chamber, and orchestral fields ~ Member of Boston Pops Orchestra ~ Former faculty member at Massachusetts Institute of Technology

S A N D R A K O T T , Assistant Professor *

M.M., New England Conservatory of Music ~ Performances with Boston Pops Esplanade Orchestra, Boston Ballet Company, Handel and Haydn Society, Harvard Chamber Orchestra, Boston Lyric Orchestra, and Cantata Singers ~ Former concert master for Portland Symphony Orchestra

L E S L I E S V I L O K O S , Assistant Professor *

B.M., New England Conservatory of Music ~ M.M., Rice University ~ Former member of Houston Symphony and Houston Ballet orchestras ~ Member of Emmanuel Music, Boston Ballet, Handel and Haydn Society Orchestra, and other chamber groups

V O I C E

K E N N E T H G R E E N H O U S E , Chair

B.M.Ed., M.M., Indiana University ~ Experienced vocal coach and conductor ~ Accompanist and arranger for U.S.O. tours ~ Winner of Second Composers' Competition for Vocal Jazz

L U Z B E R M E J O , Instructor *

B.A., Boston Conservatory of Music ~ Appearances with Boston Lyric Opera, Opera New England, Boston Musica Viva, and Longwood Opera ~ Guest soloist with Mexico City Philharmonic Orchestra ~ Affiliated with Handel and Haydn Society Educational Quartets

M I L I B E R M E J O - G R E E N S P A N , Assistant Professor

Diploma, Berklee College of Music, National University of Mexico ~ Jazz and Latin vocalist and recording artist ~ Performances with Mick Goodrick, Jimmy Mosher, Alan Dawson, Gary Chaffee, and others ~ International concert tours

S H A R O N B R O W N , Assistant Professor *

B.S., Salem State College ~ B.M., M.M., Boston Conservatory of Music ~ Performances with Boston Lyric Opera, Longwood Opera, Associate Artists, and Boston Academy of Music ~ Music director for Fisk Methodist Church in Natick, Massachusetts

A N A S T A S I A D O L A N , Assistant Professor *

Alumna, University of Massachusetts ~ Extensive composing, performing, theater, and recording experience ~ Specialist in vocal production and performance in contemporary music

ARTHUR LAPIERRE, Assistant Professor

A.A., Fullerton College ~ B.M., M.A., University of California ~ Featured performances at the Playboy and Montreaux jazz festivals and IAJE conventions ~ Recipient of *Down Beat* magazine award for Most Outstanding CD

JOYCE LUCIA, Assistant Professor*

B.M., University of Lowell ~ M.M., New England Conservatory of Music ~ Performances with Boston Symphony and Boston Pops orchestras ~ Gospel, jazz, classical, and pop performing experience

ANNE PECKHAM, Assistant Professor

B.M., Butler University ~ M.M., University of Tennessee ~ Performer, vocal instructor, clinician, choral director and specialist in musical theater ~ Lead roles in productions of *Sweeney Todd*, *Jaques Brel Is Alive and Well . . .*, and *Into the Woods*

DALE PFEIFFER, Instructor*

B.M., Boston Conservatory of Music ~ Performances and recordings of popular, classical, and folk music ~ Experience in backup vocals, radio, and private recitals

MAGGI SCOTT, Assistant Professor*

Alumna, Juilliard School of Music ~ Jazz pianist, vocalist, and recording artist ~ Performances for television and radio and in major Boston hotels

JAN SHAPIRO, Associate Professor

B.M., Howard University ~ M.Ed., Cambridge College ~ Vocalist with extensive performance experience in many styles ~ Featured vocalist, *Boston Globe* Jazz Festival ~ Recipient of National Endowment for the Arts grant

CHARLES J. SORRENTO, Associate Professor

B.M., Berklee College of Music ~ M.M., Cambridge College ~ Vocalist and pianist in popular music ~ Consultant in recording studios throughout the Boston area ~ Coauthor of *The Bea Dobelle Mechanics of Singing for Broadway and Pop*

BOB STOLOFF, Assistant Professor

B.M., Berklee College of Music ~ Appearances with Bobby McFerrin, Ursula Dudziak, and Jay Clayton ~ Recordings with the Jazz Harp Trio and the Ritz ~ Jazz vocalist and instrumentalist with international festival performances ~ Author of *Vocal Improvisation in the Bebop Idiom* and *Vocal Drum Grooves*

JOANNE WHITAKER, Assistant Professor*

B.M., University of Hawaii ~ M.M., New England Conservatory of Music ~ Performances include many solo concert appearances ~ Affiliated with the National Association of Teachers of Singing ~ Extensive coaching, accompaniment, musical theater, and opera workshop experience

WOODWIND**MATTHEW MARVUGLIO, Chair**

B.M., Berklee College of Music ~ M.A., University of Massachusetts ~ Composer, recitalist, and performer with various theater orchestras ~ Jazz clinician and performer for National Flute Association, International Association of Jazz Educators, and the Acoustic Society of America ~ Author of *Chorus and Modal Etudes for Woodwinds* and numerous articles on MIDI wind controllers

J O S E P H V I O L A , Chair Emeritus *

Solo instrumentalist on clarinet, saxophone, oboe, and English horn ~ Extensive performances in radio, television, and musical theater orchestras ~ Performances with Ray Block, Mark Warrow, and Richard Himber ~ Author of the *Technique of the Saxophone* series ~ Director of Berklee Saxophone Quartet

P E T E R L . C O K K I N I A S , Associate Professor *

B.M., B.M.Ed., Hartt School of Music, University of Hartford ~ M.M., Manhattan School of Music ~ D.M.A., University of Cincinnati ~ Performances and recordings with Boston Symphony Orchestra ~ Performances with Boston Ballet and Boston Lyric Opera ~ Former conductor for Springfield Symphony, Beaumont Symphony Orchestra, Wellesley Symphony, and Greater Marlboro Symphony and guest conductor for Boston Pops Orchestra

G E O R G E G A R Z O N E , Associate Professor *

B.M., Berklee College of Music ~ Performances with the Fringe, Kenny Baron, Harvie Swartz, Dan Gottlieb, John Pattitucci, Bill Stuart, Jamaaladeen Tacuma, Tom Harrel, Don Alais, 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

A N D Y M C G H E E , Professor

Diploma, New England Conservatory of Music ~ Saxophonist and arranger with Lionel Hampton and Woody Herman ~ Featured soloist on the albums *The Best of Hamp*, *Woody Herman: My Kind of Broadway*, *Woody Goody*, and *Golden Men of Jazz* ~ Author of *Improvisation for Saxophone and Flute: The Scale/Mode Approach and Modal Strategies for Saxophone*

B I L L P I E R C E , Associate Professor

B.M., Berklee College of Music ~ Performances and recordings with Freddie Hubbard, Tony Williams, Art Farmer, James Williams, Hank Jones, Art Blakey, Branford Marsalis, and Wynton Marsalis ~ Featured saxophonist at major international jazz festivals

W E N D Y R O L F E , Associate Professor *

B.M., Oberlin Conservatory of Music ~ D.M.A., Manhattan School of Music ~ Performances with Handel and Haydn Society and Boston Baroque orchestras ~ Director of Odyssey Chamber Players ~ Recordings for CRI and Newport Classic

P A U L W A G N E R , 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

J O S E P H S M I T H , Chair

B.M.Ed., West Virginia University ~ M.M., University of Miami ~ Performances, compositions, and arrangements for numerous television productions, including "Star Trek: The Next Generation," "Cousteau Society" episodes, "National Geographic" episodes, and "ABC Kane" ~ Film composer for *Bull Durham* and *Missing in Action III* ~ Former faculty member at University of Miami and Miami Dade Community College ~ Former contractor for Michaels, Rubin, and Associates

COMMERCIAL ARRANGING

RICHARD EVANS, Acting Chair

B.A., M.A., Governors State University ~ Producer and arranger for Natalie Cole, Peabo Bryson, Ramsey Lewis, Noel Pointer, Ahmad Jamal, Eddie Harris, Tower of Power, Buddy Rich, Sonny Stitt, and others ~ Recipient of Grammy Award for Best Producer ~ Recipient of Clio and Golden Reel awards

ROBERT DOEZEMA, Acting Assistant Chair

B.M., Berklee College of Music ~ Performances with Noel Redding, Gregg Bissonette, William Kennedy, and Toy Caldwell ~ Composer and arranger of nationally televised theme music

SCOTT DEOGBURN, Assistant Professor *

B.A., Berklee College of Music ~ Appearances with Tony Bennett, Natalie Cole, the Temptations, and Gladys Knight ~ Broadway musical experience with *Dream Girls*, *Cats*, *Starlight Express*, and *A Chorus Line* ~ Extensive recordings of jingles and for television

BEN F. ELKINS, Associate 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

DENNIS GRILLO, Associate Professor

B.M., Juilliard School of Music ~ M.M., New York University ~ Performer, arranger, studio musician, and/or conductor for Stan Kenton, Charlie Barnett, Buddy Rich, Freddy Martin, Judy Garland, Carol Burnett, Anne Marie Moss, Barbara McNair, the Four Freshmen, and Connie Stevens ~ Extensive composing and arranging for symphony and pops orchestras ~ Experienced jingle writer

RICHARD GRUDZINSKI, Assistant Professor

Alumnus, Berklee College of Music, Brooklyn College, Antioch University ~ Active pianist, arranger, and conductor ~ Performances with Glen Yarborough and Karen Ackers ~ Copyist for Billy Beyers, George Russell, Bob Freedman, and others

DAVID R. HOWARD, Instructor *

B.M., University of Bridgeport ~ M.M., New England Conservatory of Music ~ Recordings include *Clouds* with Joe Parillo Ensemble and *Autumn Leaves* with Dave Rasmussen Jazz Orchestra ~ Composer of and performer on various jingles

TOMMY KAMP, Instructor *

B.A., Northwestern University ~ B.M., Berklee College of Music ~ Performances with Maureen McGovern, Bill Conti, Rosemary Clooney, Bob Mintzer, and New American Orchestra of Chicago ~ Compositions and arrangements recorded by Gary Burton, John Scofield, Jim Hall, Eddie Daniels, Bob James, Peter Erskine, and others ~ Transcriber and editor of the *Pat Metheny Songbook*

JAROMIR M. KOCANDRLE, Assistant Professor

B.M., Berklee College of Music ~ Performances with the Drifters, the Platters, the Coasters, the Bee Gees, Roy Orbison, Mary Wells, the Marvelettes, the Seekers, and Canberra Symphony Orchestra ~ Appearances on radio and television ~ Author of *History of Rock and Roll: A Selective Discography*

DONNY NOLAN, Assistant Professor

B.M., M.M., University of Miami ~ Composer and arranger for Barry Ashton Productions, Stubbie Kaye, Dick Shaw, and Walt Disney Productions

T O M S T E I N , Instructor *

B.M., Berklee College of Music ~ M.M., New England Conservatory of Music ~ Performances with the Stanley Bullock Band, the Bill Moore Band, and Blues After Dark and at the Marlboro Country Music Festival ~ Freelance bassist, guitarist, vocalist, and arranger

J I M S T I N N E T T , Assistant Professor

B.M., New England Conservatory of Music ~ Performances with Kai Winding, Buddy DeFranco, Anita O'Day, Red Garland, Phineas Newborn, Tal Farlow, Mel Torme, and Roy Haynes ~ Author of *The Music of Paul Chambers*

C O M P O S I T I O N

J A C K M . J A R R E T T , Chair

B.A., University of Florida ~ M.A., Eastman School of Music ~ Ph.D., Indiana University ~ Author of software packages, including MusicPrinter Plus for IBM PC, MusicPrinter and Music Symbols for the Apple IIe ~ Numerous recordings, compositions, and publications ~ Former head of graduate studies in composition/conducting and conductor of the University Orchestra at Virginia Commonwealth University

G R E G O R Y F R I T Z E , Assistant Chair

B.M., Boston Conservatory of Music ~ M.M., Indiana University ~ Performer with the Boston Ballet, Robert Brink, and other orchestras ~ Compositions published by Seesaw Music and Musica Nova ~ Recipient of a Walt Disney fellowship and a Meet the Composer grant

R I C H A R D A P P L I N , Associate Professor

B.M., Berklee College of Music ~ M.M., Boston University ~ Compositions performed by national and regional ensembles ~ Teaching experience in theory and composition ~ Member of Underground Composers

J O H N B A V I C C H I , Professor

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

D A V I D C A L L A H A N , Associate Professor

B.M., Boston Conservatory of Music ~ M.M., University of Massachusetts ~ Conducting studies with Leonard Bernstein and Sir Colin Davis at Tanglewood seminars and with Attilio Poto in Boston ~ Music director, Brookline Symphony Orchestra

C H R I S T O P H E C H A G N A R D , Instructor *

B.M., Berklee College of Music ~ M.M., New England Conservatory of Music ~ Compositions published by BKJ Publications, including works for chamber ensemble, symphony orchestra, and chorus ~ Recipient of Richard Levy Award for Outstanding Musicianship ~ Former music director of Northwest Sinfonietta in Seattle and Greensboro Festival Chamber Orchestra in Vermont

M A R T I E P S T E I N , Assistant Professor *

B.M., University of Colorado ~ M.M., D.M.A., Boston University ~ Composer with numerous international commissions ~ Recordings include *Waterbowl*, performed by Kathy Suporé, and *Albion Moonlight*, performed by Atlantic Brass

S C O T T F E S S L E R , Assistant Professor

B.F.A., California Institute of the Arts ~ M.M., New England Conservatory of Music ~ Compositions in acoustic and electric media ~ Compositions published by E.C. Schirmer ~ Recipient of BMI Composition Award

DAVID FUENTES, Assistant Professor

B.M., Roosevelt University ~ M.M., University of Iowa ~ Ph.D., Brandeis University ~ Active composer with many performance credits ~ Former faculty member at Brandeis University

DENNIS LECLAIRE, Associate Professor

B.M., Boston University ~ M.A., New York University ~ Performances at Carnegie Recital Hall ~ Recordings include *Episode for Clarinet and Piano and Horn Quartet* ~ Compositions published by BJK Publications ~ Musicological advisor to Boston Opera Company

T. ALLEN LEVINES, Assistant Professor *

B.M., Stetson University ~ M.A., University of Pennsylvania ~ Compositions performed by numerous ensembles including ALEA III, St. Louis Symphony Orchestra, and Portland, Maine, String Quartet ~ Recordings on Arabesque Records ~ Recipient of numerous awards, including Charles Ives Scholarship, American Academy and Institute of Arts and Letters award, and Leonard Bernstein Fellowship

DONALD MCDONNELL, Associate Professor

B.M., Berklee College of Music ~ M.M., Boston University ~ Jazz performer, arranger, and composer ~ Winner of National Composers Competition ~ Former composer-in-residence at Contemporary Music Festival in Switzerland and former chair of League-ISCM

THOMAS J. MCGAH, Associate Professor

B.S., University of Lowell ~ M.M., Boston University ~ Performances with Pro Arte Chamber Orchestra of Boston, Chamber Ensemble of Rhodes, Greece, Boylston Trio, Boston Saxophone Quartet, and Lyricum Woodwind Quintet ~ Recordings for Concordia Records ~ Commissions from Harvard Musical Association, M.I.T. Concert Band, Chamber Ensemble of Rhodes, and various solo artists

GEORGE MONSEUR, Associate Professor

B.M., Arizona State University ~ M.M., New England Conservatory of Music ~ Conducting studies with Leopold Stokowsky, Leonard Bernstein, Leon Barzin, and Attilio Poto ~ Appearances with Tanglewood Festival Orchestra, National Radio/Television Orchestra of Athens, National Symphony of Costa Rica, and International Music Festival of Caracas

JAMES E. REYES, Assistant Professor *

B.M., Syracuse University ~ M.M., Yale University ~ Experienced choral conductor, organ recitalist, composer, and instructor ~ Author of *In Touch with Music*

JAMES RUSSELL SMITH, Associate Professor

B.M., Memphis State University ~ M.M., Catholic University of America ~ D.M.A., Boston University ~ Composer of various chamber, orchestral, and commercial works ~ Assistant conductor of Arlington Philharmonic ~ Active freelance percussionist with Boston Ballet, Harvard Chamber Orchestra, Pro Arte Chamber Orchestra, and others

LOUIS STEWART, Assistant Professor *

B.A., Whitman College ~ M.M., New England Conservatory of Music ~ Former pianist for Maryland Symphony Orchestra ~ Recipient of Meet the Composer grant for Naked Feet Dance Company and Baltimore Improvisation Ensemble

CLYDE H. WITMYER, Assistant Professor

B.M., Berklee College of Music ~ M.M., New England Conservatory of Music ~ Private studies with Arthur Berger, John Bovicchi, Jeronimas Kacinskas, and Neil Anderson ~ Master classes with David Tannenbaum, Manuel Barrueco, Robert Guthrie, and Manuel Lopez Ramos

F I L M S C O R I N G

D O N A L D W I L K I N S , **Chair**

B.M., Berklee College of Music ~ Composer for feature films *Crow on a June Bug*, *Mission Hill*, *The First Killing Frost*, and Academy Award nominee *Urge to Build* ~ Composer for television series "Hometown" and cocomposer 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*

M I C H A E L R E N D I S H , **Assistant Chair**

B.M., Berklee College of Music ~ Composer for numerous award-winning films for television, including *Faces of Freedom*, *A Place of Dreams*, and *Yorktown* ~ Composer for Academy Award nominee *The Klan: A Legacy of Hate* ~ Recipient of *Down Beat* Hall of Fame Scholarship award ~ MENC and NASM clinician in electronic music and jazz improvisation

J O N A T H A N K L E I N , **Assistant Professor**

B.A., Brown University ~ Composer and arranger credits for television, commercials, film scores, jingles, corporate films, and videotapes ~ Extensive studio experience

D A V I D S P E A R , **Associate Professor**

B.A., University of California at Los Angeles ~ Composer for Academy Award-nominated films *Ballet Robotique*, *The Courage to Care*, and *Rainbow War* ~ Orchestrator of film scores for *Animal House*, *Airplane*, *Ghostbusters*, *The Great Santini*, and *An Officer and a Gentleman* ~ Composer of film scores for NASA on permanent exhibit at Space Center, Houston, Texas

H A R M O N Y

B A R R I E N E T T L E S , **Chair**

Alumnus, Berklee College of Music ~ Staff arranger, U.S. Army Band of the Pacific ~ Extensive performance and recording experience

G E O R G E H A R G A N , **Acting Assistant Chair**

B.M., Berklee College of Music ~ Ed.M., Harvard University ~ Leader of big band Technical Knock Out ~ Active bass player and arranger

C H A R L E S C A S S A R A , **Associate Professor**

B.M., Berklee College of Music ~ M.A.T., Connecticut College ~ Performances on radio and television and live with Herb Pomeroy and Charlie Mariano ~ Arranger and director of musicals for Eugene O'Neill Theater ~ Author of *Teaching Guide for General Music: Grades 7-12* and articles in music education publications

S T E P H E N D A L E , **Assistant Professor ***

B.M., Berklee College of Music ~ M.B.A., Babson College ~ Active performer, composer, and arranger ~ Former vice president, Bank of New England

R A N D O L P H C . F E L T S , **Assistant Professor**

B.A., University of Richmond ~ Diploma, Berklee College of Music ~ Music director and soloist for "Royalty of Doo Wop" concert series, featuring Little Anthony, the Drifters, the Platters, and others ~ Clinician for Softwind Instruments ~ Former instructor of clarinet, flute, and saxophone in public schools

DANNY HARRINGTON, Associate Professor

B.M., Berklee College of Music ~ B.S., Bryant College ~ M.M., University of Rhode Island ~ Performances with Nick Brignola, Bob Brookmeyer, the Temptations, Ben Vereen, Diana Ross, Gladys Knight, and the Four Tops ~ Tours with the Tommy Dorsey Orchestra

RUSSELL HOFFMAN, Assistant Professor *

B.M., University of Texas ~ M.Ed., Cambridge College ~ Performing artist with numerous groups ~ Extensive experience in jazz and commercial music

DAVID JOHNSON, Associate Professor

B.M.Ed., Hartt School of Music ~ Performances with Stevie Wonder, Bob Hope, Jerry Lewis, Joan Rivers, Pepper Adams, and others ~ Clinics and performances in Japan and Europe

DARRELL KATZ, Instructor *

B.M., Berklee College of Music ~ M.M., New England Conservatory of Music ~ Cofounder and president of the Jazz Composers Alliance ~ Recipient of Massachusetts Artist fellowship

BARBARA M. LONDON, Associate Professor

B.A., University of New Hampshire ~ Performances with Marian McPartland, Jane Ira Bloom, Richard Davis, and Joe Newman ~ Appearances with Aerial at Newport Jazz Festival and Kansas City Women's Jazz Festival ~ Recipient of three National Endowment for the Arts jazz performance grants

WAYNE NAUS, Assistant Professor

B.M., Berklee College of Music ~ Appearances with Lionel Hampton, Buddy Rich, Maynard Ferguson, Ella Fitzgerald, Gil Evans, Mel Torme, and Louis Bellson ~ RCA recording artist ~ Numerous international television and concert performances

MARGIE POS, Assistant Professor

B.M., Berklee College of Music ~ M.M., New England Conservatory of Music ~ Performer, bassist, and composer ~ Performances with Bob Moses, George Garzone, and Alan Dawson and at national and international festivals

STEPHEN ROCHINSKI, Assistant Professor

Diploma, Berklee College of Music ~ Guitarist, arranger, and music director for "The Anthony Tillman Show" ~ Guitarist with Pete and Conte Candoli, Tim Hagans, Bob Dogan, and Pat Harbison ~ Concert and clinic appearances with Tal Farlow and Jimmy Raney

MICHAEL SCOTT, Associate Professor

B.M., Berklee College of Music ~ Performances with Les Elgart, the Four Freshmen, and own group on radio and television ~ Tours with the U.S. Army Band ~ Recipient of Midwestern Collegiate Jazz Festival Composer/Arranger award

STEPHEN WARK, Instructor *

B.M., Berklee College of Music ~ Experienced private instructor ~ Former instructor in Massachusetts public schools

JAZZ COMPOSITION**KENNETH PULLIG, Chair**

B.S., University of Connecticut ~ B.M., Berklee College of Music ~ Founder and leader of and composer and arranger for jazz ensemble Decahedron ~ Performances with several groups, including Cambridge Symphonic Brass Ensemble ~ Recipient of Massachusetts Council of the Arts fellowship in composition

C . S C O T T F R E E . Associate Professor

B.M., Berklee College of Music ~ M.M., New England Conservatory of Music ~ Recordings for documentary films and commercials ~ Compositions and arrangements for audiovisual programs, jazz concerts, and choral groups

J E F F R E Y A . F R I E D M A N . Assistant Professor

B.M., Berklee College of Music ~ Performances with Steve Weisberg, Steve Swallow, James Williams, Branford Marsalis, Slam Stewart, Reeves Gabrel, Carla Bley, and Karl Berger ~ Recordings include *Jazz Orchestra Di Siciliano Plays the Music of Carla Bley* and *The Bentmen: Magic Room* ~ Arrangements for Joe Henderson, Jimmy Knepper, and Michael Mantler

G R E G O R Y H O P K I N S . Associate Professor

B.M., Michigan State University ~ Performances with Frank Sinatra, Joe Williams, Lena Horne, Dizzy Gillespie, Gladys Knight, and various Motown artists ~ Former arranger and jazz trumpeter with Billy Maxted and Buddy Rich orchestras ~ Performer and arranger on RCA ~ Arrangements and compositions published by Kendor and Studio P.R.

T E D P E A S E . Distinguished Professor

B.A., Cornell University ~ B.M., Berklee College of Music ~ Performances with Herb Pomeroy, Lee Konitz, Charlie Mariano, Toshiko Akiyoshi, Budd Johnson, and John LaPorta ~ Arrangements for the Buddy Rich and Dave Stahl orchestras ~ Numerous published compositions for high school and college jazz ensembles ~ Author of *Chord Scale Voicings for Arranging* and *Big Band Arranging and Score Analysis*

R O B E R T P I L K I N G T O N . Assistant Professor

B.M., Berklee College of Music ~ Performer, composer, and arranger ~ Appearances with Dave Holland, Bob Brookmeyer, the Brecker Brothers, Jimmy Guifree, Paul Horn, and others ~ Recordings with Julius Hemphill and Sam Rivers

H E R B P O M E R O Y . Professor

Alumnus, Berklee College of Music, Harvard University ~ Former jazz trumpeter and arranger with Charlie Parker, Stan Kenton, Lionel Hampton, Serge Chaloff, and Charlie Mariano ~ Leader of Herb Pomeroy Orchestra ~ Performances at numerous jazz festivals ~ Commissioned by Boston Ballet Company for two original scores ~ Director of M.I.T. Festival Jazz Ensemble ~ Recognized Duke Ellington specialist

J A C K S O N S C H U L T Z . Associate Professor

B.M., Berklee College of Music ~ Founder and leader of Cambridgeport Jazz Ensemble ~ Film credits include *Desert Maneuvers* and *Dream Film* ~ Recipient of Arts and Humanities Grant of the Cambridge Council

W I L L I A M S C I S M . Assistant Professor

B.M., Berklee College of Music ~ Performances with New Jersey State Orchestra and numerous theater orchestras ~ Recordings with Swallow and More Orphan Than Not ~ Principal arranger for the U.S. Army Band, Fort Monmouth

S O N G W R I T I N G

J A C K P E R R I C O N E . 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

J O N A L D R I C H . 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

J A M E S A . K A C H U L I S . Assistant Professor

B.S., Hunter College ↔ Arranger and composer or conductor for Eric Gale, Stuff, George Coleman, Jon Hendricks, Frank Foster, Martha Reeves, John
Lewis, Empire Brass Quintet, and String Fever ↔ Guitarist for Eric Gale, Stuff, *A Chorus Line*, and Pe De Boi

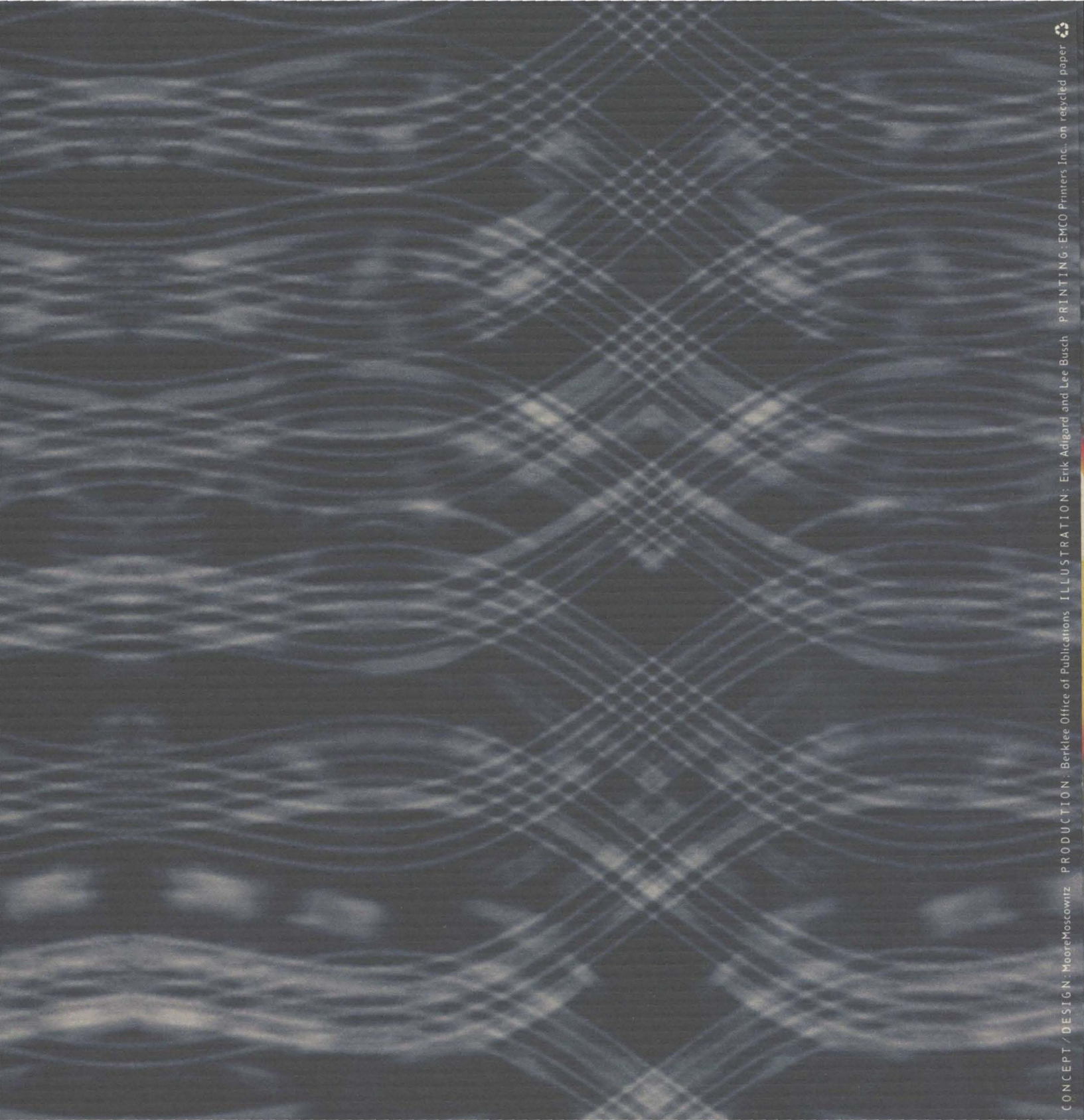
J O H N L . S T E V E N S . J R . . Assistant Professor

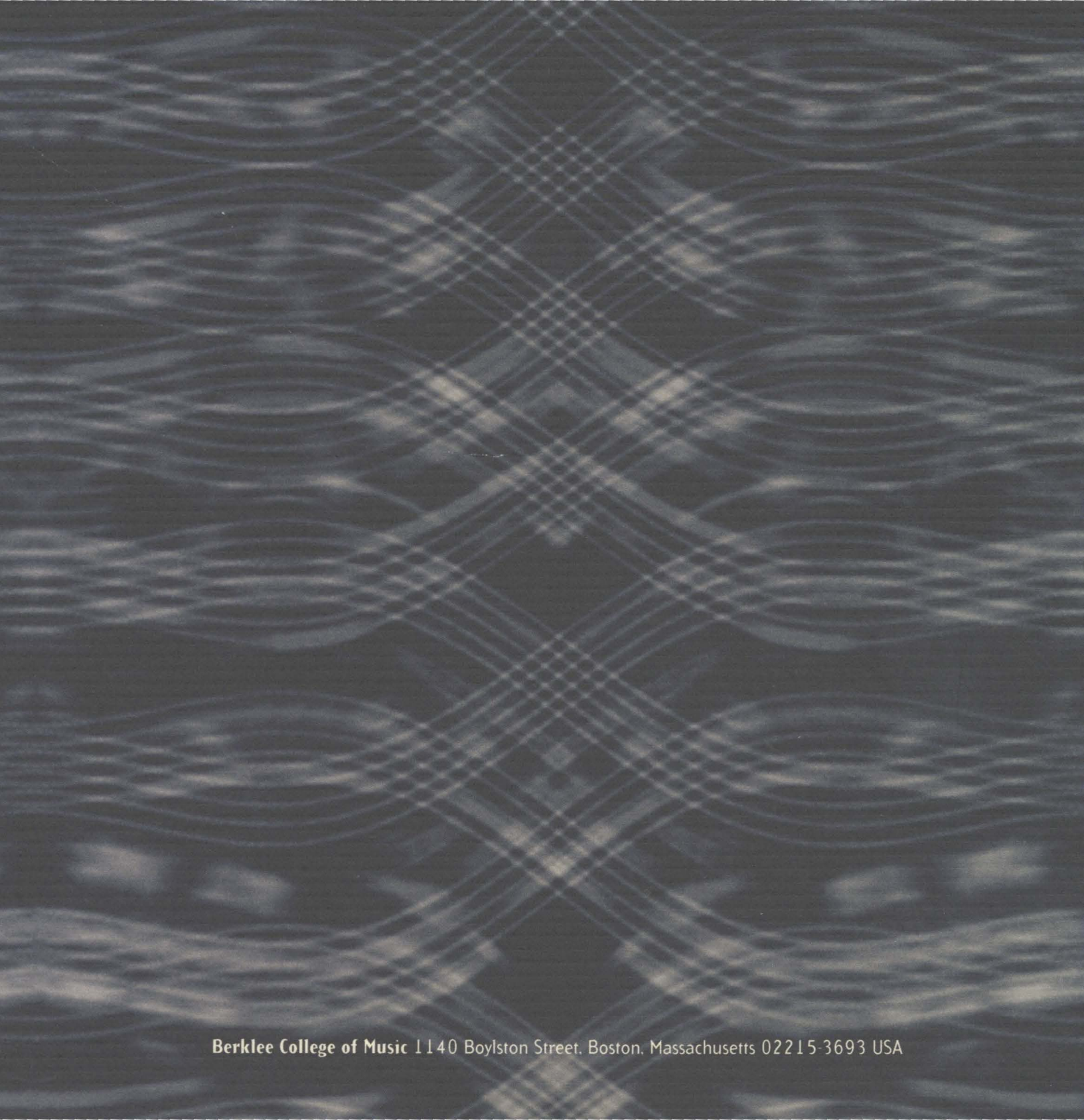
B.M., University of Mississippi ↔ M.M., Florida State University ↔ Active vocalist, guitarist, and songwriter ↔ Performance credits in theater ↔
Former music director, WFSU-FM

R O B E R T W E I N G A R T . Assistant Professor

B.M., Indiana University ↔ M.M., University of Utah ↔ Performances with the Four Freshmen, the Four Lads, Bobby Vinton, Boots Randolph, and
others ↔ Conductor for Tri-Town Symphony and M.I.T. Summer Orchestra and music director of M.I.T.'s Gilbert and Sullivan Players







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