

Please note that this handbook is designed for easy print out.

I. Welcome to the Guitar Department

Although we are the largest instrumental department at Berklee, we attempt to deal with each student's individual wants and needs. Beginning with emphasis on well-grounded, basic technical proficiency, the Guitar Department offers instruction and encourages participation in a wide range of musical styles. We include everything from traditional classical literature to the most contemporary jazz, rock, pop, fusion, and almost anything in between in our curriculum.

Please read this handbook carefully. If you have any questions, comments, or suggestions, please feel free to stop by our offices during the office hours posted on our doors.

Larry Baione, Department Chair

office -room 400, 4th floor, 921 Boylston

or room 5K, 5th floor, 1140 Boylston

Rick Peckham, Assistant Chair

office - Room 400, 4th floor, 921 Boylston

or room 5L, 5th floor, 1140 Boylston

Department Advisors

The Guitar Department Advisors are Dan Bowden, Mike Williams, and John Marasco. Advisors answer questions about course offerings, departmental activities and the Performance Major for Guitar Principals. Office hours for advisors are posted in the department office at Room 400, 921 Boylston.

Technique and Foundation

In all instruction offered by the Guitar Department, we focus on building a solid foundation in technique, as described in the private instruction final exam requirements. We emphasize the physical approach, including hand, finger, and holding positions, as well as theoretical studies involving scales, chords, arpeggios, and prepared repertoire. In addition to these basics, we provide training in sightreading, idiomatic bass lines, and many advanced guitar playing styles.

II. Private Instruction

Private Lesson Scheduling

Private lessons, which are 30 minutes in length, begin during the first week of classes. No lessons (other than make-ups) are given during final exam week.

During Check-in Week, entering students will meet with Larry Baione or Rick Peckham to sign up for a teacher and lesson time.

Larry or Rick will match individual learning needs with the strengths of a particular instructor. During Registration for the next semester, continuing students may sign up for the teacher of their choice, on a first come, first served basis.

Guitar department faculty offices are located on the 5th floor of 1140 Boylston Street and on the 4th floor of the Uchida Building, 921 Boylston Street. The Uchida Building also has private lesson studios on the 5th floor.

Please check the guitar department bulletin boards for the latest information about faculty schedules and office locations. You also may stop by Room 5P1 (1140 Boylston) or Room 400 (Uchida Building) for additional information about the department.

Guitar Department Faculty Profiles

Larry Baione (Department Chair)

Office: Room 400 (921 Boylston) and 5K (1140 Boylston)

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

Larry has performed with numerous jazz, concert, and recording ensembles and given concerts in formats ranging from solo to duo to big band. In 1996 he toured Chile, Bolivia, Ecuador, and Paraguay as a Jazz Ambassador for the US State Department. As a private instructor, Larry works with students on single line soloing, comping, and chord soloing in the mainstream jazz style.

Rick Peckham (Assistant Chair)

Office: 5L (1140 Boylston) and 400 (921 Boylston)

B.M., Ohio State University - M.M.Ed., University of North Texas State - Internationally active jazz guitarist, composer, writer, and clinician - Frequent contributor to *Down Beat* and other magazines - Coauthor of Berklee textbooks for ear training and musicianship.

Rick is an internationally active jazz guitarist, composer, writer, and clinician. He has performed with Hal Crook, George Garzone, Jerry Bergonzi, and Dave Liebman. He is a frequent contributor to *Down Beat* and other magazines, and is co-author of Berklee textbooks for ear training and musicianship. Rick leads the John Scofield Ensemble and the Thelonius Monk Ensemble. [Visit Rick's homepage: http://www.rickpeckham.com](http://www.rickpeckham.com)

Abigail Aronson

B.M., M.M., New England Conservatory of Music - Performing guitarist and bassist - Numerous recordings and television scores. Abby earned her Master's Degree in jazz guitar performance from New England Conservatory, where she studied with Mick Goodrick, George Garzone, Bob Moses, and Cecil McBee. She performs her contemporary jazz-fusion originals regularly throughout the Northeast with her own quartet. Abby has been a singer-songwriter, and spent several years playing bass in the funk band Urbana. [Visit Abby's homepage: http://members.aol.com/atozmusic/](http://members.aol.com/atozmusic/)

John Baboian

B.M., Berklee College of Music - M.M., New England Conservatory of Music - Performing credits include concerts, clubs, television, and radio throughout the United States and Canada - Performance tours of Japan, Great Britain, Central America, and the former Soviet Union - Recordings include *First Time Out*, *String Vibrations*, *New Journey*, *The Boston Big Band After Dark*, and Boston Big Band's *Everything Happens to Me*, and *Mucho Gusto* with The World Leaders - Compositions and Arrangements performed on television shows: *Walker Texas Ranger* and *The Sopranos* - Director of jazz programming for the Armenian Arts Alliance.

John specializes in mainstream jazz and be-bop, but also has experience performing in many different styles, including funk, pop, R&B, classical, fusion, and ethnic music. His recordings include *First Time Out*, *String Vibrations*, *New Journey*, and The Boston Big Band's *After Dark*. He has also toured the former Soviet Union. John teaches many first semester sight-reading and chord labs.

Sheryl Bailey

B.M. Berklee College of Music - Guitarist - leader of The Sheryl Bailey Three - has performed nationally and internationally with Richard Bona, David Krakauer, George Garzone, Gary Thomas and Dena DeRose - Recordings include "Little MisUnderstood", "Reunion of Souls" and "The Power of Three" (PureMusic) as a

leader - featured in the 1999 Guitar Player Magazine - Finalist, 1995 Thelonious Monk Competition.

Sheryl says, "My main focus with any student is to listen to them and focus in on their challenges--organizing the fretboard, ear training, arpeggios and applications to harmony, developing a strong time feel, navigating jazz tunes, approach tones, developing lines within chord voicings, comping, transcribing, and helping students develop a repertoire and practical skills for realistic playing situations." [Visit Sheryl's homepage:](http://www.sherylbailey.com/html/FRAMEgigs.html)

<http://www.sherylbailey.com/html/FRAMEgigs.html>

Kevin Barry

Band member with Paula Cole and Mary Chapin Carpenter
Performances with Shawn Colvin, Emmylou Harris, and Jonatha Brooke

Recordings with Paula Cole, Mary Chapin Carpenter, Susan Tedeschi, and Mighty Sam McClain

Due to his varied interests and talents, Kevin has comfortably circulated amongst the jazz and blues cliques by day, and at night has been an "axe-for-hire" for the local Boston folk singer scene.

Kevin can be heard in various venues all up and down the Eastern Seaboard when not on the road with Mary Chapin Carpenter or the Paula Cole Band.

Kevin is an experienced teacher in a wide variety of musical styles.

Bruce Bartlett

Private studies with Charles Banacos, Gary Chaffee, Mick Goodrick, John Scofield, and Mike Stern - Numerous club and concert performances - Experienced private instructor of guitar, trumpet, bass, trombone, and piano.

Bruce is an experienced concert performer, recording artist and clinician. His groups have opened concerts for Weather Report, Hiram Bullock, Mike Stern, Jazz Crusaders, and Allan Holdsworth.

Bruce has studied privately with Charles Banacos, John Scofield, Mike Stern, Mick Goodrick, and Gary Chaffee. He has taught jazz improvisation to players of various instruments and specializes in the application of these concepts to contemporary funk, fusion, and blues styles.

Kevin Belz

Diploma, Berklee College of Music - Performance's with Paula Cole, Catie Curtis, Ellis Hall, Mighty Sam McClain, Susan Tedeschi, Temptations, Tony Zamagni, and others - Recordings with Journey

1999 (Telarc records), Live at the BBC, Mighty Sam McClain, One Life to Live (soap Opera) - Recipient, National Endowment for the Arts Scholarship.

Chris Buono

B.A., William Paterson University. Leader of BubbleFro, the Richard Weed Ensemble, and the Four Horsemen. Performances with Don Byron, DJ Logic, Graham Haynes, Rodney Holmes, Keith Carlock, Sophia Ramos, Haale, and Helga Davis. Recordings include Tony C. and the Truth's *Demonophonic Blues* (Lava/Atlantic), the Diablo Project's *Volume I* (E-Magine), and Rodney Holmes's self-titled album (Independent). Compositions used on MTV's *Real World* and VH1's *Band on the Run*. Author of *Jazz Lead Guitar Solos* for Alfred Publications and the free-improvisation course booklet for the National Guitar Workshop.

Dan Bowden

B.M., Berklee College of Music - Studies with Charles Banacos, William Leavitt, Paul Rishell and Charles Postlewate.

Dan is an active guitarist with roots running deep in the blues, jazz, and rock genres and currently performs with the blues/roots group, *Stingy Brimm*. He has authored a series of 14 guitar transcriptions books (for Mel Bay Publications) which encompass jazz, electric blues, country blues, slide guitar, finger-style acoustic guitar, and bluegrass. These publications include the works of Wes Montgomery, Emily Remler, Jimmy Bruno, Lightnin' Hopkins, Muddy Waters, Elmore James, Tony Rice and many others. Dan is also the author of *Mel Bay's Complete Accompaniment Method For Guitar* and *Electric Blues Guitar Workout* (also for Mel Bay). Dan teaches Slide Guitar Lab, Fingerpicking Blues Guitar Lab, Bottleneck Blues lab as well as all levels of improvisation in his private lessons. [Visit Dan's homepage:](http://members.aol.com/dbow/index.htm)

<http://members.aol.com/dbow/index.htm>

Charles Chapman

B.M., Berklee College of Music - M.Ed., Cambridge College.

Charles is a Professor in the Guitar Department at Berklee College of Music where he has taught since 1972. He is a versatile jazz guitarist with extensive performing and recording experience. He performed four tunes on the Mel Bay's compilation CD "Anthology of Jazz Guitar Solos" and all nine solos on the CD that accompanies the text "Guitar Solos" by George Van Eps (Mel Bay Pub.), two selections on the Just Jazz Guitar CD (JJG magazine) and released

an album with bassist Rich Appleman in 1996 titled *In Black & White*. Most recently recorded four CD's to accompany the very popular Modern Method Guitar Series by William Leavitt, Berklee Press Publications. Charles has published six texts with Mel Bay Publishing and now performs on a regular basis at Guitar Shows and jazz festivals internationally. As a music journalist he has interviewed many of the most prominent guitarists in the field and is a frequent contributor to *Guitar Player*, *Guitar Shop*, *Acoustic Guitar*, *Frontline*, *20th Century Guitar* and *Just Jazz Guitar* magazines with over 400 published articles and reviews. Charles has appeared in concert with such luminaries: Martin Taylor, Kenny Burrell, Joe Negri Jimmy Bruno, Frank Vignola, John Pisano, Ted Greene, Carol Kaye, Jerry Jemmott and Dwane Dolphin. He is an Artist Endorser for Fender/Guild Corporation, Benedetto Guitars and Double Treble custom guitar straps". Charles teaches Guitar Improvisation, Performance Ear Training for Guitar, Guitar Class for Music Educators and Chord Soloing in the Style of George Van Eps. In his private instruction, he specializes in strengthening guitar basics. [Visit Charle's homepage:](http://people.berklee.edu/~cchapman/)

<http://people.berklee.edu/~cchapman/>

Jon Damian

A.A.S., New York City Community College - B.M., Berklee College of Music.

Jon's mainstream jazz, avant-garde, classical and popular experiences include performances with the American Repertory Theater, Leonard Bernstein, Boston Opera Company, Boston Pops Orchestra, Boston Symphony Orchestra, Bill Frisell, Jimmy Giuffre, Sheila Jordan, Howard McGee, Luciano Pavarotti, and Gunther Schuller - Recordings with the Boston Pops Orchestra, Boston Symphony Orchestra, Collage, Bill Frisell, Nova, and *Jazz in the Classroom* series, and Wolf Soup - Recipient of Pro Arts Consortium Public Service Award.

Jon's mainstream jazz, avant-garde, classical and popular experiences include performances with the Boston Symphony Orchestra, Howard McGhee, Luciano Pavarotti, Jaki Byard, Jimmy Giuffre, Gunther Schuller, Leonard Bernstein, Johnny Cash, the Boston Pops Orchestra, the Bolshoi Ballet, Linda Ronstadt, the Boston Opera Company, George Russell, and Bill Frisell. He has recorded with the Boston Symphony Orchestra, Bill Frisell, the Boston Pops, Collage, Nova, and Wolf Soup.

Johnny DeFrancesco

Office: 442 (921 Boylston)

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

Johnny hails from Philadelphia, tours nationally and internationally with the Johnny DeFrancesco Group. He teaches the Guitar Performance Styles (blues) lab and the Cannonball Adderley Ensemble.

Sal Di Fusco

Diploma, Berklee College of Music - Guitarist - Leader of the Sal DiFusco Project - Recordings include *Chase the Fire* by Heart and Fire and *City of Hope* by the Radicals - Solo recording, *Nevertheless*.

Sal has had extensive experience writing, recording and performing with many world class artists, including Terry Lynn Carrington and Peter Erskine. He has toured the world performing original music in jazz, rock, funk and fusion. He has studied privately with Charlie Banacos and Jerry Bergonzi. His teaching approach focuses on practicalities for the working musician, and on developing "stylistic versatility" on the instrument. [Visit Sal's homepage:](http://www.saldifusco.com/)

<http://www.saldifusco.com/>

Garrison Fewell

B.M., Berklee College of Music - Accurate Records recording artist - Performances with George Cables, Larry Coryell, Tal Farlow, Tim Hagans, Herbie Hancock, Buster Williams, Norma Winstone, and others - *A Blue Deeper Than the Blue* featuring Cecil McBee and Fred Hersch voted Top Ten Jazz Album by *Coda* magazine and Best Jazz CD of the Year by Boston Music Awards - *Are You Afraid of the Dark?* received *Guitar Player* magazine's "Editors Choice ó Best Recordings 1996" - Featured at international jazz festivals including Budapest, Jazz Mecca, Krakow, Montreux, North Sea, Umbria, and Warsaw - Contributing writer to *Guitar Player* and *Axe* (Italian) magazines - Jazz clinician for over 40 conservatories in Europe.

Jon Finn

B.M., Berklee College of Music. Performances or recordings with Steve Morse, John Petrucci, Carl Verheyen, Vinnie Moore, Andy Timmons, and Dweezil Zappa - Guitarist for the first national touring

production of the Broadway show *Rent* - Recordings include *Don't Look So Serious* on Legato Records and *Wicked* by the Jon Finn Group, and the Grammy-nominated CD *The Celtic Album* by the Boston Pops Orchestra (BMG Classics), also with the Boston Pops, *A Splash of Pops* and *The Latin Album* (BMG) - Author of *Advanced Modern Rock Guitar Improvisation*, Mel Bay Publications. Jon specializes in improvisation and rock guitar styles, addressing advanced techniques for modern rock guitar. [Visit Jon's homepage](http://www.jonfinn.com/): <http://www.jonfinn.com/>

Mark French

B.M., Berklee College of Music - M.Ed., Cambridge College. Mark is an established performer and arranger for various professional groups and has extensive recording experience. A veteran teacher, Mark can give you a number of approaches to understanding the guitar fingerboard. He teaches beginning labs and all levels of Fundamentals of Improvisation for Guitar.

Tomo Fujita

Diploma, B.M., Berklee College of Music - Studied with Joe Pass - Leader on CD *Put On Your Funk Face* by Tomo Fujita & Blue Funk - Performances with Phil Collins, Ronnie Earl, Darryl Jones, Ron Levy, Mighty Sam McClain, Tiger Okoshi, Peaches 'n Herb, Roomful of Blues, and others - Performer in theater production of *Rent* - Instructional video *Playing Ability Development Exercises* released by Rittor Music, Japan - Contributor to Japanese magazines *Jazz Life*, *Jazz Guitar*, and *Guitar Magazine* - Tours and presents clinics annually in Japan, instructional video release, *Accelerate Your Playing* series, Hal Leonard/ Berklee Press.

Tomo's music combines the groove of funk with the feel and subtlety of blues and the harmony of jazz. In addition to funk, blues and jazz, Tomo also enjoys teaching rock (e.g. Stevie Ray Vaughan Ensemble). He helps students understand how to develop their own style. [Visit Tomo's homepage](http://www.tomofujita.com/us/index.html):

<http://www.tomofujita.com/us/index.html>

David Fiuczynski

B.M., New England Conservatory of Music, Leader of the Screaming Headless Torsos, Member of Hasidic New Wave, Performances with Dennis Chambers, Victor Bailey, Kenny Garrett, and Bernie Worrell, Recordings with Me'Shell NdegeOcello, John Medeski, Billy Hart, and Ronald Shannon Jackson, Performances at festivals in Argentina, Canada, Europe, Japan, South Africa, and the

United States. [Visit David's homepage:](#)

<http://www.torsos.com/index.html>

Tony Gaboury

B.A., University of Maine - M.A., Goddard College - Jazz guitarist - Performances with artists including Vinnie Colaiuta, Hal Crook, George Garzone, Jeff Hirshfield, Art Lande, John Patitucci, Marc Ribot, and others - Faculty member at the University of Maine and former faculty member at the University of Southern Maine. Tony specializes in post-bebop jazz improvisation for guitarists. He also teaches Rhythm Section Ensemble and harmony.

Mick Goodrick

B.M., Berklee College of Music. Guitarist with Jerry Bergonzi Quartet, Laszlo Gardony Quartet, Charlie Haden's Liberation Music Orchestra, Greg Hopkins Big Band, and Steve Swallow Quintet - Performances with John Abercrombie, Jerry Bergonzi, Michael Brecker, Gary Burton, Jack DeJohnette, Peter Erskine, Steve Gadd, Charlie Haden, David Liebman, Pat Metheny, Paul Motian, and others.

Mick has been an internationally acclaimed guitarist and educator for three decades. His former students include Pat Metheny, John Scofield, and Wolfgang Muthspiel. As a sideman, he has performed and recorded with Carla Bley, Gary Burton, Jack DeJohnette, Charlie Haden, and Steve Swallow. His recordings include *In Pass(s)ing*, *Biorhythms*, and *Sunscreams*. Mick is the author of the ground-breaking texts *Mr. Goodchord's Almanac of Guitar Voice-Leading for the Year 2001 and Beyond* and *The Advancing Guitarist*. [Visit Mick's homepage:](http://www.mrgoodchord.com/) <http://www.mrgoodchord.com/>

Charles Hansen

B.A., University of Massachusetts Boston. Member of Ross Phasor and Rock Bottom. Recordings include Ross Phasor's *Gold Is Dead*, *Hide Your Rock and Roll*. Author of "Twentieth-Century Guitar" in *Down Beat* .

Bob Harrigan

Alumnus, Berklee College of Music and Boston College.

Bob is an active performer in a variety of styles. He has made clinic, concert, festival, and radio appearances and has many commercial and educational recordings to his credit. Bob specializes in Chord Soloing, Walking Bass and Chords For Guitar, arranging and improvising for Solo Guitar and has done extensive writing for solo guitar. He welcomes Rock, Blues, Classical, Latin, and other nonjazz

as well as jazz players and writers to investigate these great areas of Guitar Studies.

Richie Hart

B.M.Ed., Berklee College of Music - M.A.T., Lehman College - Former department head, Jazz Studies Department, Western Connecticut State University.

Richie leads the Richie Hart Quartet and is a member of the Lonnie Smith Trio. He has also performed with Ron Carter, Jimmy Cobb, Tal Farlow, Milt Hinton, Etta Jones, Jack McDuff, Don Patterson, Houston Person, Ben Riley and Grady Tate. Richie has also performed on numerous recordings, including: *Afrodesia*, *Blue Nights*, *Funk Reaction*, *Just a Matter of Time*, *Momentum*, *Remembering Wes*, and *When the Night is Right*.

Craig Hlady

B.M., Berklee College of Music.

Craig is a performer and composer with extensive studio and recording experience in a variety of contemporary music styles, including blues, jazz, pop, rock, and fusion. He teaches performance skills labs, styles labs, and private lessons. His private lessons include a balance of stylistic techniques, technical exercises, fretboard harmony, improvisation, and the ability to play what you hear and have fun.

Thaddeus Hogarth

B.M., Berklee College of Music.

Former singer-songwriter/guitarist for Boston' award winning band, The Heavy Metal Horns. Appearances at Montreal Jazz Festival, Newport at Saratoga Jazz Festival, Boston Globe Jazz Festival. Currently leading his own group, The Thaddeus Hogarth Band (BEST R&B/BLUES 2001, Indie Music Awards/Musicians Atlas) with two national releases on Spinning/Catapault. A single from one of these releases features a collaboration with Reggae Grammy Nominee, Sister Carol. His songs and compositions have been heard on MTV, PBS and in independent film. (Including a film by Steve Rosenberg; Best Director, Toronto Film Festival, 2001). [Visit Thaddeus' homepage: http://www.thaddeushogarth.com/](http://www.thaddeushogarth.com/)

Dave Howard

B.M., University of Bridgeport - M.M., New England Conservatory of Music - Guitarist, composer and arranger on recordings including *Souvenirs* featuring Kenwood Dennard, *Clouds*, *Almost Carefree*, and *Block Island Summer* with the Joe Parillo Ensemble, and

Autumn Leaves with Dave Rasmussen Jazz Orchestra - Performance tour and clinics in Europe - Composer and performer on various jingles.

Dave has worked as a guitarist and composer/arranger for radio and TV jingles and in various performing situations, from solo to big band. He teaches private lessons and labs for guitarists of all proficiency levels. Dave's style of teaching is both challenging and encouraging.

Mike Ihde

B.M., Berklee College of Music - Film composer for *The Sun Dagger* - Author of *Rock Guitar Styles* and *Country Guitar Styles*, Hal Leonard Publications - Performer/clinician on lap and pedal steel guitar - Recipient of numerous songwriting awards - Author of *A Different Slant* cassette and TAB book for lap steel.

Mike's books, *Rock Guitar Styles* and *Country Guitar Styles*, are used by guitarists all over the world. Mike specializes in modern guitar, including pedal steel and guitar synthesizers. He teaches Steel Guitar Lab, Rock Guitar Lab, Country Guitar Lab, Guitar Performance Styles, Guitar Synthesizer Lab, Professional Guitar Styles, and Country Music, a Performance Studies course. [Visit Mike's homepage](#)

Eric T. Johnson

B.A., Tufts University - B.M., New England Conservatory - M.M., New England Conservatory - Leader, Eric T. Johnson Quartet - Coleader of Crosscurrent. Appearances with Natraj, Bob Moses, Alan Dawson. Recordings with Crosscurrent and the Bryan Steele Group, as well as a quartet CD featuring Alan Dawson, and a quintet CD of Herbie Nichols tunes featuring George Garzone. Managing Director of Laugh & Jangle Records. Studies with Charlie Banacos, Dave Holland, and Mick Goodrick.

Scotty Johnson

B.M., University of Miami - Recordings with Paul Gilbert, Robben Ford, and the Ford Blues Band - Grand prize winner, International D'Addario "Rock on Test" 1993.

Scotty is a former 'Blues Bureau International' recording artist (Blindside Blues Band I, II, and III), and has toured and recorded with Paul Gilbert ("Bee Hive Live"), Robben Ford ("Fords and Friends"), Dick Dale, Ansley Dunbar, and many others. Musical Director "Madhattan" in Las Vegas. Scotty specializes in rock and blues with a jazzy twist.

Julien Kasper

B.M., University of Miami - M.M., University of North Texas - Extensive club and concert appearances in the U.S. and abroad - Guitarist with Audioquest recording artists The Bruce Katz Band. Julien's "harmonically aware" blues/rock guitar style stems from extensive performance experience in jazz, rock, and blues. His live appearances include opening for such artists as B.B. King, Albert Collins, Albert King, and Buddy Guy. Julien specializes in expanding the harmonic and melodic vocabularies of blues and rock guitarists, and in assisting jazz players in their search for fresh ideas and techniques.

Jim Kelly

Alumnus, Berklee College of Music.

Jim is proficient in rock/pop, mainstream jazz, blues, and fusion styles. He has performed with Gary Burton, Jim Odegren, and Duke Robillard, recorded with the Berklee All-Stars and Duke Robillard's Swing, and played guitar in Boston's production of the Broadway musical *Rent*. He is the author of *The Guitar Workshop*, published by Berklee Press. Jim's labs, Just Like the Record and Jazz/Rock Guitar, are among the most popular offered by the Guitar Department.

Wayne Krantz

Performances with: Michael Gibbs, Carla Bley Sextet, Steely Dan, Recordings with: Victor Bailey and Michael BreckerCarla Bley Sextet, Billy Cobham, Leni Stern *Cages*, Michael Formanek, Signals, Band/Group Leader of: Signals. [Visit Wayne's homepage:](http://www.waynekrantz.com/newWebsite/nonFlash_index.htm) http://www.waynekrantz.com/newWebsite/nonFlash_index.htm

Don Lappin

B.M., Performance, Berklee College of Music.

A guitarist for over 26 years, Don graduated from Berklee with a Bachelor's degree in Guitar performance. Currently, Don is the lead guitarist for Michael Sweet (lead vocalist for the multi platinum rock group Stryper), and fronts his own band "The Don Lappin Group", a progressive instrumental rock group that performs throughout New England. Don is a rock guitarist and specializes in rock improvisation techniques and fretboard organization. He also teaches a unique two-hand technique that he has developed over the past 15 years. Don's EP CD "Fine Lines" features Joe Santerre on bass.

Andrew Maness

Diploma, Berklee College of Music - B.A., Marietta College -

Established theater musician, recording artist, singer, guest conductor, musical contractor, and society/dance bandleader - Listed in *Who's Who in Finance and Industry* and *Who's Who in Entertainment*.

Andy composes, arranges, performs, and records his own music and has a number of albums to his credit. Andy's focus in private lessons is on fretboard mastery and musicianship.

John Marasco

A.A., Niagara Community College - B.M., Berklee College of Music.

John is an excellent mainstream jazz guitarist who has performed with The Lettermen, Peter Allen, Louis St. Louis & Alexis Smith, and John Valenti. His theater work includes *A Chorus Line*, *Chess*, *Little Shop of Horrors*, and *Showboat*. John specializes in jazz comping and improvisation. He is a left handed player.

John McGann

John McGann has been an international professional touring and recording artist for 25 years. John specializes in acoustic guitar styles from bluegrass to Django style jazz to traditional Celtic music, and also teaches mandolin. He is a former National Flatpicking Champion, and has toured and/or recorded with The Wayfaring Strangers, Celtic Fiddle Festival, Darol Anger, Joe Derrane, Seamus Connolly, and many others. Information on his many books, DVDs, and recording projects can be found at: www.johnmcgann.com

Shaun Michaud

Alumnus, Berklee College of Music - Member of event performance with Zakkwilde - Recordings include *Electric Skies*, released in Japan, Europe, and South America.

Jane Miller

Alumnus, Berklee College of Music - Private study with Rich Falco, Mick Goodrick, Mark Marquis, and Emily Remler - Active performer, composer, and recording artist - Extensive private lesson experience.

Jane Miller is a guitarist/composer with roots in both folk and jazz. She has released two cds: *Postcard* and *Secret-Pockets*. Jane writes and performs both with her own jazz group and in a chamber jazz trio. She is also a frequent guitarist with Leni Stern and Emily Remler (her former teacher). Jane specializes in standard jazz repertoire in her private lessons. She has developed a visualization technique for improvising over chord changes that she incorporates

in lab and private lesson instruction.

Tim Miller

B.M., University of North Texas - M.M., New England Conservatory of Music.

Tim is a guitarist and composer with extensive performing and recording experience in the U.S and abroad, including recordings/performances with Dave Liebman, Eddie Gomez, George Garzone , and Aldo Romano. He has studied with Jerry Bergonzi, George Garzone, John Abercrombie and Gene Bertoncini. As a private instructor, Tim focusis on creative concepts for improvisation. B.M., University of North Texas. M.M., New England Conservatory of Music.

Joe Musella

Alumnus, Berklee College of Music - Private studies with Charlie Banacos.

Joe specializes in funk, blues, and rock. He teaches Rhythm Section and Guitar Performance Ensembles, Performance Styles and Performance Skills Labs, as well as private lessons. Joe is also lead guitarist for the Hell Hounds.

Dave Newsam

B.M., Berklee College of Music.

Dave has extensive theater, concert, and club performance experience. He has performed with Clark Terry, Louis Bellson, Dave McKenna, Joe Williams, and Buddy DeFranco, and also has performed in workshops with Jim Hall and Howard Alden. Dave's influences range from Jimi Hendrix, to Wes Montgomery, to Mike Stern. His private lessons emphasize applying material to playing situations. His popular first year labs are performance oriented.

Lauren Passarelli

B.M., Berklee College of Music - Feather Records recording artist - Lead guitarist for Two Tru and Beatles tribute band Get Back - Songwriter, vocalist, arranger, recording engineer, and record producer - Debut album *Among the Ruins* voted Best Independent Release from the U.S. on European radio, 1994 - CD projects include *Stained Glass* by Sarah Burrill, *Garden Party* by Crave, and *When the Sun Goes Down* by Thaddeus Hogarth - Member of AMRA, BMI, and NARAS

Lauren Passarelli is a performing songwriter, vocalist, arranger, record producer and recording engineer. Lauren writes in alternate tunings, plays slide & fretless guitar, and approaches the guitar as a

mini orchestra. She has the ability to play funky riffs and sing counter melodies at the same time. Lauren teaches slide, alternate tunings, arranging signature guitar parts, and the ability to groove.

[Visit Lauren's homepage](http://www.feather-records.com/): <http://www.feather-records.com/>

Jim Peterson

B.M., Berklee College of Music - Member of three-time Boston Music award-winning rhythm & blues band Eye 2 Eye - Performances with gospel group Colour Blind, Lalah Hathaway, Bob Moses, NAJE and Tavares - Recordings include *Chill and Listen* and *Gotta Believe* by Eye 2 Eye.

Jack Pezanelli

Alumnus, Berklee College of Music - B.A., State University of New York - Ed.M., Cambridge College - Private studies with Jimmy Giuffre - Recordings as leader include Pleasured Hands featuring Michael Moore - Performances/tours with Wayne Cochran, Richie Cole, Larry Coryell, Sammy Davis, Jr., Maynard Ferguson, Shirley Horn, Cleo Laine, Rebecca Parris, Jaco Pastorius, Herb Pomeroy, Lou Rawls, and others - Educational material includes Key Jazz Rhythms with Fred Lipsius (Advance Music) - Profiled in *The Jazz Guitar, Its Evolution and Players Since 1900* (Fourth Ed.) by Maurice J. Summerfield, Ashley Marks Publishers, U.K. - Artist representative for Mesrobian Custom Jazz Guitars. [Visit Jack's homepage](#)

Joe Rogers

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

Joe is an experienced performer, as a soloist and accompanying guitarist. He specializes in jazz arranging for classical guitar and is an experienced performer in all aspects of contemporary guitar, as soloist and accompanist in both jazz and rock idioms. Joe's lab, Building Guitar Technique Through Triads, has proven invaluable to many students.

Randy Roos

Leader of Vertigo-Z. Member of Club d'Elf and Van Gogh Shadowtree. Performances with Orchestra Luna, Steve Swallow, Mick Goodrick, John Medeski, and Bill Bruford. Recordings include *Primalvision*, *Raz*, and *Liquid Smoke* (Narada); *Photogenic Memory*

(Agharta Japan); *Mistral* (Spoonfed); and *Orchestra Luna* (Epic). Articles in *Guitar Player* magazine and *Electronic Musician*. Composer for the PBS series *Scientific American Frontiers* since 1991.

Bruce Saunders

M.M., University of North Texas - Recording artist for Moo Records. Bruce Saunders has been living and working in New York City for more than a decade. He has recorded with Jack DeJohnette, Peter Erskine, Dave Holland, Bill Stewart, Kenny Werner, Michael Cain and Mark Murphy. He has performed with Bobby Previte, Wayne Horvitz, Ray Anderson, Geroge Garzone, Scott Colley, Bill Stewart, John Riley, Kenny Werner, Michael Cain, Glen Velez, and with his own groups throughout the United States, Japan, Portugal, South America, Australia, and Italy. He has recorded 2 cds as a leader and is a member of the New York based trio, Strange Pursuit, with whom he has also recorded 2 cds. [Visit Bruce's homepage:](http://www.brucesaunders.com/)
<http://www.brucesaunders.com/>

Benjamin Sher

B.A., Carnegie Mellon University - M.M., New England Conservatory of Music - Bandleader on BGI Records - Performances at Montreaux, the North Sea, Istanbul, Marsala, and Bell Atlantic jazz festivals - Appearances with Brazilian jazz group, Tudo Bem, at the Blue Note, New York - Recording credits include *Jungle*, by Ball-in-the-Jack on Knitting Factory Works and *Jumpin in the Future*, by Gunther Schuller on GM.

Curt Shumate

B.M., Berklee College of Music - Studies with Charlie Banacos - Performing and recording artist - Former private instructor in Massachusetts public schools - Professional theater credits include *Jacques Brel is Alive and Well and Living in Paris*, *Joseph and the Amazing Technicolor Dream Coat* and *Mama Mia*.

Curt is an excellent jazz guitarist who also plays blues, R&B and fusion. He has also performed in theater engagements. He teaches the Survey of Guitar Styles, Blues Styles Lab, and Guitar Performance Ensemble. Curt has a knack for relating Berklee's guitar curriculum to your personal style.

Robin Stone

B.M., Berklee College of Music - M.M., New England Conservatory of Music - Extensive performing experience in a variety of styles - Member of Phi Kappa Lambda Honor Society and Master

Musicians Collective - Recipient of a Uchida Foundation Fellowship to study "Koto" in Japan - Composed Adagio for string orchestra and oboe (1993) released in 1996 on MMC *Orchestral miniatures Vol. 1*.

Robin is an experienced classic rock and blues guitarist who will show you what is expected of a contemporary professional guitarist. Robin teaches Classic Rock Ensemble, Guitar Performance Ensemble, the Guitar Performance Styles and Guitar Performance Skills labs, and private instruction.

Joe Stump

Alumnus, Berklee College of Music.

Joe Stump is a world-renowned electric guitar player popular for hard rock guitar solo style. A Berklee grad, Joe has released five instrumental albums and three records with his group The Reign Of Terror, a European power-metal band in the style of Blackmore's Rainbow and Yngwie Malmsteen's Rising Force. All albums were released worldwide in the U.S., Japan, and the Pacific Rim, throughout Europe, Mexico and South America. He has toured in Europe, Mexico, Japan, and Canada and throughout the U.S. Has toured with and opened for Steve Vai, Yngwie Malmsteen, Dokken, Savatage, Robin Trower, Hellstar, Steel Prophet and many other well-known metal acts. Interviews and feature articles have appeared in *Burrn*, *Young Guitar*, *Guitar World*, *Guitar*, *Guitar School*, *GFTPM Japan*, *Guitar Shop*, *Metal Hammer*, *Hit Parader*, *Aardshock*, *Rock Hard*, *BWBK* and countless other international guitar, hard rock and metal publications. *Night of The Living Shred*, Joe's second all instrumental disc was a semifinalist at the 1994 Grammy's as best instrumental rock album. Endorsed by ESP Guitars, Dimarzio pickups, Ernie Ball strings and Dunlop picks, Joe is also an Assistant Professor in the guitar department at the esteemed Berklee College of Music where he has been the hard rock, shred and high tech speed metal specialist for the last nine years.

Joe's instruction focuses on any and all aspects of heavy rock guitar (speed metal, thrash, shred, and neo-classical fusion). He stresses right hand development with arpeggios, pedal-point, economy and speed picking, and technique studies. Joe has released three solo instrumental recordings for the Leviathan Label and has appeared in *Guitar World*, *Guitar School*, *Young Guitar*, *Guitar Shop* and many other music publications worldwide. [Visit Joe's homepage:](#)

<http://www.joestump.com/>

Tom Szymczak

B.M., Berklee College of Music - Performances with Pearl Bailey, Bob Hope, Jack Jones, Gladys Knight, Patti LaBelle, Jerry Lewis, Rich Little, Mel Torme, Tommy Tune, and Paul Williams - Performances also include *Annie*, *Fiddler on the Roof*, *Grease*, *Hello Dolly*, *Mame*, *Pippin*, and other Broadway shows - Author of *Reading Contemporary Guitar Rhythms*.

Tom's experience as a theater, studio, jazz, and pop musician enables him to prepare students for any professional playing challenges.

Ken Taft

Alumnus, Berklee College of Music.

Ken is a commanding performer in the commercial studio, theater, clubs, live jazz radio, and concerts, allowing him to play regularly in a very wide variety of music styles. He has performed, toured, lectured, and conducted clinics throughout the East Coast and in Central America. Ken Taft incorporates his expertise in the Style Labs and in all levels of core and elective private lessons. Emphasis is placed on technique, ear training, and performances in the styles of Jazz, Funk, and R&B. Ken also teaches Electronic Effects, Fundamentals of Improvisation, and Developmental Arpeggios for Guitar.

Scott Tarulli

B.A., University of Massachusetts-Dartmouth - Guitarist - Leader of Scott Tarulli Group - Performances with The Wailers, Peter Wolf, Meatloaf - Recordings include Lois Greco *Surrender*; T.O.C., *Eastern Standard Time*, and various jingles - Featured in *Guitar for the Practicing Musician* - Studies with Bruce Bartlett and Charlie Banacos.

Scott encourages his students to listen to and transcribe a variety of styles and makes use of fretboard knowledge, chord vocabulary, time feel, and ear training in his teaching, while also focusing on the role of the guitar in professional music settings. [Visit Scott's homepage:](http://www.scotttarulli.com/tarulli/)

<http://www.scotttarulli.com/tarulli/>

John Thomas

Alumnus, Berklee College of Music.

John is a musician, composer and lecturer who has toured and recorded with AACM Big Band, Chet Baker, Andrew Cyrille, Kenny Drew, Charles Earland, Christian Escoude, Dizzy Gillespie,

Joe Henderson, Jimmy McGriff, Don Moyé, Tony Scott, Sonny Stitt, Art Taylor, Malachi Thompson, Charles Tolliver, Larry Young, and Mike Zwerin.

David Tronzo

Pioneer of extended techniques for bottleneck slide guitar.

Recordings with: David Sanborn, John Cale, The Lounge Lizards, Reeves Gabrels, Jerry Granelli, Sex Mob, Mike Manieri, Wayne Horvitz and others. Performances with John Hiatt, Ray Anderson, The Lounge Lizards, Medeski, Martin & Wood, Reeves Gabrels, Sex Mob, Elliot Sharpe, Foday Suso, Hassan Hakmoun, Warren Haynes and others. Solo projects include The Tronzo Trio, Spanish Fly, V-16 w/ Jerry Granelli and Slow Poke w/ Michael Blake.

Recordings on Knitting Factory Works, Accurate, Rounder, Traditione & Moderne, and Intuition Records. Headline appearances at various jazz festivals including North Sea, Pori, Berlin, Vienna, Montreal, Warsaw, Vancouver, and JVC New York. Featured in critics/readers polls and articles in *Guitar Player*, *Guitar World*, *Musician*, *Jazzthetik*, *New York Press* and *Jazziz* magazines.

International residencies as visiting artist and guest clinician.

Jon Wheatley

Alumnus, Berklee College of Music. Recordings and European Tour with Legendary Cornetist Ruby Braff. Performed/Recorded with Bucky Pizzarelli, Howard Alden, Gordon Brisker. Performed with Diana Krall Trio, Scott Hamilton. Jazz Festivals in UK and US.

Interview, Just Jazz Guitar Magazine, May 2005. [Visit Jon's homepage](http://lainhart.info/JonWheatleySite/): <http://lainhart.info/JonWheatleySite/>

Mark White

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

Mark's private lesson instruction emphasizes contemporary jazz improvisation. He also specializes in guitar synthesizer and MIDI applications.

Mark Whitfield

B.M., Berklee College of Music

- Guitarist/Bassist
- Leader of Panther - "Panther" is the hot, new "Alternative Soul"

group started by jazz guitar veteran Mark Whitfield. This comes after more than 15 years of being one of the jazz world's most respected and sought after guitarist.

- Performances with Dizzy Gillespie, Herbie Hancock, Wynton Marsalis, and Dianne Reeves

Whitfield's musical interests have, taken him out of the realm of traditional jazz and into collaborations with popular music superstars like D'Angelo, Mary J. Blige, Take 6, The Roots, Chaka Khan, Al Jarreau, George Benson, B.B. King, Ashford and Simpson and the great Quincy Jones.

John Wilkins

B.M., Berklee College of Music - Performances with the Boston Pops Jazz Ensemble and the Winter Sauce Chorale, Boston Jazz Orchestra, Boston Pops Orchestra, *Boston Globe* Jazz Festival with Kenny Hadley Big Band, Pro Arte Chamber Orchestra (under director Gunther Schuller), Artie Shaw Orchestra, and Clark Terry - Member, Berklee BeBop Guitar Ensemble - CD recordings with Kenny Hadley Big Band, Kenny Hadley Big Band with Rebecca Parris, Rick Stepton Quartet, John Wallace/John Allmark and the Newport Jazz Affirmation - Theater performances with *Annie, Cats, Fiddler on the Roof*.

John has played in a variety of musical settings, including fusion, blues, and rock, with a central focus on jazz performance. John is especially adept at identifying students' weaknesses and working to correct problems.

Mike Williams

B.M., Berklee College of Music - Improvisation studies with Charlie Banacos and Jerry Bergonzi. Performances and CD recordings with Grammy winner James Cotton, David "Fathead" Newman, the Bruce Katz Band, and Michelle Willson. Blues and r&b performances with Mighty Sam McClain, Jerry Portnoy, Darrell Nulisch, David Maxwell, the Love Dogs, and Tony Lynn Washington . International jazz and blues performances and theater engagements. In addition to private lessons, Mike teaches Guitar Performance Styles and Performance Skills labs, Blues Ensembles, Harmonic Considerations in Improvisation, and Improvisation Techniques For The Blues Player classes. [Visit Mike's homepage: http://www.bluetempo.com/](http://www.bluetempo.com/)

Bret Willmott

Alumnus, Berklee College of Music - Alumnus, California State

University - Private studies with Gary Burton, Mick Goodrick, and Pat Metheny.

Bret is a contemporary jazz/fusion composer, arranger, and performer. He has appeared on recordings with Mike Stern, Dan Gottlieb, and Bob Moses. Bret is the author of two internationally recognized harmony texts: *Mel Bay's Complete Book of Harmony, Theory, and Voicing*, and *Mel Bay's Complete Book of Harmonic Extensions For Guitar*. He also is a contributing guest columnist for *Guitar Player* magazine. Bret's lessons are especially suited for students who are interested in discovering new improvisational concepts.

Norman Zocher

B.M., M.M., New England Conservatory of Music.

Norm's playing blends influences from rock, contemporary jazz, funk, and fusion. He has recorded with Paul Bley and Urbana, and also with his own group, featuring George Garzone and Bevan Manson. Norm has studied with Mick Goodrick, John Abercrombie, George Garzone, Paul Bley, Cecil McBee, Bob Moses, and Dave Holland. His compositions for television and industrial video have won three national awards. Norm also performs with guitar synthesizers. [Visit Norm's homepage:](http://members.aol.com/atozmusic/)

<http://members.aol.com/atozmusic/>

Professional Performance Division: Teacher's Grading Criteria

http://www.berklee.edu/majors/performance/grading_criteria.html

Private lesson grading consists of one assessment (50%) that is the final exam and a second assessment (50%) which is the teacher's way of measuring a student's performance and progress in the private lesson using a number of different criteria.

Listed below are the criteria with which students will be graded.

GRADE - A (90-100)

- Shows up to lessons on time, tuned up and ready to play
- Makes the private lesson a priority and keeps the teacher well informed as to musical and academic activities
- Focuses on weaknesses as well as strengths, takes suggestions, and at the same time, has own inner direction
- Works above and beyond teacher's expectations, prepares assigned materials, and performs at a high level
- Shows improvement of instrumental skills and musicianship
- Is an active student player/performer, seeks playing (as well as listening) opportunities around the college, and is self-motivated

GRADE - B (80 - 89)

- Shows up to lessons on time, but is not always prepared
- Makes the private lesson a priority, but not his/her top priority
- Focuses on weaknesses and makes progress
- Prepares assignments most of the time, but sometimes makes excuses for not preparing lesson, because other work gets in the way
- Shows improvement of instrumental skills and musicianship
- Is an active student player/performer and is self-motivated

GRADE - C (70 - 79)

- May show up to lessons on time, but not always prepared
- Private lesson is not a priority
- Avoids weaknesses and rarely makes progress
- Occasionally prepares assignments, has frequent excuses, and lacks self-motivation
- Shows little improvement of instrumental skills and musicianship
- This student is inconsistent
- This student may or may not be an active student player/performer

GRADE - D (60 - 69)

- Rarely shows up to lessons on time and is rarely prepared
- Shows little interest in improving instrumental skills and/or musicianship
- Rarely takes suggestions
- This student is probably not an active student player/performer
- This student barely performs at the level, however, there is some evidence of musical ability that warrants a passing grade
- This student receives a grade of 60 or higher on the final exam

GRADE - F (Below 60)

- Rarely shows up to lessons on time and is rarely prepared
- Shows little interest in improving instrumental skills and/or musicianship
- Rarely takes suggestions
- This student is probably not an active student player/performer
- This student does not perform at level and/or fails the final exam

Professional Performance Division: Private Instruction Policies
http://www.berklee.edu/majors/performance/private_instruction.html

I. Private Instruction Residency

All majors at Berklee require at least four semesters of participation in private lessons (8 credits earned) and successful completion of four final exams on a principal instrument.

Students in the Performance, Professional Music, and Music Education majors must earn private lesson credits, and pass final exams, as follows:

- Performance: 24 credits (eight semesters) eight final exams; plus four Recital Preparation
- Professional Music: 12 credits (six semesters) six final exams
- Music Education: 12 credits (six semesters) six final exams

II. Absence

A documented medical excuse or a family emergency constitutes an excused absence. Otherwise, it is at the teacher's discretion whether an absence is recorded as excused or unexcused.

If the student has three unexcused absences before the mid-term exam, the teacher may withdraw the student from the class. Faculty keep accurate records of student absences, but ultimately it is the student's responsibility to withdraw from a class.

III. Incomplete

An Incomplete grade is given by the teacher, not the department chair. It is granted in private lessons only in extreme circumstances. These circumstances include a documented medical excuse or family emergency.

To receive an Incomplete grade, the student must be passing the course and have satisfactory attendance.

An Incomplete must be made up the next semester, provided the student is enrolled at the college. If not enrolled, the student has one calendar year to complete the make up exam.

IV. Make Up Exam Fee

A fee of \$25.00 must be paid to the Bursar's Office for late final exams. The student must bring the receipt to the make up and present it to the teacher.

V. Credit By Exam

Credit By Exam (CBX) will not be available for courses in which both proficiencies and participation are the criteria for credit.

These courses include private lessons, ensembles, and labs.

However, the chair of the department may grant CBX for private lessons for those students who have advance-placed on their entering placement exam and need to line up their residency

requirements. Generally, CBX for private lesson is granted for levels 1-4. The student should see the chair of the department with any questions concerning CBX and private lessons.

To receive Credit By Exam, students will be expected to perform above and beyond the minimum criteria for the exam level in question because both proficiency and participation are included in the criteria for credit. All students will be awarded their CBX credit after their senior recital or the final project of their program.

VI. The Syllabus

Each teacher will provide each student with a syllabus at the beginning of the semester. The syllabus is the contract between the student and the teacher.

Additional Lessons: Non-leveled & Non-principal

All instrumental instruction credits for graduation must be earned on a single principal instrument. If you change your principal instrument, you may jeopardize your graduation status.

Non-leveled lessons, which do not include a final exam, may be available to students who are already enrolled in an exam-based lesson and wish to take an additional lesson on their principal instrument. Non-leveled lessons are not included in your full-time tuition, and approval by Larry Baione or Rick Peckham is required. Non-leveled lessons do not satisfy the graduation requirement for private instruction; instead, they are applied to your general elective credit, within the established limits.

Additional private lessons on instruments outside of the Guitar Department may be available, depending on teacher availability. Approval by the appropriate department chair is required. As a guitar principal, any private instruction credit you earn on an instrument other than guitar is applied to your general elective credit, within the established limits.

III. Ensemble/Lab Program

General Information

- All first year students are required to participate in the ensemble/lab program.
- The Graduation Requirements sheet for your major, which is available from the Counseling Center or on the wall outside of the

Registrar's Office (room 126, Uchida Building, 921 Boylston), shows how many credits you must earn in each area of instruction. All students must earn at least five credits in the ensemble/lab program before graduation; some majors require more (for example, Performance majors must earn 12 ensemble/lab credits).

Required Labs

ILGT 117 - Guitar Performance Skills

ILGT 119 - Guitar Styles Skills (choose from jazz, rock, fusion, blues, show & theater, or funk)

Required labs are designed to support private lessons and develop your performance skills. Placement in these labs is determined through your initial audition in the Guitar Department. Within the first two weeks of class, you may request that your lab level be changed if you believe that the level you are in is too easy or too difficult. Your lab instructor must officially recommend the change.

Elective Labs

The Guitar Department offers more than 30 elective labs, which can help you to develop a range of skills: improvisation, lead and rhythm guitar, repertoire, guitar harmony, electronic effects, and more. These courses are listed in the College Bulletin and the Registration Manual. You may also speak with guitar faculty during posted office hours to learn more about elective labs.

Ensemble Auditions & Offerings

All entering students perform an audition, which determines their first semester placement in ensembles.

Students who wish to upgrade their ensemble ratings (in order to enroll in upper level ensembles in the following semester) may audition during midterm week or final exam week. Students who intend to pre-register for the fall or spring semesters should plan to audition during midterm week of the preceding semester. (In the summer semester, ensemble auditions are only scheduled during final exam week.)

You must go to the Ensemble Department Office (Room A01, 150 Mass. Ave.) to schedule an audition. Auditions are scheduled on a first come, first served basis, and the Ensemble Department posts notifications of the sign-up period throughout the College. Students may audition only once per semester (with the exception of students who are in their first semester) either during midterm week or final exam week.

If you plan to audition for ensemble ratings, you should discuss this

with your private lesson instructor early in the semester, so that you can work on audition material in your private lessons. More than 350 ensembles rehearse weekly at Berklee, and many of them offer opportunities for guitarists. Prerequisites for each ensemble are listed in the College Bulletin. You may also visit the Ensemble Department Office to discuss ensemble auditions and offerings. Ensemble offerings include jazz, rock, funk, fusion, rhythm & blues, Latin, country music, and recording groups.

IV. The Performance Major

Students majoring in Performance **concentrate their studies on mastering** concepts, techniques and musical styles that are necessary for a successful performance career. Required courses emphasize improvisation, ensembles, styles analysis, rehearsal techniques, four levels of recital preparation (culminating in the Senior Recital, which is the required final project for Performance majors) and eight levels of private instruction on a principal instrument. Performance majors are required to pass 8 final exam levels on their principal instrument. (See the end of this handbook for the complete final exam requirements for private instruction.)

It is highly recommended that students declare a major in Performance during their second semester of study. Please review the grids for Performance Majors at the Performance Major home page (<http://www.berklee.edu/majors/performance.html>). If you are entering the Performance Major in your fourth semester or above, you must fulfill the 30-credit requirement in Performance Concentrate courses by completing one or more Approved Specified Electives.

It is strongly recommended that students have a GPA of 2.7 or higher in private instruction, ear training, and ensemble/lab in order to declare a major in Performance.

Students who are accepted into the major must maintain a 2.7 minimum GPA in Performance Concentrate courses to remain in good academic standing.

If you are interested in declaring the Performance Major, you must:

- **Make an appointment with your Department Chair and request an “Intent to Declare Performance Major” form.** If you wish, you can get a copy of the form at the Performance Major home page (<http://www.berklee.edu/majors/performance.html>).

- Go to the Professional Performance Division (PPD) Office (fifth floor of 1140 building) and ask for a proposed student program report (PSPR)
- Submit a completed Intent to Declare Performance Major /PSPR form to the Instr. Dept. Chair, who will give you a Declaration/Change of Major Form.
- Bring the declaration form to the PPD Office for signature by the Chair of the Performance Major (Dean of the Performance Division). Then bring the completed declaration form to the "Front Line" at the Office of the Registrar (1st floor, 921), or PPD can route it via interoffice mail.

Required Courses in the Performance Major

PFGT-231 - Performance Major Private Instruction 3 is required of all third semester Performance majors. This course, combined with PIGT-211, is a college hour (fifty minute) private lesson on your principal instrument that meets on a weekly basis. Similar to the third semester Private Instruction (PIGT-211) for non-Performance Majors, the Instrumental Departmental Final Exam is a major component of the final grade determination. It differs from the third semester Private Instruction (PIGT-211) for non-Performance Majors in that the longer format allows more time for detailed instruction and learning required for a Performance Major. Course instruction provides students with individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening their sense of musical direction in preparing for performance of music.

PFGT-232 - Performance Major Private Instruction 4 is required of all fourth semester Performance majors. This course, combined with PIGT-212, is a college hour (fifty minute) private lesson on your principal instrument that meets on a weekly basis. Similar to the fourth semester Private Instruction (PIGT-212) for non-Performance Majors, the Instrumental Departmental Final Exam is a major component of the final grade determination. It differs from the fourth semester Private Instruction (PIGT-212) for non-Performance Majors in that the longer format allows more time for detailed instruction and learning required for a Performance Major. Course instruction provides students with individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening their sense of musical direction in

preparing for performance of music.

PFSS 331 - Survey of Guitar Styles

A survey of contemporary guitar players and styles as well as related doubling instruments. Emphasis on major and various styles through recordings and transcriptions.

PSHR 321 - Harmonic Considerations in Improvisation 1

Exploration of the relationship between improvisation and harmonic context. Analysis of harmonically sophisticated music using analytical techniques from Harmony 4.

Recital Preparation Lessons

Recital Preparation lessons are required of Performance majors in the 5th through 8th semesters and build toward the Senior Recital, which is the Performance Major's required final project. Recital Preparation lessons focus on developing performance technique, expanding your repertoire, and honing your sense of musical direction in building a performance.

If you are inexperienced in on-stage performance, the Recital Preparation series can help you to select and prepare pieces with which you can build confidence and performance skills. If you are an experienced performer, Recital Preparation lessons and performances present a great opportunity to experience new challenges and grow beyond your proven strengths.

Performance majors are required to take the 4 levels of Recital Preparation in 4 successive semesters, and they must take the corresponding Private Instruction levels (5 through 8) at the same time. Students cannot receive credit by exam for Recital Preparation lessons.

RPGT 311 Recital Preparation 1 - 5th semester

Along with Recital Preparation 1, all 5th semester Performance majors are required to take the Recital Workshop for Performance majors.

ILRE 375 Recital Workshop for Performance Majors

Topics covered include repertoire, stage presence, mental preparation, memorization, and constructive criticism. Each student performs three times during the semester and participates in discussion of in-class performances. Your "Recital Preparation 1" private instructor will help you prepare your performances as a leader for this class.

RPGT 312 Recital Preparation 2 - 6th semester

Recital Preparation 2 includes a 10-minute performance (which you

will schedule through the Guitar Department office). Your Recital Preparation 2 teacher must approve your program for this performance.

RPGT 411 Recital Preparation 3/Jury - 7th semester

Recital Preparation 3 includes the Jury - a preview of the Senior Recital - as the final exam. In order to receive credit for Recital Preparation 3 and proceed to Recital Preparation 4, you must receive a passing grade for your Jury. A panel made up of two teachers from the guitar department will evaluate your Jury performance.

The Jury is a 30-minute performance of material, which will be included in the Senior Recital. Juries are scheduled through the Guitar Department office. Before you schedule your Jury, you must have your Jury program approved and signed by your private instructor(s).

RPGT 412 Recital Preparation 4/Senior Recital - 8th semester

Recital Preparation 4 (required of 8th semester Performance majors) includes the Senior Recital as the final exam.

Your Senior Recital program must consist of at least 60 minutes of music and should offer a broad selection of idioms and styles.

Your Recital program must be approved and signed by Larry Baione. No changes may be made to your program after the department has approved it. Recital protocol and procedures must be observed.

Approved Specified Electives in the Performance Major

Beginning in 04FA, students who place beyond semester level 3 and/or 4 private instruction must fulfill those credits (one credit for PFGT-231 and one credit for PFGT-232) by completing Approved Specified Electives (ASE's). Beginning in 04FA, PFET-367 & PFET-368 are ASE's. These are one-credit courses.

PS-495, Professional Performance Internship will continue to be an ASE. This is a two-credit course. Beginning in 07SP, courses with the prefix PSI(x) will be accepted as ASE's. PSI(x) courses are Performance Studies courses where focused study of improvisation is central to the curriculum.

PFET 367 and PFET 368 - Performance Ear Training for Guitar 1 & 2

This course reinforces the connection between the guitar and the ear. By responding with the ear and instrument students will develop an approach to recognizing pitch, rhythm and harmony as it applies to the guitar in the rhythm section as well as a solo instrument. Some syllabic and non-syllabic singing.

PS-495 - Professional Performance Internship - Matt

Marvuglio

Monitored and evaluated professional work experience for the Performance Major. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Placement is limited to situations available from or approved by the Office of Experiential Learning and the appropriate Performance Department Chair or a designee.

V. Performance Studies Electives

Improvisation Courses

Most Berklee students say that developing their improvisation skills is an important musical goal. As a guitarist here, you can strengthen your improvisation techniques in styles including jazz, rock, Latin, and world music. We especially recommend improvisation studies for students who are Performance majors.

The following courses are electable by students in all majors:

PSIJ 371 - Performing Harmony Workshop 1

Recommended for performers interested in developing their musical ear.

PSIJ 372 - Performing Harmony Workshop 2

Advanced melodic material.

JAZZ

***PSIJ 221, 315, 321, 322, 421, 422, 423:** Following classes are instrumentally balanced; students perform weekly.

PSIJ 211 - Jazz Improvisational Techniques

Highly recommended if you are considering any of the Performance Studies' jazz improvisation classes and would like to begin to develop the language used in jazz improvisation.

PSIJ 215 - Standard Jazz Repertoire 1

Recommended for students who take the Jazz Improvisation Techniques 1-5 series: These classes are leveled and instrumentally balanced; students perform weekly.

PSIJ 216 - Standard Jazz Repertoire 2

A sequel to PSIJ 215, this course continues the process of building and retaining a functional repertoire of jazz standards in bebop, Latin, ballad and contemporary styles.

PSIJ 271 Ready, Aim, Improvise!

Using the lecture/demonstration format, this course explores in detail

the critical areas involved in learning how to improvise in the jazz idiom. This course is recommended for serious, career-minded students of jazz improvisation at beginning, intermediate and advanced levels, especially those who take the Jazz Improve 1-6 course series.

PSIJ 331 The Jazz Line

A performance-centered class covering jazz vocabulary and the construction of jazz melodies based on the traditions of players including Charlie Parker, John Coltrane, Sonny Rollins, Sonny Stitt, Kenny Dorham, and others.

PSIJ 335 Melodic Structures in Improvisation

A performance-centered class covering melodic cells and their permutations applied to improvising in a variety of settings. Study of multi tonic systems (Coltrane changes) and their application as either harmony or substitutions.

PSIJ 341 Pentatonics in Improvisation

A performance-centered class covering minor 7, minor 6, minor 7(b5), major b6 and all diminished related pentatonics and their application to improvisation and the creation of melodies and usage charts. Voice leading and approach systems as used by master improvisers including Wayne Shorter, John Coltrane, Joe Henderson, and others.

PSIJ 221 - Jazz Improvisation Techniques 1

An ideal follow-up to PSIJ 211 Jazz Improvisational Techniques.

PSIJ 255 - The Music of Wayne Shorter

Historic, stylistic, and performance-based overview of the compositions and improvisations of Wayne Shorter, covering the period from the late 1950s to the present.

PSIJ 321 - Jazz Improvisation Techniques 2

An expansion of the fundamental improvisational skills developed in PSIJ 221, with the introduction of techniques that will further enhance your personal improvisational style.

PSIJ 315 - Improvisation on Standard Songs

This class is recommended for students considering taking PSIJ 322 Jazz Improvisation Techniques 3.

PSIJ 322 - Jazz Improvisation Techniques 3

An intermediate-level course introducing approaches to improvisation that requires a solid background in harmonic and tonal concepts.

PSIJ 421 - Jazz Improvisation Techniques 4

An upper-level course recommended for students with welldeveloped improvisational skills and concepts who are interested in further developing their own personal style through detailed application.

PSIJ 422 - Jazz Improvisation Techniques 5

An advanced course recommended for students who have already begun to develop their own personal music styles.

PSIJ 423 - Jazz Improvisation Techniques 6

An advanced course offering sophisticated approaches and concepts.

PSIJ 311 - Chord Scale Theory in Improvisation

Designed for performers, this course will examine the application of chord scales to harmonic progression.

PSIJ 325 - Jazz Interpretation

Development of a personal and individual jazz style through emphasis on reading, improvisation, and interpretative techniques.

PSIM 327 - Improvisation in the Jazz - Blues Idiom

A study of basic blues playing in the jazz idiom. Recommended for the beginning-to-intermediate improviser interested in this genre.

PSIJ 425 - Advanced Jazz Improvisational Techniques

Recommended for students who have ensemble ratings of 6666.

PSIJ 351 - Performance and Analysis of Bebop Music

Analysis and performance of music in the style of Charlie Parker, Dizzy Gillespie, Clifford Brown, Kenny Dorham, and others.

ROCK

PSIM 231 - Rock Improvisational Techniques 1

Major techniques discussed in this course include pacing, rhythmic density, melodic and rhythmic embellishment, chord scale practice, and non-harmonic melody notes.

PSIM 235 - Improvisation in the Rock - R&B Idiom

A study of basic blues playing in the rock/R&B idiom.

Recommended for the beginning-to-intermediate improviser interested in this playing idiom.

PSIM 335 - Improvisation in the Jazz - Rock/ Fusion Idioms

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.

ADDITIONAL COURSES IN THE ROCK IDIOM

PSPR 381 - Commercial Band Workshop

Performances of music in various styles appropriate to general business jobs.

PSPR 363 - Progressive Rock Performance

A study integrating performance of the progressive rock style of the '70's: repertoire, instrumentation, forms, sound, and other musical elements leading to emulation and creative reproduction of this musical genre.

LATIN

PSIM 341 - Improvisation in the Latin/Jazz Idiom

Performance and analysis of Latin/Jazz music and related song forms. Concentration on samba, calypso, bossa and contemporary Latin grooves. The class will include a rhythm section plus varied instrumentation and will perform in a recital at the end of the semester.

WORLD MUSIC

LHAN 345 - Music of Africa, Latin and South America

A study of the major musics and cultures of Africa, and of the interaction of African and European cultures in the New World of Latin America and South America, focusing on the way these cultures have produced new musical forms as a result.

LHAN 346 - Music of India, the East and Eastern Europe

A study of the music of North India and other musics and cultures of the Near East and Far East, including Japan, Indonesia, and Turkey, as well as Eastern Europe, including Greece, Bulgaria, and Georgia. The focus of study will be on the interaction of cultures to produce new musical forms.

ADDITIONAL PERFORMANCE STUDIES COURSES

R&B

PSPR 361 - Motown

Analysis and performance of music by such artists as Stevie Wonder, Martha Reeves and the Vandellas, Smokey Robinson, Marvin Gaye, Diana Ross and the Supremes, the Temptations, and Gladys Knight and the Pips. An end-of-semester public performance is normally scheduled.

COUNTRY

PSPR 345 - Country Music

This class is geared toward rhythm section players and singers and covers all aspects of country music.

STAGE PERFORMANCE

Stage performance workshops are open to students in any major.

PST 351 - Stage Performance Techniques

Recommended for instrumentalists and vocalists interested in developing on-stage performance presentation skills.

PST 471 - Stage Performance Workshop 1 - Rock & Pop Idiom**PST 472 - Stage Performance Workshop 2 - Rock & Pop Idiom**

All performances are in a rock/pop band format. Classes present an end-of-semester final performance.

CONCERT/THEATRE PRODUCTION**PST 451 - The Musical Director**

Each student will be assigned to a specific faculty-directed concert (Jazz-Rock Ensemble, Singers' Showcase, Recording Ensemble, etc.) as a production assistant to the concert and will write and conduct some of the music.

PST 385 - Elements of Theatre Production

Staging and directing musical productions, acquisition of materials budgeting, organization of production staff. How to audition; responsibilities of production departments; conducting rehearsals and performances.

INJURY PREVENTION**PSH 238 - Awareness Training for Musicians**

Self-awareness exercises will be used to improve the kinesthetic sense - one's sense of oneself in movement-enabling the instrumentalist to avoid injuries due to overuse and/or misuse, as well as helping to develop sensitivity, clarity, and power in musical production.

INTERNSHIP**PSX 495 - Professional Performance Internship**

Monitored and evaluated professional work experience for the Performance Major

FOR GUITAR PRINCIPALS ONLY:**PSGT 211 - Improvisation for Guitar 1**

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).

PSGT 212 - Improvisation for Guitar 2

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.

Additional Performance Studies Electives

PSGT 221 - Guitar Performance Styles

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.

Performance Studies Course Advisor

Jim Odgren is the advisor for the Performance Major. He is available in room 5E 2 (1140 Boylston) to talk with you about Improv and Performance Studies courses, and to help you select the courses that best meet your goals and interests.

VI. ETC

Faculty and Visiting Artist Series

Berklee's Faculty and Visiting Artist Series offers students about 60 opportunities each semester to meet and learn from experts in a wide variety of musical field. These events are advertised on posters around the school .

The **Faculty Artist Series** is designed to put you in touch with teachers both within the Guitar Department and from throughout the college. At clinics, concerts, and informal rap sessions, faculty artists showcase their specialties, answer your questions, and inform you about special department offerings. These events are a good way for faculty and students to get acquainted. Some Faculty Artist clinics and concerts recently sponsored by the guitar department have included:

"The Life of a Note" (Rock Guitar Clinic) - Jon Finn

"Funk Guitar Concert" - Tomo Fujita

"Fusion Guitar Concert"- Mashi Hasu & Norman Zocher

"Jazz Guitar Comping" - Jack Pezanelli

"Jazz Guitar" - Mick Goodrick

"Blues Guitar" - Julien Kasper

The Boston musical community supports and attracts many professional musicians. The **Visiting Artist Series** invites many of these professionals to share their expertise in clinics, master classes, and concerts. Recent visiting guitar professionals have included:

- Peter Bernstein

- Wayne Kranta
- Pat Metheny
- Ronnie Earl
- John Petrucci
- John Abercrombie
- Robben Ford
- Mike Keneally
- John Scofield
- Pat Martino
- Mike Stern
- J. Geils
- Leni Stern
- Hiram Bullock

Suggestions for Practice & Performance to Avoid Strain and Injury

Daily practice is essential for musical progress. But too much practice, or incorrect practice and performance habits, can lead to strain and even long - lasting damage. The approach of "no pain, no gain" or "exercise until it hurts" is more likely to produce physical problems than faster progress. Pain and severe discomfort generally indicate strain and should warn you that you are working too hard, or that you are using incorrect technique. Often, in the excitement and enjoyment of playing, musicians may push themselves beyond reasonable limits. To decrease the risk of physical problems, you should be aware of the common causes of strain and plan your work accordingly.

Endurance

There is a limit to the total amount of hours of daily playing that can be done without the risk of strain, and particularly to the amount of strenuous types of playing that can be endured. Fast finger work, double notes, and very loud chords (especially when the hand is stretched) fall into this category. You should know your own present limits of endurance, and any increase in your total number of practice and performance hours should be made gradually. Often in performance you may be tempted to play louder and/or faster than you can physically endure, and you must learn to take breaks, hold back, play softly and slowly sometimes, and discuss balance problems within the group.

Strategies for Practice

Try to break up long practice sessions into several smaller sessions,

and allow for periods of rest in between. Try to schedule practice sessions for times of the day when you are not tired and your energy level is high. Within each practice session, avoid too much strenuous playing (especially of one particular type)-instead, distribute this work over several sessions and alternate it with other, less demanding types of playing.

Consider carefully how to accomplish your practice goals in the most economical way. **Avoid mechanical, unthinking practice.** If your day's work includes a large amount of strenuous playing in ensembles and maybe a performance, balance this with some slow, comfortable playing in your practice session. Try to establish a balanced daily workout, including some finger work (such as scales and arpeggios) and some hand and wrist work (such as chords and octaves).

If a hand becomes sore while playing, a day or two of rest, followed by a reduced practice schedule, may be all that is necessary. Closely examine work you have done, to try to determine the cause of the soreness. An injury not caused by playing--even an old childhood injury--can be aggravated by normal practice, and special care may be necessary to avoid making the situation worse. If pain persists, consult a doctor.

VII. Private Instruction Final Exam Requirements

Here are the exam requirements for Private Instruction. The requirements for Levels 1 and 2 are the same for all majors. Beginning at Level 3, there are two "tracks": one for Performance, Professional Music, and Music Education majors (Long or "Performance" Track), the other for all other majors (Short or "Standard" Track)

Each performance piece or solo must be approved by your private instructor.

The number of levels you must pass depends on your major:

All Writing Division , Music Technology Division, Music Business and Music Therapy Majors:

4 levels on principal instrument (Standard track).

Professional Music & Music Education majors:

6 levels on principal instrument (Performance track).

Performance majors:

8 levels on principal instrument (Performance track).

Level I

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Keys: C, F, Bb, Eb, G, D, A

1. Major

Two octaves from any degree or mode (sixteenth notes at q=72).

2. Chromatic

Two octaves from tonic (sixteenth notes at q=72).

Triads

Roots: C, F, Bb, Eb, G, D, A

3. Chords

Maj., Min., Aug., Dim. close voicing, starting from root position, across fingerboard, one octave.

4. Arpeggios

Maj., Min., Aug., Dim. one octave from root (eight notes at q=72).

Four-Part

Roots: C, F, Bb, Eb, G, D, A

5. Chords

Maj.7, Min.7, Dom.7, Min.7b5, Dom.7sus4, Dim.7—one form for each.

6. Arpeggios

Maj.7, Min.7, Dom.7, Min.7b5, Dom.7sus4, Dim.7 one octave from root (eight notes at q=72).

Performance

7. Performance

Instructor approved performance piece-three minute maximum.

Notation required for test team.

8. Reading

Level appropriate—single note and chords with rhythm slashes.

Level II

Scales

Keys: C, F, Bb, Eb, G, D, A (parallel to major)

1. Melodic Minor

Two octaves from any degree or mode (sixteenth notes at q=72).

2. Whole-tone

Two octaves from tonic (sixteenth notes at q=72).

Triads

Roots: C, F, Bb, Eb, G, D, A

3. Chords

Maj., Min., Aug., Dim. close voicing, starting from any inversion, one octave up and down any string set.

S

ets:

4. Arpeggios

Maj., Min., Aug., Dim. from root, two octaves (eight notes at $q=72$).

4-Part

Roots: C, F, Bb, Eb, G, D, A

5. Chords

Min.(maj7), Maj.7#5, Maj.7b5, 7#5, 7b5, Dim.(Maj.7)—one form for each.

6. Arpeggios

Min.(maj7), Maj.7#5, Maj.7b5, 7#5, 7b5, Dim.(Maj.7) one octave from root (eight notes at $q=72$).

Performance

7. Performance

Instructor approved performance piece-three minute maximum.

Notation required for test team.

8. Reading

Level appropriate single note and chords with rhythm slashes.

Level III

Scales

Keys: C, F, Bb, Eb, G, D, A

1. Harm. Minor

Two octaves from any degree (sixteenth notes at $q=72$).

2. Diminished

(whole step, half step)

Two octaves from tonic (sixteenth notes at $q=72$).

Triads

Roots: C, F, Bb, Eb, G, D, A

3. Chords

Maj., Min. spread (open) voicings, starting from any inversion, one octave.

4. Arpeggios

Maj., Min., Aug., Dim. from any chord tone, one octave (eight notes at $q=72$).

4-Part

Roots: C, F, Bb, Eb, G, D, A

5. Chords

Maj.7, Min.7, Dom.7, Min.7b5, Dom.7sus4, Dim.7—two forms for each

6. Arpeggios

Maj.7, Min.7, Dom.7, Min.7b5, Dom.7sus4, Dim.7—one octave from any chord tone (eight notes at q=72).

Performance

7. Performance

Instructor approved performance piece—three minute maximum.

Notation required for test team.

8. Reading

Level appropriate—single note and chords with rhythm slashes

Level IV

Scales

Keys: C, F, Bb, Eb, G, D, A

1. Harm. Major

Two octaves from any degree (sixteenth notes at q=72).

2. Pentatonic

Two octaves from tonic—major (1, 2, 3, 5, 6) and minor (1, 2, b3, 5, 6) (sixteenth notes at q=72).

Triads

Roots: C, F, Bb, Eb, G, D, A

3. Chords

Aug., Dim. spread (open) voicings, starting from any inversion, one octave.

4. Arpeggios

Maj., Min., Aug., Dim. from any chord tone, two octaves, in tempo

4-Part

Roots: C, F, Bb, Eb, G, D, A

5. Chords

Min.(maj7), Maj.7#5, Maj.7b5, 7#5, 7b5, Dim.(Maj.7)—two forms for each

6. Arpeggios

Min.(maj7), Maj.7#5, Maj.7b5, 7#5, 7b5, Dim.(Maj.7)—one octave from any chord tone, (eight notes at q=72).

Performance

7. Performance

Instructor approved performance piece—three minute maximum.

Notation required for test team.

8. Reading

Level appropriate—single note and chords with rhythm slashes