REMINDER
Ensembles – Revised Absence Policy
Effective beginning Summer 2012

Students are expected to attend all meetings of their ensembles. Instructors must be notified in advance if an unavoidable absence is foreseen. In addition, the student must arrange for a suitable replacement to fill his/her role in the ensemble. Failure to send a substitute player will result in a grade of “F” for the ensemble and can result in the loss of the seat in the ensemble. The grade of “F” will stand as a final grade except in cases of extraordinary circumstance as determined by the department chair.
Academic Calendar

Spring 2013
April 1 - 5       Academic advising period for Summer/Fall 2013 Registration
April 8 - 19     Summer/Fall 2013 Registration period. Register online at my.berklee.net.
April 15*       Patriots' Day (no classes)
May 6 - 10       Final Exam/Audition Ensemble Week. Course evaluations due.
May 10          Last day to change a grade of "Incomplete" earned during Fall 2012.
May 11          Commencement Ceremony
May 12          Residence Halls close at 12:00 p.m.
May 17          Last day to make changes to your Summer 2013 Registration schedule until Check-in.

Summer 2013
May 21          Online Check-in begins for continuing and returning students.
                Residence Halls open for Summer 2013
                New Student Orientation and Check-in begins in the Student Activities Center.
May 21 - 24     Summer 2013 Check-in Week. Failure to check-in by 11:59 p.m. on May 24 will result in the loss of your 2013 Summer registration schedule and the assessment of a $250 late Check-in fee.
May 24          Last day to request a change of major, program, or instrument for Summer 2013. Contact the Counseling and Advising Center ahead of time to authorize changes and adjust schedule accordingly.
May 27*         Memorial Day (no classes)
May 28          First Day of Summer 2013 classes, instrumental lessons, labs, and ensembles
June 3          Last day to add/drop, including all course schedule changes due to Credit by Exam
                Last day to declare part-time status for Summer 2013. See the Counseling and Advising Center.
July 4*         Independence Day (no classes)
July 5          Grades of "Incomplete" earned during Spring 2013 must be changed by 5:00 pm.
July 19         Last day to request a Withdrawal from a class for Summer 2013. Forms are available in the Office of the Registrar.
August 12 - 16  Final Exam Week/Audition Week. Course evaluations due.
August 17       Residence Halls close at 12:00 p.m.
August 22       Summer 2013 grades available on my.berklee.net
August 27       Last day to make changes to your Fall 2013 Registration schedule until Check-in.

Fall 2013
September 1     Residence Halls open for Fall 2013. Online Check-in begins for continuing and returning students
                New Student Orientation and Check-in begins in the Student Activities Center.
September 1 - 6 Fall 2013 Check-in Week. Failure to check-in by 11:59 p.m. on September 6 will result in the loss of your 2013 Fall registration schedule and the assessment of a $250 late Check-in fee.
September 2*    Labor Day
September 6     Last day to request a change of major, program or instrument for Fall 2013. Contact the Counseling and Advising Center ahead of time to authorize changes and adjust schedule accordingly.
September 9     First day of Fall 2013 classes, instrumental lessons, labs, and ensembles
September 13    Last day to add/drop, including all course schedule changes due to Credit by Exam
                Last day to declare part-time status for Fall 2013. See the Counseling and Advising Center.
October 11      Last day to file for May 2014 graduation
October 14*     Columbus Day (no classes)
October 15      Follow a Monday schedule
October 18      Grades of "Incomplete" earned during Summer 2013 must be changed by 5:00 pm.
Oct. 28 - Nov. 1 Mid-Term Week/Audition Week
November 8      Last day to request a Withdrawal from a class for Fall 2013. Forms are available in the Office of the Registrar.
                Spring 2014 Registration Manual available
November 11*    Veterans Day (no classes)
November 12 - 15 Academic advising period for Spring 2014 Registration
Nov. 18 - Dec. 4 Spring 2014 Registration period. Register online
Nov. 28 - Dec. 1* Thanksgiving Recess
December 16 - 20 Final Exam Week/Audition Week. Course evaluations due.
December 21     Residence Halls close at 12:00 p.m.

*College closed
REGISTERING FOR SUMMER/FALL 2013

Introduction

The purpose of this manual is to provide you with the information and procedures you will need to register for the Summer/Fall 2013 semester(s). Please note that the provisions of this manual do not constitute a contract between the student and Berklee College of Music. The sole purpose of this manual is to provide policies and curricular information that are in effect when posted online. Berklee College of Music reserves the right to change course content, fees, program requirements, plans of study, schedules and the academic calendar, or to make other changes deemed necessary or desirable. The college also reserves the right to cancel course sections in which enrollment is not sufficient. Excessive offering of underpopulated course sections will eventually lead to higher tuition costs to students. By combining or eliminating sections of courses, the college is better able to control tuition increases.

For students either unsure about attending or not planning to attend the Fall 2013 semester:

- Staff from the Offices of the Registrar, Bursar, Financial Aid, Scholarships and Student Employment, Student Success, and the Counseling and Advising Center are available to help you make the best decision. Please feel free to stop by any of these offices to discuss your circumstances.
- If your decision to attend the fall term comes after the Registration Period concludes, you should contact the Office of the Registrar.
- If you have decided to not attend this fall but would like to return to Berklee in a future term, you should complete a Returning Student Intent form at the Office of the Registrar.

Instructions for Completing Your Summer/Fall 2013 Registration

- Check and confirm your Registration Profile (including your registration appointment time) as follows:
  1. Log in to my.berklee.net
  2. Select the Student Services tab and then the Registration Manual subtab
  3. Open your Registration Profile to view a variety of important information about you, including the initial date and time that you may register.
- Take advantage of the academic advising services at the Counseling and Advising Center or through your Faculty Departmental Advisor. The registration advising period begins April 1, 2013 and extends through April 19, 2013. Students at 6th semester standing and higher are encouraged to come in early for advising.
- Students who entered Berklee in Spring 2013: please be aware that your Peer Advisor will be contacting you to meet with him/her prior to your registration appointment window. He/She will assist you in choosing classes and registering for classes online.
- Read the course descriptions for each course for which you wish to register. Ensure that you have the proper prerequisites, co-requisites, ensemble ratings, and that each course is electable by you. You must have a passing grade, transfer credit or credit by exam on record in order to satisfy course prerequisites. The courses in which you are currently enrolled can be used as prerequisites. However, if you do not receive a passing grade for any Spring 2013 course that is being used as a prerequisite for a Summer or Fall 2013 course, you will be removed from that course(s) before the start of the next term.
- If you wish to register for a course for which you do not have all the prerequisites, you may petition the course chair to waive the prerequisites restriction(s). Course chairs approve prerequisite waiver appeals at their discretion. When approved, course chairs need to enter a prerequisite waiver into the Colleague computer system before a student can register for the course. Prerequisite waivers are valid for one semester only.
- Private Instruction registration requires special course coding. Please see instructions on page 4.
- Performance majors registering for private instruction must register for a thirty minute Private Instruction (PIX X) with a co-requisite thirty minute Recital Preparation (RPPX) course. See page 4 for more details.
- Students are expected to declare a major by the time they attain a semester level status of 3 or higher. If you will reach third semester status by this summer or fall and have not yet declared a major, you should do so at the departmental office of your chosen major.
- See instructions for registering online on page 8. Students are expected to register for courses online using the instructions published in this manual. Should you need any assistance with learning to register online, staff at the Office of the Registrar (Uchida, Suite 120) are ready to help you.
- After your initial registration session, you may then add or drop courses as necessary up until stated deadlines.

Seek Out Advising

Although we have tried to be as thorough as possible with the information in this manual, you are still advised to seek academic advisement before registering for the summer or fall. The Counseling and Advising Center is the information center for registration advising, and is located on the second floor of 939 Boylston Street. Academic advisors there encourage you to visit them and ask any questions that you may have. In addition, all academic departments have Departmental Advisors that are available to assist you with specific concerns about their departments or majors.
About Registration Appointment Times

The registration appointment time that has been set up for you is the earliest date and time you may register for Summer/Fall 2013 courses. We have scheduled your registration appointment for a time of day when you are not in class.

Registration appointment times are necessary to ensure the college's registration system can handle the number of students registering at any one time. Registration appointment times are determined by student semester levels (highest to lowest), and within a semester level by the number of credits earned. As students progress through their time at Berklee, each time they register for a new semester they are provided an earlier time to register.

Registration Profile

Your Registration Profile provides you with the following important registration information:
- Your registration appointment time (your earliest opportunity to register for courses)
- Matriculation term (the term you entered the college as a degree or diploma candidate)
- Semester level
- Academic standing (good or probationary status)
- Any restrictions that will prevent you from registering (bursar hold, etc.)
- Your term specific Registration information, including:
  - Registration status
  - Check-in status
  - Principal instrument
  - Ensemble ratings
  - Academic program/major
  - Catalog year for this academic program
  - The anticipated completion date for your academic program
  - Your student type code for this term (Degree program full-time = BM, Diploma program full-time = PD, Part-time degree or diploma = PT, etc.)

To access your Registration profile, go to the Student Services tab on my.berklee.net, click on Registration Manual, and then select Registration Profile on the left.

Catalog Year Policy

All students are assigned to a specific academic-year catalog at matriculation. This catalog provides students with a definitive and complete set of academic requirements required to graduate which will not change despite any curricular changes that occur during your years of study.

Students may opt to change to a more recent catalog year assignment if they prefer to graduate under a newer set of curricular requirements. Students who leave and return to Berklee after four or more years will automatically be assigned to the new catalog year that is in effect at the time of their return. Students may not change their catalog year assignment to an earlier catalog. Students are encouraged, however, to meet with the Chair of their major to discuss the applicability of past course work to their existing catalog assignment.

Online Grids by Major

Every student already in a major(s) or considering a major should have the “grid” for that major to use as a reference for selecting courses to take each term, and to track progress toward graduation. Grids for all majors and dual majors, degree and diploma, can be downloaded as pdfs from my.berklee.net by choosing the Student Services tab, then the Registration subtab and clicking on Grids by Major on the left. Courses are displayed on the grids in a semester format that takes into account prerequisites and semester credit maximums.

My Degree Audit

My Degree Audit is a very useful tool to self-advising on how the courses you have completed, are currently enrolled in, or are pre-registered for, will count toward graduation. My Degree Audit also highlights the remaining courses required for graduation and all other graduation requirements still to be completed. You are strongly recommended to use My Degree Audit before planning your registration for the next semester. Should you have any questions on how to interpret your degree audit results, staff from the Office of the Registrar, the Counseling & Advising Center, and departmental advisors are ready to assist you.

An additional feature of My Degree Audit is the ability to check out different majors and see how your academic work to date will count toward graduating in different major(s), a sort of “shop around” feature.

To use My Degree Audit (EVAL):
1. Log in to my.berklee.net.
2. Click on Student Services
3. Click on the Registration subtab
4. Select “My Degree Audit (EVAL)” on the left.
5. Then select either:
   (a) Your active academic program (major), or:
   (b) Choose a major from “What if I changed my program of study?” (You need to know your catalog year for this choice - please find your catalog year from your Registration Profile Screen)
6. For the question, “What Work Do You Want To Include?”, select either:
   (a) “C” for just your completed courses, or:
   (b) “A” for all courses including those that are in-progress and any courses that you have preregistered for.

Note: To obtain the most accurate grade point average for a major, you should select “C” for complete coursework only.

Students who have not yet declared a major or have a new major going into effect at the start of summer or fall terms should use the “What if I changed my program of study?” option.

Professional Music majors first need to build their specialized curriculum on Colleague by meeting with the Professional Music department. Until you do so, your degree audit will not be accurate.
Private Instruction and Recital Preparation

Students are required to register for Private Instruction each semester until they have completed all private instruction requirements for their major. To register for Private Instruction, please follow the steps outlined below:

- Select an instructor from the lists on pages 6-7 in this manual. If you need assistance in selecting an instructor, speak with your instrumental chair or advisor, or research instructors online at www.berklee.edu/faculty/default.html.
- In your second semester, you may register for EITHER:
  - A 50-minute, 2-credit section of Private Instruction,
  - OR a 30-minute, 1-credit section of Private Instruction AND a 1-credit Instrumental Lab.
- Non-performance majors in semesters three and four must register for a 1-credit 30-minute Private Instruction and a 1-credit Instrumental Lab.
- Private Instruction (and for performance majors, Recital Preparation) will initially appear on your schedule with XXX as the course number. After final grades for the preceding semester have been submitted, a computer process will delete the XXX designation and assign a new course number that represents the highest level of Private Instruction and/or Recital Preparation that has been satisfactorily completed.
- When adding Private Instruction or Recital Preparation during Check-in Week or the Add/Drop Period: the first meeting time will be for the week after the course has been added on Colleague. Therefore:
  - Students adding private instruction or recital preparation courses during the first week of classes will have their first lesson during the second week of classes.
- In order to register for a Private Instruction that is outside of your principal instrument family, you must request a waiver from the instrumental department chair of the lesson to be taken.
- You can only register for one Private Instruction (and for Performance Majors, one Recital Preparation) per semester. To add a second private instruction (or recital preparation) course in a term, instrumental chair approval is required. Your instrumental chair must enter a prerequisite waiver on Colleague before you can attempt to add the private instruction. An extra Private Instruction (per credit) fee will be assessed whenever a second private instruction or recital preparation is taken within a single semester.
- The total number of private instruction courses you may take is limited by your major. Taking more private instruction than allowed will cause an extra (per credit) fee above normal full-time tuition. The following table details the maximum number of private instruction courses that can be taken within normal tuition by major.
  - Performance Major: 8 levels of private instruction, 6 levels of recital preparation
  - Music Education, Professional Music and Songwriting: 6 levels of private instruction
  - All other majors: 4 levels of private instruction.
- As mentioned above, Songwriting majors may choose to take up to six Songwriting majors may choose to take two additional private instructions (six total). If these are taken on a student's principal instrument, the private instructions are counted as private instruction levels five and six. Students have the choice to take these additional private instructions on the following secondary instruments: Guitar, Piano, and Voice. When these private instructions are taken on a secondary instrument, they will be counted as unlevelled private instructions. Up to two private instructions (a primary and a secondary) can be taken concurrently without incurring extra charges until six cumulative private instructions have been reached.
- Private Instruction taken while enrolled on a part-time basis is charged on a per-credit basis, and does not count toward the maximum Private Instruction courses allowed within full-time tuition.
- Private Instruction courses in which non-passing grades are earned (“W”, “F”, “IF”) are counted toward the maximum allowed within full-time tuition.

The following chart lists the course numbers that should be used to register for lessons:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Private Instruction</th>
<th>Recital Preparation</th>
</tr>
</thead>
<tbody>
<tr>
<td>BASS</td>
<td>PIBS-XXX</td>
<td>RBPS-XXX</td>
</tr>
<tr>
<td>BRASS</td>
<td>PIBR-XXX</td>
<td>RBBR-XXX</td>
</tr>
<tr>
<td>GUITAR</td>
<td>PIGT-XXX</td>
<td>RPGT-XXX</td>
</tr>
<tr>
<td>PERCUSSION</td>
<td>PIPE-XXX</td>
<td>RPCC-XXX</td>
</tr>
<tr>
<td>PIANO</td>
<td>PIPN-XXX</td>
<td>RPPN-XXX</td>
</tr>
<tr>
<td>STRING</td>
<td>PIST-XXX</td>
<td>RPST-XXX</td>
</tr>
<tr>
<td>WOODWIND</td>
<td>PIWD-XXX</td>
<td>RPWD-XXX</td>
</tr>
<tr>
<td>VOICE</td>
<td>PIVC-XXX</td>
<td>RPVC-XXX</td>
</tr>
</tbody>
</table>

Recital Preparation (for Performance Majors Only)

Performance majors are required to take levels 1-6 of Recital Preparation (RPXX) simultaneously with levels 3-8 of Private Instruction (PIXX). Please see additional details on page 31. These courses consist of additional private study designed to develop repertoire and other skills for various classes and activities required of performance majors. In order to register for the first Recital Preparation, the second level of Private Instruction must be passed or be in progress. RP courses are numbered similarly to PI courses—the third and fourth letters of the course number indicate the principal instrument. As an example, a performance major whose principal instrument is piano would take the following sequence of PI and RP courses beginning in the third semester: PIPN-211/RPPN-211; PIPN-212/RPPN-212; PIPN-311/RPPN-311; PIPN-312/RPPN-312; PIPN-411/RPPN-411; PIPN-412/RPPN-412. RPXX-311 is taken in conjunction with ILRE-375 Recital Workshop for Performance Majors.
Directory of Department Chairs

Chairs are your first line of communication for any departmental questions. They are a valuable resource for advice about your course of study, and can also provide guidance through various administrative processes. You are encouraged to reach out and communicate with them. Please contact chairs directly to find out their office hours.

**Bass**
Steve Bailey, Chair, srbailey@berklee.edu
Room 1H, 1140 Boylston St., 617 747-6310
John Repucci, Assistant Chair, jrepucci@berklee.edu
Room 1K, 1140 Boylston St., 617 747-2301

**Brass**
Tom Plsek, Chair, tplsek@berklee.edu
Room 3H, 1140 Boylston St., 617 747-2291

**Composition**
Arnold Friedman, Chair, afriedman@berklee.edu
Room 205, 150 Massachusetts Ave., 617 747-8185
Jim Smith, Assistant Chair, jsmith3@berklee.edu
Room 211, 150 Massachusetts Ave., 617 747-8356

**Contemporary Writing and Production**
Matthew Nicholl, Chair, mnicholl@berklee.edu
Room 219, 150 Massachusetts Ave., 617 747-8456
Andrea Pejrolo, Assistant Chair, apejrolo@berklee.edu
Room 218, 150 Massachusetts Ave., 617 747-8437

**Ear Training**
Allan Chase, Chair, aschase@berklee.edu
Room 209, 899 Boylston St., 617 747-2853
Roberta Radley, Assistant Chair, rradley@berklee.edu
Room 208, 899 Boylston St., 617 747-8326

**Electronic Production and Design**
Michael Bierylo, Chair, mbierylo@berklee.edu
Room 427, 161 Massachusetts Ave., 617 747-8275

**Ensemble**
Ron Savage, Chair, rsavage@berklee.edu
Room 108, 130 Massachusetts Ave., 617 747-8416
Sean Skeete, Assistant Chair, sskeete@berklee.edu
Room 104, 130 Massachusetts Ave., 617 747-2994

**Film Scoring**
George Clinton, Chair, gcclinton@berklee.edu
Room 261, 150 Massachusetts Ave., 617 747-2444
Alison Plante, Assistant Chair, aplante@berklee.edu
Room 262, 150 Massachusetts Ave., 617 747-2637

**Guitar**
Larry Baione, Chair, lbaione@berklee.edu
Room 5K, 1140 Boylston St., 617 747-2294
Rick Peckham, Assistant Chair, rpeckham@berklee.edu
Room 5L, 1140 Boylston St., 617 747-2511

**Harmony**
Joe Mulholland, Chair, jmulholland@berklee.edu
Room 210, 150 Massachusetts Ave., 617 747-8468
Tom Hojnacki, Assistant Chair, thojnacki@berklee.edu
Room 212, 150 Massachusetts Ave., 617 747-8438

**Jazz Composition**
Eric Gould, Chair, egould@berklee.edu
Room 213, 150 Massachusetts Ave., 617 747-2384

**Liberal Arts**
Darla Hanley, Interim Chair, dhanley@berklee.edu
Room 414, 22 The Fenway, 617 747-2664
Simone Pilon, Chair (starting July 1, 2013)
Mike Mason, Assistant Chair, mmason1@berklee.edu
Room 300, 7 Haviland St., 617 747-2991

**Music Business/Management**
Don Gorder, Chair, dgorder@berklee.edu
Room 236, 7 Haviland St., 617 747-2517
John Kellogg, Assistant Chair, jkellogg@berklee.edu
Room 200, 7 Haviland St., 617 747-3179

**Music Education**
Cecil Adderley, Chair, cadderley@berklee.edu
Room 320, 22 The Fenway, 617 747-2426

**Music Production and Engineering**
Rob Jaczko, Chair, rjaczko@berklee.edu
Room A14, 150 Massachusetts Ave., 617 747-8253
Dan Thompson, Assistant Chair, dthompson@berklee.edu
Room A13, 150 Massachusetts Ave., 617 747-8145

**Music Therapy**
Suzanne Hanser, Chair, shanser@berklee.edu
Room 136, 7 Haviland St., 617 747-2639

**Percussion**
John Ramsay, Chair, jramsay@berklee.edu
Room 005, 921 Boylston St., 617 747-8328
Yoron Israel, Assistant Chair, yisrael@berklee.edu
Room 481, 1140 Boylston St., 617 747-2703

**Performance Studies**
Carl Riley, Academic Assistant to the Dean, criley@berklee.edu
Room 5J, 1140 Boylston St., 617 747-2025

**Piano**
Stephany Tiernan, Chair, stiernan@berklee.edu
Room 4H, 1140 Boylston St., 617 747-2108
Tory Germain, Assistant Chair, rgermain@berklee.edu
Room 4K, 1140 Boylston St., 617 747-8189

**Professional Music**
Kenn Brass, Chair, kbass@berklee.edu
Room 220, 22 The Fenway, 617 747-2416

**Songwriting**
Jack Perricone, Chair, jperricone@berklee.edu
Room 216, 150 Massachusetts Ave., 617 747-2385

**String**
Melissa Howe, Chair, mhowe@berklee.edu
Room 5E2, 1140 Boylston St., 617 747-2572

**Voice**
Anne Peckham, Chair, apeckham@berklee.edu
Room 3N, 1140 Boylston St., 617 747-2513
Diane Richardson, Assistant Chair, drihardson@berklee.edu
Room 3M, 1140 Boylston St., 617 747-8665

**Woodwind**
Bill Pierce, Chair, bpierce@berklee.edu
Room 2H, 1140 Boylston St., 617 747-2437
**REGISTRATION FOR SUMMER/FALL 2013**

**Bass**

**Summer**
- Bailey, Steve
- Buda, Dave
- Clark, Dave
- Funkhouser, John
- Gertz, Bruce
- Goines, Lincoln
- Huergo, Fernando
- Lockwood, John
- Loftlin, Chris
- Lucie, Ed
- Mahdi, Ron
- Morris, Danny
- Repucci, John
- Stagnaro, Oscar
- Stallworth, Lenny
- Smith, Barry
- Stinnett, Jim
- Vitti, Jeff

**Fall**
- Appleman, Tom
- Bailey, Steve
- Browne, Whit
- Buda, Dave
- Clark, Dave
- Del Nero, Paul
- Funkhouser, John
- Gertz, Bruce
- Goines, Lincoln
- Herman Hampton
- Hollender, Dave
- Huergo, Fernando
- Lockwood, John
- Loftlin, Chris
- Lucie, Ed
- Mahdi, Ron
- Morris, Danny
- Raberg, Bruno
- Repucci, John
- Santerre, Joe
- Smith, Barry
- Smith, Skip
- Stallworth, Lenny
- Stinnett, Jim
- Vitti, Anthony

**Guitar**

**Summer**
- Bartlett, Bruce
- Belz, Kevin
- Bowden, Dan
- Difusco, Sal
- Fewell, Garrison
- Finn, Jon
- Fiuczynski, David
- Goodrick, Mick (Prior Written Approval)
- Hansen, Charles
- Hart, Richie
- Ihde, Michael
- Kasper, Julien
- Kelly, James
- Lockhart, Jeffrey
- Marasco, John
- Michaud, Shaun
- Miller, Jane
- Miller, Tim
- Newsam, David
- Passarelli, Lauren
- Pezannelli, John
- Stump, Joe
- Tarulli, Scott
- Tronzo, David
- Van Duser, Guy
- Wheatley, Jonathan
- Williams, Michael
- Willmott, Bret

**Fall**
- Barrett, Darren
- Biviano, Lin
- Cervenka, Ken
- Faieta, John
- Fawson, Christine
- Fritze, Greg
- Galindo, Jeff
- Hopkins, Greg
- Lewis, Charles
- Lada, Tony
- Okoshi, Tiger
- Plsek, Tom
- Sebring, Gus
- Stout, Jeff
- Weinstein, Michael

**Piano**

**Summer**
- Aracar, John
- Bedner, Ed
- Blango, Leo
- Brackeen, Joanne
- Candelaria, Consuelo
- Cariberg, Frank
- Christopherson, Bob
- Cline, Rebecca
- Covell, Jeff
- Davis, Suzanne
- Elowsky-Fox, Jennifer
- Gardony, Laszlo
- Germain, Tony (Prior Written Approval)
- Heck, Steve
- Harris, Kevin
- Hoffmann, Russ
- Hunt, Steve
- Jenson, Matt
- Jean, Hey Rim
- Johnson, Doug
- Limina, Dave
- Lissance, Alizon
- Mallet, Alain
- Michelin, Fernando
- Miwa, Yoko
- Mulroy, John
- Neselovskyi, Vadim
- Olmstead, Neil
- Ramsay, Ross
- Ray, Tim
- Rosen, Josh
- Rossi, Marc
- Russell Jr., George
- Santisi, Ray
- Schachter, Daniela
- Siffer, Suzanna
- Sung, Helen
- Tanksley, Francesca
- Thomas, Bruce
- Tiernan, Stephany (Prior Written Approval)
- Wardson, Greg
- Winter, Bob
- Yavani, Alon
- Yeager, Jason

**Brass**

**Summer**
- Barrett, Darren
- Cervenka, Ken
- Faieta, John
- Fritz, Greg
- Galindo, Jeff
- Lewis, Charles
- Sebring, Gus
- Stout, Jeff

**Fall**
- Aronson Zocher, Abigail
- Baoian, John
- Baione, Larry (Prior Written Approval)
- Bari, Dan
- Bryant, Freddie
- Damion, Jon
- Difusco, Sal
- Finn, Jon
- Fiuczynski, David
- Fujita, Tomo
- Gilmore, David

**Drumset**

- Bellotti, Sergio
- Hadden, Skip
- Gullotti, Robert
- Kaufman, Robert
- Leake, Jerry
- Langone, Steve
- Lehmamn, Bertram
- Monzon, Ricardo
- Netto, Alberto
- Plainfield, Kim
- Santos, Jr., Jackie
- Scheuerell, Casey
- Smith, Tony “Thunder”
REGISTRATION FOR SUMMER/FALL 2013

Smith, Neal
Tamagni, Robert
Walker, Mark

Hand Percussion
Castrillo, Equie
Diaz, Ernesto
Leake, Jerry
Ringquist, Mike

Vibraphone
Agatiello, Gustavo
Saindon, Edgar
Samuels, Dave

Voice
Summer
Barnett, Janie
Brown, Sharon
Christian, Armstead
Cifelli, Kristin
Flynn, Kathleen
Gagné, Jeannie
Gauvin, Marcelle
Ginenthal, Robin
Goodman, Gabrielle
Hart, Jamie Lynn
Jenkins, Jodi
Kai, Kudisan
Kowalczyk Santoro, Steven
Kyles, Jerome
McElroy, Donna
Monahan, Laurie
Moody, Duane
Mungo, Nichelle
Pamplinella, Paul
Pendarvis, Janice
Pfeiffer, Dale
Pfister, Rene
Philip, Annette
Ragsdale, Jeremy
Ramsey, Jeff
Rei, Sofia
Richardson, Diane
Scott, David
Scott, Maggie
Schacter, Daniela
Shapiro, Jan
Shrimpton, Rebecca
Slye, Lorree
Stewart, Didi
Strickland, Stan
Thorsen, Lisa
Watson, Larry
Wedding, Alison
Williamson, Patrice
Wilson, Darse
Wright, Kathryn

Fall
Drumset
Bellotti, Sergio
Blackwell, John
DeAlmeida, Henrique
Dennard, Kenwood
Finn, Lawrence
Froman, Ian
Joe Galleota
Gullotti, Bob
Hadden, Skip
Hassila, Jon
Israel, Yoron
Kaufman, Robert
Kohler, Mark
Langone, Steve
Leake, Jerry
Lewman, Bertram
Monzon, Ricardo
Morgenstein, Rod
Netto, Alberto
Pellitteri, Marcello
Ralph Peterson
Plainfield, Kim
Santos, Jr., Jackie
Scheuerell, Casey
Smith, Neal
Smith, Tony “Thunder” Skeete, Sean
Tamagni, Robert
Walker, Mark
Weigert, David
Wilkes, Steve

Woodwind
Summer
Brandao, Fernando
Cokkinias, Peter
Garzone, George
Giovoni, Dino
Harrington, J. Jeff
Lafitte, Barbara
LeClaire, Shannon
Marvuglio, Matthew
Olson, Mia
Phillips, Margaret
Pierce, William
Rolfe, Wendy
Thompson, William

Fall
Beard, Jackie
Beasley, Walter
Brandao, Fernando
Cokkinias, Peter
Garzone, George
Giovoni, Dino
Harrington, J. Jeff
Lafitte, Barbara
LeClaire, Shannon
Lipsius, Fred
Lowery, Daryl
Marvuglio, Matthew
McGhee, Andrew
Odgren, James
Olson, Mia
Phillips, Margaret
Pierce, William
Rolfe, Wendy
Skoler, Harry
Thompson, William
Tiberi, Frank
Tomassi, Ed
Instructions for Online Registration

Before You Register

Access http://my.berklee.net

Access to registration options and resources require you to log in to my.berklee.net. Before your registration appointment time, please visit the website and verify that you can log in. If you have any difficulty accessing my.berklee.net, contact the Student Computer Support Center on the lower level of 186 Massachusetts Avenue, email them at 8800@berklee.edu, or call them at (617) 747-8800.

Review online Registration Manual and other online Resources

The online Registration Manual and the Student Services section of my.berklee.net contain useful information regarding online registration. Please review this information before your appointment time.

Seek advising as needed

It will be easier and take less time for you to complete your online registration if you research the classes you want to take in advance of your appointment time. This will also allow you to seek any advising you require, request waivers, or perform other registration-related activities.
Registering for Classes

Go to http://my.berklee.net

http://my.berklee.net is accessible from any Internet-connected computer with an up-to-date web browser. For Macintosh users, either the Safari (version 5.0.x or later) or Firefox (version 8.0 or later) browser is recommended. PC users should use either Firefox (version 8.0 or later) or Internet Explorer (version 8.x or later) though Firefox is more compatible with my.berklee.net than Internet Explorer.

In the Log In column on the right side of the web page, enter your username and password. If you do not know your username and/or password, contact the Student Computer Support Center on the lower level of 186 Massachusetts Avenue, email them at 8800@berklee.edu, or call them at (617) 747-8800.

Select the Student Services Tab

This is the area that contains the links to the information and registration options you will use to create your schedule.

Menu Options:

The Student Services Tab contains several subtabs. Click on the one labeled Registration Manual.

The left hand menus on the Student Services Registration Manual Tab contain information and tools to help you register including a step-by-step guide, the Registration Manual, Grids by Major, View Transcript, network options, ensembles with open seats for your instrument, and other useful resources.

The Registration Tools menu contains the links you will use to build your schedule. The options include:

Registration Profile – contains information about your academic standing at Berklee.
SEARCH AND REGISTER FOR SUMMER/FALL 2013

Search and Register

Search and Register allows you to select classes by searching the course catalog.

1. Fill out search criteria to limit the search results to the classes you are interested in taking.
   a. Term (required) – choose term for classes for which you are searching.
   b. Subject (optional) – choose subject from drop-down menu to limit results to subject chosen.
   c. Course Number (optional) – enter course number to limit results to course chosen.
   d. Section Number (optional) – enter section number to limit results to section chosen.
   e. Class Meeting Time (optional) – limit results to a specified time by using the provided drop-down menus.
   f. Day of Week (optional) – select days on which you want your search results limited.
   g. Course Title Keyword (optional) – enter a title or partial course title to limit results to courses that contain that title.
   h. Instructor’s Last Name (optional) – enter an instructor’s last name to limit search results to those courses taught by the instructor entered.
   i. Only Show Open Courses (optional) – select check box to toggle whether or not search results contain only open courses.

2. Click submit.

3. A result screen listing courses based on your criteria will be displayed.

4. Using the check boxes, select the classes that you would like to add to your schedule.

5. Click submit.
6. A confirmation screen will be displayed to verify the courses you selected.
7. Review information and click submit.
8. A result screen is displayed. The courses for which you are eligible will be added to your schedule with a status of ‘registered’.
9. For any course that you are prevented from registering for, a message describing the reason why you were prevented will be displayed.
10. Links to the other registration tools can be accessed at the navigation menu on the left side of the screen.

View/Change Schedule

View/Change Schedule displays classes for which you are registered and provides functionality to drop classes.

1. To drop a class, select the check box next to the course title.
2. Click submit.
3. A resulting schedule view will display classes for which you are registered.

FOR MORE INFORMATION REGARDING ONLINE REGISTRATION, PLEASE VISIT THE STUDENT SERVICES TAB AT MY.BERKLEE.NET
### What’s New:
**Summary of Curriculum Changes Approved for Summer/Fall 2013**

### Arranging

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type: From</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>AR-111 Arranging 1</td>
<td>PW-111, or PW-110 and HR-111, or satisfactory placement score</td>
<td>PW-111 or satisfactory placement score</td>
</tr>
</tbody>
</table>

### Composition

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type: From</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>CM-211 Tonal Harmony and Composition 1</td>
<td>PW-111 or HR-111 and either AR-111 or PW-110</td>
<td>PW-111 and AR-111</td>
</tr>
<tr>
<td>CM-212 Tonal Harmony and Composition 2</td>
<td>CM-211</td>
<td>CM-211 or CM-251</td>
</tr>
<tr>
<td>CM-P225 Guitar Composition Techniques for Performers/Composers</td>
<td>CM-211</td>
<td>CM-211 or CM-251</td>
</tr>
<tr>
<td>CM-251 Traditional Materials and Structure of Music 1</td>
<td>PW-111 or HR-111 and either AR-111 or PW-110</td>
<td>PW-111 and AR-111</td>
</tr>
<tr>
<td>CM-318 New Music Composition and Performance Workshop</td>
<td>ET-111 and HR-111 or PW-111</td>
<td>ET-111 and PW-111</td>
</tr>
</tbody>
</table>

### Conducting

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>COND-P331 Advanced Conducting Skills for the Theater</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/COND-212 or COND-217, CM-231 or AR-112, ISKB-211 (for non-piano principals), and written permission of course instructor</td>
</tr>
<tr>
<td>COND-P332 Music Direction for the Theater</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/COND-212 or COND-217, ISKB-211 (for non-piano principals), and written permission of course instructor</td>
</tr>
<tr>
<td>COND-P333 Coaching Theater Vocalists</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/COND-212 or COND-217, and written permission of the instructor</td>
</tr>
</tbody>
</table>
### Contemporary Writing and Production

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type: From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>CW-222 Introduction to Writing and Production for the Recording Studio</td>
<td>Number 222</td>
<td>333</td>
</tr>
<tr>
<td>Title Introduction to Writing and Production for the Recording Studio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CW-261 MIDI Applications for the Writer</td>
<td>Title MIDI Applications for the Writer</td>
<td>DAW Writing and Production</td>
</tr>
<tr>
<td>CW-311 Writing for Large Ensemble 1</td>
<td>Title Writing for Large Ensemble 1</td>
<td>Writing for Big Band</td>
</tr>
<tr>
<td>CW-361 Sound Processing Applications for the Writer</td>
<td>Title Sound Processing Applications for the Writer</td>
<td>Mixing Concepts and Applications for the Writer</td>
</tr>
<tr>
<td>CW-411 Writing for Large Ensemble 2</td>
<td>Title Writing for Large Ensemble 2</td>
<td>Writing for Orchestra</td>
</tr>
<tr>
<td>CW-422 Advanced Production for Writers</td>
<td>Prerequisite CW-222, CW-311, and CW-361</td>
<td>CW-222 and CW-361</td>
</tr>
<tr>
<td>CW-461 Advanced Electronic Composition and Production</td>
<td>Title Advanced Electronic Composition and Production</td>
<td>Electronic Writing and Production</td>
</tr>
</tbody>
</table>

### Counterpoint

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type: From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>CP-210 Art of Counterpoint 1</td>
<td>Prerequisite HR-112, ET-112, and CM-211</td>
<td>HR-112, ET-112, and CM-211 or CM-251</td>
</tr>
<tr>
<td>CP-211 Tonal Counterpoint 1</td>
<td>Prerequisite PW-111 or HR-111 and either AR-111 or PW-110</td>
<td>PW-111 and AR-111</td>
</tr>
</tbody>
</table>

### Ensemble

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type: From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENVC-221 Vocal Jazz History Ensemble</td>
<td>Title Vocal Jazz History Ensemble</td>
<td>Vintage Vocals Ensemble</td>
</tr>
</tbody>
</table>

### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENVC-212 Jubilee Spirit Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>All/Written approval of course instructor</td>
</tr>
</tbody>
</table>

### Film Scoring

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type: From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>FS-251 Language of Film</td>
<td>Semesters offered Fall, Spring</td>
<td>Fall</td>
</tr>
</tbody>
</table>
## New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>FS-351 Post-Romantic Scoring</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
<td>FILM majors/FS-241, FS-361, and CP-311</td>
</tr>
</tbody>
</table>

## Harmony

### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>HR-112 Harmony 2</td>
<td>Prerequisite</td>
<td>HR-111 or PW-111</td>
<td>PW-111</td>
</tr>
</tbody>
</table>

## Instrumental Labs

### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ISKB-211 Basic Keyboard Techniques 1</td>
<td>Prerequisite</td>
<td>HR-111 or PW-111</td>
<td>PW-111</td>
</tr>
<tr>
<td>ISKB-212 Basic Keyboard Techniques 2</td>
<td>Required of</td>
<td>COMP, CWPR, JCM, and SONG majors</td>
<td>COMP, CWPR, FILM, JCM, and SONG majors</td>
</tr>
</tbody>
</table>

## Literature, History, and Analysis

### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>LHAN-211 History of Western Music 1</td>
<td>Prerequisite</td>
<td>CM-211 and CP-210 or CP-211</td>
<td>CM-211 or CM-251 and CP-210 or CP-211</td>
</tr>
<tr>
<td>LHAN-P250 Ravel, the Man and His Music</td>
<td>Prerequisite</td>
<td>CM-211 and CP-210</td>
<td>CM-211 or CM-251 and CP-210</td>
</tr>
<tr>
<td>LHAN-P253 African American Composers</td>
<td>Prerequisite</td>
<td>CM-211</td>
<td>CM-211 or CM-251</td>
</tr>
<tr>
<td>LHAN-261 Concert Music after 1945</td>
<td>Prerequisite</td>
<td>ET-111 and either HR-111 or PW-111</td>
<td>ET-111 and PW-111</td>
</tr>
<tr>
<td>LHAN-374 The Music of J.S.Bach</td>
<td>Prerequisite</td>
<td>CM-211 and CP-210 or CP-211</td>
<td>CM-211 or CM-251 and CP-210 or CP-211</td>
</tr>
</tbody>
</table>

## New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>LHAN-P317 Program Music</td>
<td>2 credits</td>
<td>Fall</td>
<td>All/CM-212 and CP-210</td>
</tr>
</tbody>
</table>

## Performance Studies

### Deleted Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>PFSS-347 Survey of Latin American Hand Percussion Styles</td>
<td></td>
</tr>
</tbody>
</table>
### Professional Writing

#### Deleted Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>PW-110</td>
<td>Writing Skills</td>
</tr>
</tbody>
</table>

### Songwriting

#### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>SW-236</td>
<td>Prerequisite</td>
<td>HR-111 or PW-111; basic guitar proficiency necessary</td>
<td>PW-111; basic guitar proficiency necessary</td>
</tr>
</tbody>
</table>

#### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>SW-P363</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/SW-212 and SW-222</td>
</tr>
</tbody>
</table>
**SUMMER/FALL 2013 CURRICULUM INFORMATION**

## Summer/Fall 2013 Prototypes

For more details on the prototype courses please see course descriptions. Please note that these prototypes may or may not be offered during Summer/Fall 2013. Please consult the sponsoring department for more information.

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
<th>Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>CM-P225</td>
<td>Guitar Composition Techniques for Performers/Composers</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>CM-P341</td>
<td>Digital Score Preparation for Composers</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>COND-P331</td>
<td>Advanced Conducting Skills for the Theater</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>COND-P332</td>
<td>Theater Musical Direction</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>COND-P333</td>
<td>Coaching Theater Vocalists</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>CW-P217</td>
<td>Writing in Folkloric Latin Styles</td>
<td>2 credits</td>
<td>Fall</td>
</tr>
<tr>
<td>CW-P227</td>
<td>Flamenco Music Composition and Arranging</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENCL-P201</td>
<td>Women's Concert Choir</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENCL-P405</td>
<td>Classical Chamber Music Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENGB-P211</td>
<td>Qantara Berklee</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENJZ-P400</td>
<td>Ensemble Master Class</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENPN-P112</td>
<td>Jazz Piano Trio 1</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENPN-P121</td>
<td>Introduction to Jazz Improvisation for Classical Pianists</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENPN-P212</td>
<td>Jazz Piano Trio 2</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENRP-P400</td>
<td>Funk and Soul Review</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENRT-P202</td>
<td>21st-Century String Band</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENRT-P304</td>
<td>Acoustic Strings Workshop</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENST-P230</td>
<td>Classical Improvisation</td>
<td>1 credit</td>
<td>Fall</td>
</tr>
<tr>
<td>ENST-P254</td>
<td>Contemporary Styles String Quartet</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENVC-P132</td>
<td>Circle Song Choir</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENVC-P215</td>
<td>Singers Night Performance Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENVC-P221</td>
<td>Historic Vocal Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENVC-P222</td>
<td>Vocal Jazz Choir</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENVC-P235</td>
<td>A Cappella Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENVC-P270</td>
<td>Musical Theater Workshop</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENVC-P322</td>
<td>Advanced Vocal Jazz Choir</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENVC-P335</td>
<td>The New Group</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>EP-P350</td>
<td>Live Performance Techniques for Electronic Musicians</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ET-P461</td>
<td>Advanced Modal Ear Training</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>FS-P301</td>
<td>Mixing the Film Score</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>FS-P485</td>
<td>Scoring Silent Films</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>HR-P351</td>
<td>John, Paul, George, and Ringo: The Solo Years</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILBS-P110</td>
<td>Electric Bass for Non-Bass Principals</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILBS-P201</td>
<td>Jaco Pastorius Bass Lab</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILBS-P202</td>
<td>The Music of Paul Chambers</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILPH-P365</td>
<td>Timbale Playing Styles 1</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILPN-P274</td>
<td>Jazz Harmonic Applications 2</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILVC-P200</td>
<td>Vocal Technique and Wellness</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILVC-P220</td>
<td>Musicianship for Singers</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ISKB-P111</td>
<td>Keyboard Fundamentals</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LAHS-P230</td>
<td>Indian Art, Music, and Culture</td>
<td>3 credits</td>
<td>Fall</td>
</tr>
<tr>
<td>LAHS-P234</td>
<td>Japanese Art and Culture</td>
<td>3 credits</td>
<td>Fall</td>
</tr>
<tr>
<td>LAHS-P236</td>
<td>Race and the Visual Arts</td>
<td>3 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LAHS-P238</td>
<td>Scandals and Vandalism: Forgery, Theft, and Destruction in the History of Art</td>
<td>3 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LAHS-P334</td>
<td>Artist, Society, and the Avant Garde</td>
<td>3 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LAHS-P341</td>
<td>Creative Conversations between Music and the Visual Arts</td>
<td>3 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LCHN-P181</td>
<td>Chinese 1</td>
<td>3 credits</td>
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<td>Music Notation Software Workshop</td>
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<td>Pro Tools for Producers/Songwriters</td>
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<td>Writing Children’s Music</td>
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<td>Songwriting for Film and TV</td>
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<td>Songwriting for Non-Songwriting Majors</td>
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### Summer/Fall 2013 Courses Open to All

The following courses have no prerequisites and are electable by all students. If you have room in your schedule for an elective, you might want to consider these possibilities. For more information on course content, please check the course descriptions.

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<td>Native American Drumming Lab</td>
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<td>Brazilian Rhythms and Percussion</td>
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<td>PSIJ-211</td>
<td>Jazz Improvisational Techniques</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PSPR-381</td>
<td>Commercial Band Workshop</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PST-351</td>
<td>Stage Performance Techniques 1</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PST-385</td>
<td>Elements of Theater Production</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSVC-131</td>
<td>American Diction for Singers</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PSW-341</td>
<td>The Music of Ghana</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PSW-342</td>
<td>The Music of Guinea</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSW-361</td>
<td>Brazilian Musical Styles</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PW-P121</td>
<td>Music Notation Software Workshop</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>SW-111</td>
<td>Essentials of Songwriting</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>SW-221</td>
<td>Lyric Writing 1</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>SW-325</td>
<td>The Music of John Lennon</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>SW-P326</td>
<td>The Songs of Paul Simon: The Art and Craft of an American Master</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
</tbody>
</table>
SUMMER/FALL 2013 CURRICULUM INFORMATION

Summer/Fall 2013 New Courses and Prototypes

For more details on the courses below, please see the course descriptions.

### New Courses

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
</tr>
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<tbody>
<tr>
<td>ENVC-212</td>
<td>Jubilee Spirit Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>FS-351</td>
<td>Post-Romantic Scoring</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
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</tbody>
</table>

### Prototypes

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>COND-P331</td>
<td>Advanced Conducting Skills for the Theater</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>COND-P332</td>
<td>Music Direction for the Theater</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>COND-P333</td>
<td>Coaching Theater Vocalists</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAN-P317</td>
<td>Program Music</td>
<td>2 credits</td>
<td>Fall</td>
</tr>
<tr>
<td>SW-P363</td>
<td>Songwriting for Film and TV</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
</tbody>
</table>
The Liberal Arts Program at Berklee

Berklee’s Liberal Arts program emphasizes the interdisciplinary learning that artists and musicians need to succeed in today’s world, especially writing and communication, and entrepreneurial, critical thinking and problem solving skills. Liberal Arts courses provide a cultural context for the music being studied; relate music to other arts, politics, literature, and science; encourage in students an appreciation for diversity; and prepare students to make the complex ethical choices they will face throughout their lives. Berklee’s Liberal Arts Department is designed to empower students with broad knowledge and transferable skills, and a strong sense of values, ethics, and civic engagement. The partnership of Liberal Arts and music in the Berklee curriculum means that graduates are accomplished musicians who also excel as team members, communicators and problem-solvers. For information, see Dr. Darla Hanley, Interim Chair, x.2552, dhanley@berklee.edu; or Project Manager Chris Jo, x.2552, cjo@berklee.edu.

What Are the Liberal Arts?

Liberal Arts includes the study of:

- **Humanities** — literature, creative writing, poetry, philosophy, languages, communication, art history, history, music history, visual arts, drama, and more
- **Natural Sciences/Mathematics** — biology, chemistry, physics, environmental science, acoustics, mathematics, and more
- **Social Sciences** — psychology, economics, sociology, history, anthropology, political science, women’s studies, Africana studies, Latino studies, and more

Liberal Arts Requirements: 40 credits required for the Bachelor of Music Degree

- **Art History**: Choose any course with an LAHS prefix of interest to you.
- **English**: LENG-111 Writing and Communication
  
  LENG-201 Literature: Choose among a variety of literature topics of interest to you.
- **History**: Choose any course with an LHIS prefix of interest to you.
- **Humanities**: LHUM-100 Artistry, Creativity, and Inquiry Seminar (Semester 1)
  
  LHUM-400 Professional Development Seminar (Semester 6)
- **Mathematics/Natural Science**: Choose any course with an LMSC prefix of interest to you, except LMSC-130 Concepts of Mathematics
- **Music History**: LHAN-211 History of Western Music 1
  
  LHAN-212 History of Western Music 2
- **Music and Society**: Choose any course of interest to you. (see listing)
- **Social Science**: Choose any course with a LSOC-prefix of interest to you.
- **Technological Literacy**: MTEC-111 Introduction to Music Technology
- **Liberal Arts electives**: Choose any three additional Liberal Arts courses of interest to you except for LHAN courses.

(*NOTE: Some majors require specific Liberal Arts courses; check with the major Chair for information.)

LIBERAL ARTS MINORS

Explore interests, develop skills and gain knowledge that complements your music studies and your major by earning a minor in a Liberal Arts discipline. Each minor consists of four courses, usually 10-12 credits. As part of each minor, you will complete foundational courses and select from a list of specified options. Courses taken to complete a minor may be used to fulfill other degree requirements as appropriate.

Studying a Minor Gives You a Chance to:

- Synthesize and integrate knowledge from the discipline
- Evaluate major themes and trends in the discipline
- Analyze major issues in the discipline
- Understand key terminology in the discipline
- Compose written and oral communications appropriate to the discipline
- Apply critical thinking and practical reasoning as appropriate to the discipline
- Prepare for future study and/or graduate school in the discipline

You will receive formal recognition for study in the minor, and it will be designated on your transcript.

Choices

Choose from among the following Minor options:

- **Music and Society**: Africana Studies Track
  
  Gender Studies Track
  
  Global Studies Track
- **English**: Literature Track
  
  Creative Writing Track
  
  Poetry/Spoken Word Slam Track
- **Drama**
- **Psychology**
- **Acoustics and Electronics**
- **Visual Culture and Interactive Media Studies**
- **History**
- **Philosophy**
Music and Society: Africana Studies
Course requirements:
LHIS-224 Africana Studies: The Sociology of Black Music in American Culture
Choose 2 classes from the following:
LHIS-225 Africana Studies: The Theology of American Popular Music
LHIS-226 Africana Studies: Biographies in Black (Music, Lives and Meanings)
LSOC-355 City Life: Local and Global Perspectives
HR-361 World Music, Materials, and Concepts for the Contemporary Musician
LHAN-221 History of Jazz
LHAN-241 African American History, Culture, and Music 1
LHAN-341 African American History, Culture, and Music 2
LHAN-345 Music and Cultures of Africa, Latin America, and South America
Choose 1 class from the following:
ENPN-266 Gospel Keyboard Techniques Ensemble
PS-180 Music and Life of Bob Marley
PSPR-361 Motown
PSW-341 The Music of Ghana
PSW-342 The Music of Guinea
ENVC-485 Gospel Choir
ENPC-374 West African Drum and Dance Ensemble
ENFF-301 The Music of Steve Coleman
ENFF-302 The Music of the Crusaders
ENFF-303 The Music of the Meters
ENRB-300 The Music of James Brown
ENRB-301 ’70s R&B/Funk
ENRB-302 R&B/Funk Rating 5
ENRB-303 R&B/Smooth Jazz
ENRB-403 Hip-Hop Ensemble
ENRB-401 The Music of P-Funk
ENRB-402 The Music of Tower of Power
ENRT-405 Reverence Gospel Ensemble

Music and Society: Gender Studies
Course requirements:
LSOC-220 Music, Gender and Society
Choose 3 classes from the following:
LAHS-233 Art History Topics (Gender and Visual Arts topic only)
LENG-365 Intercultural Communication
LHAN-245 Women in Music
LHIS-218 Women and Culture in the West: Route to Modern Feminism
LHIS-P320 20th Century Women Songwriters
LHIS-363 Gender and Power in History
LSOC-P230 Gender and Country Music
LSOC-240 Women in Rock Music
LSOC-371 Identity
LSOC-P281 From Boys to Men: Masculinity in Contemporary Society

Music and Society: Global Studies
Course requirements:
LENG-365 Intercultural Communication
Choose 3 classes from the following:
LAHS-P230 Indian Art and Culture
LAHS-P234 Japanese Art and Culture
LSOC-341 Irish and Celtic Culture, Film, and Music
LENG-391 Children's Literature: Multicultural Perspectives
LHIS-301 International Human Rights
LHIS-215 History of Modern East Asia
LHIS-216 History of the Middle East
LHIS-221 World Revolutions
LHIS-224 Africana Studies: The Sociology of Black Music in American Culture
LHIS-P227 Multicultural Contemplative Practices
LHIS-334 Contemporary History
LHIS-363 Gender and Power in History
LPHL-382 Introduction to Eastern Philosophy
LENG-391 Children's Literature: Multicultural Perspectives
LSOC-210 Introduction to Cultural Anthropology
LSOC-231 Culture, Diversity & Artistry
LSOC-260 Cuban Music, Culture and Society
LSOC-335 Modern Political Thought
LSOC-371 Identity
LSOC-375 New Blues for the Old South: Southern Culture and Change

English: Literature
Course requirements:
LENG-201 Literature
Choose 3 classes from the following:
LENG-318 Studies in Poetry and Lyric
LENG-319 Fiction and Film
LENG-321 Modern Drama and Film
LSOC-341 Irish and Celtic Culture, Film, and Music
LENG-352 Music and Literature for Children
LENG-391 Children's Literature: Multicultural Perspectives
SUMMER/FALL 2013 CURRICULUM INFORMATION

English: Creative Writing
Course requirements:
LEN-201 Literature

Choose 3 classes from the following:
LEN-351 Music Criticism, Reviewing, and Blogging
LEN-331 Creative Writing: Poetry 1
LEN-335 Fiction Writing Workshop
LEN-336 Scriptwriting for Theater, TV, and Film
LEN-337 Telling True Stories
LEN-431 Creative Writing: Poetry 2
LEN-450 Poetry Jam and Slam
LEN-452 Poetry Jam and Slam 2: Advanced Workshop
LEN-460 Flo’Ology: Spoken Word and Improvisation
LEN-P490 FUSION Magazine Seminar and Practicum

English: Poetry/Spoken Word/Slam
Course requirements:
LEN-450 Poetry Jam and Slam
LEN-452 Poetry Jam and Slam 2: Advanced Workshop

Choose 2 classes from the following:
LEN-318 Studies in Poetry and Lyric
LEN-325 Theater Workshop
LEN-331 Creative Writing: Poetry 1
LEN-431 Creative Writing Poetry 2
LEN-460 Flo’Ology: Spoken Word and Improvisation
SW-445 Musical Theater Writing 2

Drama
Course requirements:
LEN-321 Modern Drama and Film

Choose 2 classes from the following:
LEN-325 Theater Workshop
LEN-336 Scriptwriting for Theater, TV and Film
LEN-P401 Scene Study Workshop
LEN-424 Advanced Theater Scriptwriting Workshop
LEN-425 Advanced Theater Production Workshop

Choose 1 class from the following:
CW-P257 Musical Theater Arranging and Orchestration
ENCL-404 Musical Theater Orchestra
ILVC-151 Acting Skills for the Vocalist
PSVC-161 The Professional Vocalist Audition Workshop
ENV-C-370 Musical Theater Ensemble
ENV-C-470 Musical Theater Chorus
PST-385 Elements of Theater Production
SW-345 Musical Theater Writing 1
SW-445 Musical Theater Writing 2

Psychology
Course requirements:
LSOC-211 General Psychology

Choose 3 classes from the following:
LMSC-P307 Introduction to Psychoacoustics
LSOC-P281 From Boys to Men: Masculinity in Contemporary Society
LSOC-301 Behavioral Assessment and Observation
LSOC-307 Music Cognition
LSOC-310 Group Dynamics
LSOC-371 Identity
LSOC-411 Child and Adolescent Psychology
LSOC-421 Abnormal Psychology
LSOC-431 Adult Development and Aging
LSOC-441 The Psychiatric Setting
LSOC-P451 Existential Psychoanalytic Theory and Life
MTH-311 Psychology of Music

Acoustics and Electronics
Course requirements:
LMSC-208 Principles of Acoustics OR
LMSC-209 Applications of Acoustics
LMSC-210 Principles of Audio Electronics

Choose 2 classes from the following:
LMSC-P307 Introduction to Psychoacoustics
LMSC-P310 Mathematics of Musical Signals 1: Digital Signals and Filter
LMSC-P315 Mathematics of Musical Signals 2: The Wave Equation
MTEC-308 Application of Loudspeaker Design
MTEC-P383 Studio Maintenance and Troubleshooting

Visual Culture and Interactive Media Studies
Course requirements:
LAHS-333 Approaches to Visual Culture
LHUM-P433 Digital Narrative Theory and Practice

Choose 1 class from the following:
LAHS-231 History of Art I: Ancient to Medieval Art
LAHS-232 History of Art II: Medieval Art to the Present
LAHS-P230 Indian Art, Music and Culture
LAHS-233 Art History Topics
LAHS-P234 Japanese Art and Culture
LAHS-P238 Scandals and Vandalism: Forgery, Theft, and Destruction in the History of Art

Choose 1 class from the following:
LEN-319 Fiction and Film
LEN-321 Modern Drama and Film
LHIS-220 Cinema in Hitler's Germany
History

Choose any four (4) history courses. At least one (1) course of the four (4) must be at a 300-level or above.

LHIS-301 International Human Rights
LHIS-202 Nations and Nationalism
LHIS-203 Ancient Religion and Philosophies
LHIS-213 Early History of the Americas
LHIS-214 Modern History of the Americas
LHIS-215 History of Modern East Asia
LHIS-216 History of the Middle East
LHIS-217 The Modern Age: Europe 1700 -1945
LHIS-218 Women and Culture in the West: Route to Modern Feminism
LHIS-219 History of Nazi Germany
LHIS-220 Cinema in Hitler’s Germany
LHIS-221 World Revolutions
LHIS-223 History Topics Courses.
   Choose from available offerings. Possibilities include:
   Globalism and Globalization
   American Jazz Age to Age of Aquarius
   Law and Disorder
   American Pop Culture and Society
   History of the Music City
   Toward a Vision of Music’s Future
   Law and Disorder
   Contemplative and Mystical Tradition
   People, Place & Power
LHIS-224 Africana Studies: The Sociology of Black Music in American Culture
LHIS-225 Africana Studies: The Theology of American Popular Music
LHIS-226 Africana Studies: Biographies in Black (Music, Lives, and Meanings)
LHS-P230 Indian Art, Music and Culture
LENG-352 Music and Literature for Children
LHIS-224 Africana Studies: The Sociology of Black Music in American Culture
LHIS-225 Africana Studies: The Theology of American Popular Music
LHIS-226 Africana Studies: Biographies in Black (Music, Lives, and Meanings)
LSOC-341 Irish and Celtic Culture, Film and Music
LSOC-213 Music and Peace
LSOC-220 Music, Gender, and Society
LSOC-P230 Gender and Country Music
LSOC-231 Culture, Diversity & Artistry
LSOC-240 Women in Rock Music
LSOC-P250 Sound and Society: The Social Life of Musical Practices
LSOC-P270 The R&B/Soul Business: The Roots of Hip-Hop
LSOC-280 Music, Spirit, and Transformation
LSOC-375 New Blues for the Old South: Southern Culture and Change

Philosophy

Course requirements:
LPHL-381 Western Philosophy
LPHL-382 Eastern Philosophy

Choose 3 courses from the following:
LPHL-361 Philosophy of Religion
LPHL-365 Ethics
LPHL-383 Aesthetics
LPHL-475 Philosophy of Education

MUSIC AND SOCIETY REQUIREMENT

The Music and Society minor at Berklee challenges students to read, think, discuss and explore music as a product of cultural expression. Music and Society courses explore the relationship among music, other performing and fine arts, literature, and politics. Additionally, Music and Society courses examine the way art production is affected and shaped by the consideration of identity, power, and social agency.

One course required (3 credits)

Students may choose any course from among the following:
LAHS-P230 Indian Art, Music and Culture
LENG-352 Music and Literature for Children
LHIS-224 Africana Studies: The Sociology of Black Music in American Culture
LHIS-225 Africana Studies: The Theology of American Popular Music
LHIS-226 Africana Studies: Biographies in Black (Music, Lives, and Meanings)
LSOC-341 Irish and Celtic Culture, Film and Music
LSOC-213 Music and Peace
LSOC-220 Music, Gender, and Society
LSOC-P230 Gender and Country Music
LSOC-231 Culture, Diversity & Artistry
LSOC-240 Women in Rock Music
LSOC-P250 Sound and Society: The Social Life of Musical Practices
LSOC-P270 The R&B/Soul Business: The Roots of Hip-Hop
LSOC-280 Music, Spirit, and Transformation
LSOC-375 New Blues for the Old South: Southern Culture and Change
Special Opportunities

BERKLEE IN VALENCIA - GLOBAL STUDIES

Berklee’s Global Studies program provides an opportunity for undergraduate students, in their third semester or higher, to become successful global music leaders and to prepare for international careers. Students study at Berklee’s new international campus in Valencia, Spain.

Students will participate in performance and experiential learning opportunities, meet with top artists, and network within the International Music Industry.

COURSES - Courses are offered from across the curriculum and for a variety of majors, so that all students may find the classes they need to progress in their programs and meet their graduation requirements. All courses are taught in English.

TRIPS - The program includes two guided trips. Students will travel to Madrid and Seville to explore those cities and their Mediterranean music scene. Lodging and transportation costs for these trips are included in the program’s housing fee.

ELIGIBILITY - Applicants should have:
- Completed their 2nd semester or higher at Berklee by the program start date
- Applicants should have good academic, judicial, and financial standing at Berklee

APPLICATION - To apply, applicants must submit the following materials:
- Online Application (including names of 2 Berklee references)
- Online Recommendation Form (from former or current supervisor, professor, etc.)

TUITION - Tuition and related fees for a semester in Valencia are the same as in Boston.

FINANCIAL AID - Berklee financial aid and scholarships (except work-study) apply to your semester in Valencia. Also, the Gilman International Scholarship is available for US citizen students who receive Federal Pell Grants. Visit: www.iie.org/en/Programs/Gilman-Scholarship-Program for more information and to apply.

HOUSING - Students attending the program for the first time are required to stay in the student residence in Valencia. There is a choice of a single room with private bath; or a double room with private bath, shared by the two roommates. Internet, sheets/towels, and weekly cleaning services are included. The housing cost per student per semester is $6,300 for a single, and $5,000 for a double. The housing fee includes housing and transportation costs for the two trips. The housing fee does not include a meal plan. Students will have the option to purchase a meal plan directly from the student residence.

PASSPORT & VISA - All students must have a passport that is valid for at least six months after the intended return date to the US. If you do not have a valid passport please get one as soon as possible as the process can take several weeks, on top of the time it takes to get a student visa to study in Spain. Most students will need a student visa to study in Spain (except European Union citizens). During Orientation, the Global Studies staff will provide guidance in applying for the visa.

FOR MORE INFORMATION - Visit www.berkleevalencia.org, email globalstudies@berklee.edu, call 617-747-8536, or visit us at 855 Boylston Street, 4th floor.

COURSES

Music Business
MB-287 Business Communication
MB-325 Principles of Marketing
MB-331 Recording Company Operations
MB-375 Music Intermediaries
MB-391 Concert Promotion and Venue Management
MB-P389 Managing Tech Driven Business
MB-P499 International Music Business Seminar

Performance and Mediterranean Music
PIXX Private Instruction
ENDS-400 Directed Study Ensemble
ENMX-121 Mixed Styles Ensemble
ENMX-220 Mixed Styles Ensemble
ILRE-375 Recital Workshop for Performance Majors
ISKB-P111-W Keyboard Fundamentals (online)
PFSS-P301 Survey of Mediterranean Music Styles
PFET-P211 Advanced Rhythmic Techniques for Performers
PSHR-321 Harmonic Considerations in Improvisation 1
PSJ-215 Standard Jazz Repertoire 1
PSJ-311 Chord Scale Theory in Improvisation
RPXX Recital Preparation

Core Music
CM-211 Tonal Harmony 1
CM-212 Tonal Harmony 2
COND-211 Conducting 1
COND-212 Conducting 2
CP-210 Art of Counterpoint 1
CP-212 Tonal Two-part Canon and Invention
CP-215 Art of Counterpoint 2
ET-211 Ear Training 3
ET-212 Ear Training 4
HR-211 Harmony 3
HR-212 Harmony 4
LHAN-211 History of Western Music 1
LHAN-212 History of Western Music 2

Contemporary Writing and Production
AR-112 Arranging 2
CW-171-W Groove Writing (online)
PW-161 Technology Tools for the Writer
PW-365 Orchestral Mock-Up Production
CW-P227 Flamenco Music Composition and Arranging
CW-261 MIDI Applications for the Writer

Film Scoring
FS-221 Introduction to Film Scoring
SPECIAL LEARNING OPPORTUNITIES

Liberal Arts
LAHS-233 Art History: Art in Valencia
LSPN-161, 262, 363, 464 Spanish 1-4
LENG-104, 105, 106 English as a Second Language 1-3
LENG-201 Literature: Music and Words
LHIS-223 History: History of Spanish Film
LHUM-400 Professional Development Seminar
LSOC-211 General Psychology
LSOC-225 Principles of Economics
LMSC-221 Health and Wellness

Music Technology
MP-113 Accelerated Pro Tools
MP-114-W Critical Listening Lab for Musicians (online)
MP-115-W Production Analysis Lab for Musicians (online)
MP-205 Recording and Mix Techniques for Musicians

Professional Music
PM-P250 Movement for Musicians

MBA Opportunity with Suffolk University

Students who successfully complete the Music Business/Management program and earn a Bachelor of Music degree from Berklee College of Music may apply for acceptance to the Suffolk University Accelerated MBA Program for Berklee students.

Through a special arrangement, you may receive credit for your Berklee course work in the Music Business/Management major towards an MBA from Suffolk. As much as a semester of the four-semester Suffolk program is eligible for course waiver consideration, saving you considerable time and cost in earning this valuable degree.

Acceptance to the MBA program and course waiver considerations are based on (1) the achievement of a 3.00 GPA or above, (2) a minimum grade of B in required courses, (3) a GMAT score of at least 450, and (4) any additional requirements necessary for admission to Suffolk University.

This “fast track” program is intended to support your chosen career path in the music industry—whether entrepreneurial, marketing, or management—and put you in the job market as well prepared and quickly as possible.

If you would like further information on the MBA program at Suffolk, or on the Music Business/Management major at Berklee, please visit the Music Business/Management Department, Room 234, 7 Haviland St., or call 617-747-2152. You will also find information on www.berklee.edu, under Music Business/Management, Department.

ProArts Consortium

Berklee College of Music is a member of the ProArts Consortium. ProArts is an association of six performing and visual arts schools: Boston Architectural College, Berklee College of Music, the Boston Conservatory, Emerson College, Massachusetts College of Art and Design, and the School of the Museum of Fine Arts, Boston. As members of the consortium, Berklee students, faculty, and staff have many opportunities at their disposal.

All members of the Berklee community can access ProArts Connect (www.proartsconnect.org) - an online resource for connecting across the ProArts schools. Collaborate, find and post events, buy and sell, offer or look for services, and find housing.

Additionally, all Berklee students, faculty, and staff are eligible to take courses at these schools as well as use some of their facilities:

Participation in the ProArts Cross Registration program is open only during the Fall and Spring semesters. You may register for courses during both pre-registration as well as the add/drop period each semester. Please see www.proarts.org or the Office of the Registrar for the specific dates. If you are interested in taking courses at one of the consortium colleges, the following procedures should guide you through the process:

- Select courses from the ProArts Combined Course Offerings booklet and complete a Cross Registration Form. Both the booklet and forms are available at the Office of the Registrar and can be found online at: http://www.proarts.org.
- Check to make sure you have all necessary prerequisites. If not, be sure to obtain the necessary approval form(s) before trying to register for the class.
- Have your cross registration form signed by the Office of the Registrar first, and then bring it to the host college during Cross Registration week. These dates differ across the participating schools and are listed in the ProArts booklet and on the ProArts website.
- Once you have cross-registered at the host college, you then must bring the signed cross-registration form back to the Office of the Registrar at Berklee.
- Remember to add the ProArts course to your Berklee schedule. Please see the table below to determine the course number and section for adding a ProArts course to your Berklee schedule. The course number you choose must equal the same amount of credits that the course is worth at the host college. Adding a ProArts course to your Berklee schedule does not guarantee a space in the host college course. However, it will save space on your Berklee schedule and increase your term credit load, which is important for financial aid concerns, and SEVIS concerns for international students.

Please use the following course numbering system when registering for a ProArts course:

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section</th>
<th>School</th>
</tr>
</thead>
<tbody>
<tr>
<td>PA-005</td>
<td>001</td>
<td>Boston Architectural College</td>
</tr>
<tr>
<td>PA-001</td>
<td>002</td>
<td>Boston Conservatory</td>
</tr>
<tr>
<td>PA-015</td>
<td>003</td>
<td>Emerson College</td>
</tr>
<tr>
<td>PA-002</td>
<td>004</td>
<td>Mass. College of Art and Design</td>
</tr>
<tr>
<td>PA-025</td>
<td>005</td>
<td>School of the Museum of Fine Arts, Boston</td>
</tr>
<tr>
<td>PA-003</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PA-004</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Ex.: A 4-credit course at Emerson would be PA-004-003.
SPECIAL LEARNING OPPORTUNITIES

Additional Information

- ProArts courses are only counted as general elective credit toward graduation. If you wish to have a ProArts course count differently than general elective credit, you must first obtain approval from the chair of your major before the start of the course.

- A maximum of four ProArts credits may be applied to the general elective requirements of your major. Faculty and staff are eligible to take one course per semester through ProArts.

The Office of Experiential Learning

Special Learning Opportunities

The mission of the Office of Experiential Learning (OEL) is to provide practical internship opportunities for our students. All OEL programs provide students with an opportunity to connect their classroom studies with practical career development.

The OEL offers a number of credit-bearing programs for students and alumni, most notably, the Summer Internship Program in Los Angeles, Summer Internship Program in New York City and the Summer Internship Program in London. These comprehensive, credit-bearing opportunities combine internship experience and professional development workshops during the summer break. Students live in housing provided by the college. To learn more visit www.berklee.edu/oel or contact the Office of Experiential Learning.

Eligibility for the Los Angeles, New York and London programs:

- 5th semester standing or completion of 50 Berklee credits earned while at Berklee.

- Minimum academic standing of a 3.0 GPA in major and a 2.5 overall GPA.

- Good judicial and financial standing at Berklee.
Credit By Exam

Students seeking Credit By Exam (CBX) for a course should apply to the appropriate Course Chair. The following limitations and stipulations apply:

- A minimum grade of B must be earned in the exam and/or project assignments for CBX to be awarded.
- Any necessary adding or dropping of courses due to obtaining CBX must be completed by the add/drop deadline.
- CBX is not available for courses in which both proficiency and participation are the criteria for credit.
- CBX is not available for courses in which a student has received a grade of “I”, “F”, or “IF”.
- In order to graduate, participation is required in a minimum of 60 credits (degree), or 48 credits (diploma).

Policy on Grades of Incomplete

Effective with the Fall 2012 semester, all necessary coursework for a course in which the teacher has granted the student a grade of Incomplete (“I”) must be completed and submitted to the instructor by 5:00 pm of the last day of the sixth week of classes of the immediately following semester, whether or not the student is enrolled in that semester. Please read the complete policy on page 38 in the Academic Policies section of the 2012-13 Bulletin. The Bulletin can be found online on berklee.edu at Student Life > Student Services > Student Bulletin (pdf).

- You must be passing the course and have satisfactory attendance.
- The request must be made during the final two weeks of the semester.
- A grade of “I” does not count against your GPA.
- A grade of “I” is not a passing grade. You will not receive credit for the class until a passing grade is submitted.
- The course cannot be used as a prerequisite for another course until a passing grade is submitted.
- The grade of “I” is not available for ensembles.
- The deadline to complete a course with a grade of “I” is the last day of your next term of attendance. Students who are not enrolled in a subsequent term are permitted one calendar year to resolve the grade.
- A grade of “I” that is not resolved within the stated time period will automatically change to a grade of “IF” – Incomplete/Failure. This will be averaged into your GPA as an “F” – Failure. Grades of “IF” cannot be changed.
- Having an Incomplete grade for any course as of the third week of the next semester will prevent a student from being included on that term’s Dean’s List.
- One or more incompletes can significantly add to your workload in your next semester.
- Last day to change an incomplete awarded for: Spring 2013: July 5, 2013; Summer 2013: October 18, 2013.

Audit Policy

Students are not allowed to audit any course within the curriculum. All students must be properly registered for all courses they attend by the end of the Add/Drop period. After the Add/Drop period concludes, faculty are asked to check updated course rosters and identify any students attending their courses who are not fully registered and send them to the Office of the Registrar to resolve registration issues.

Withdrawals

Withdrawal from Classes

The deadline to drop a course from your schedule is the Friday of the first week of classes. After the drop deadline has passed, students may withdraw from a course by submitting a Student Initiated Withdrawal from a Class form at the Office of the Registrar. A withdrawn course will remain on a transcript with a grade of “W” (Withdrawn) and is not eligible for a tuition refund or a replacement course.

Please note: If you receive financial aid or veterans’ benefits, withdrawal from a course(s) may reduce your eligibility for aid. If you are an international student, withdrawal from a course(s) may jeopardize your F-1 Visa status.

The deadlines for withdrawing from a course are March 30, 2013 for Spring 2013, July 19, 2013 for Summer, and November 8, 2013 for Fall 2013.

Withdrawal from the College

If you need to withdraw from the college anytime after completing the check-in process, you are required to complete a Withdrawal from the College form in order to be officially withdrawn from the term. There are two locations to do this:

1. For US citizens (or permanent residents) who are withdrawing from the college for any reason other than a medical or mental health issue, please go to the Office of the Registrar.
2. For international students and any student withdrawing from the college for medical or mental health reasons, please go to the Counseling and Advising Center.

Students who withdraw by the end of the fourth week of the fall or spring semesters are entitled to a credit of part of their tuition on the basis of assessing 20% of the semester’s tuition per week of attendance. After the fourth week no credit will be made. Students who withdraw by the end of the third week of classes in the summer semester are entitled to a credit of part of their tuition on the basis of assessing 25% of the semester’s tuition per week of attendance. After the third week, no credit will be made. No deduction is made for temporary absence, nor is any credit granted if you are suspended, dismissed or leave the college without officially withdrawing.

Financial aid awards may be prorated upon withdrawal from the college. Contact the Office of Financial Aid for more information.

International students in F-1 status will affect their immigration status by withdrawing from the college. These students should consult their international advisor in the Counseling and Advising Center prior to submitting a Withdrawal from the College form.
Repeated Courses

Students may re-enroll in most courses for a second or subsequent time. (MP&E and EPD courses cannot be repeated without department approval). When a course is taken more than once, only the highest grade earned for the course is used to determine the cumulative grade point average (GPA) and concentrate grade point average (CGPA). Repeated courses appear on the transcript for each term the course was taken with the grade received and the term grade point average. Credits earned from repeating a course cannot be counted toward graduation.

Please note: this policy does not apply to ensembles, instrumental labs, and non-leveled private instruction, all of which may be repeated with each grade counted in the GPA, CGPA and applicable toward graduation (up to certain limits – please see Restrictions for General Elective Credit on page 32.)

Declaration of Major

All students are required to declare a major field of study by their third semester credit standing. Students who have not declared a major and are currently in their second semester credit standing or higher, should declare a major prior to registering.

To begin the process of declaring a major, students should visit the departmental office of the appropriate major. (Performance majors should begin with their instrumental department.) The Declaration of Major/Minor form must be completed at the major department and then be submitted to the Office of the Registrar.

Declaring for most majors must be done by the end of Check-in Week, which is the Friday before the start of classes and, if approved, will be effective for that semester. Declaration of Major/Minor forms received after this date will be effective, if approved, for the following semester. Please check directly with the major department for possible earlier deadlines.

Following is a list of majors and suggested entry courses. The entry courses provide an overview of the respective majors and begin to build a foundation for courses that follow in the major.

Note: Some of these courses have prerequisites. Be sure to check the course description for details.

<table>
<thead>
<tr>
<th>Major</th>
<th>Entry Courses(s)</th>
<th>Film Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contemporary</td>
<td>AR-112 A rranging 2</td>
<td>CM-211 Tonal Harmony and</td>
</tr>
<tr>
<td>Writing and</td>
<td>LMSC-208 Principles of Musical Acoustics</td>
<td>Composition 1 *required in second</td>
</tr>
<tr>
<td>Production</td>
<td>ISKB-211 Basic Keyboard (not required for piano principals)</td>
<td>semester</td>
</tr>
<tr>
<td>Composition</td>
<td>CM-211 Tonal Harmony and Composition 1</td>
<td>CP-210 The Art of Counterpoint</td>
</tr>
<tr>
<td></td>
<td>CP-210 The Art of Counterpoint</td>
<td>ISKB-211 Basic Keyboard (not required</td>
</tr>
<tr>
<td></td>
<td>ISKB-211 Basic Keyboard (not required for piano principals)</td>
<td>for piano principals)</td>
</tr>
<tr>
<td>Production</td>
<td>EP-225 Control Systems in Electronic Production</td>
<td>FS-221 Intro to Film Scoring</td>
</tr>
<tr>
<td>and Design</td>
<td>EP-250 Electronics in the Soundtrack</td>
<td>ISKB-211 Basic Keyboard (not required</td>
</tr>
<tr>
<td></td>
<td>LMSC-208 Principles of Musical Acoustics</td>
<td>for piano principals)</td>
</tr>
<tr>
<td></td>
<td>OR</td>
<td>LMSC-209 Applications of Music Acoustics</td>
</tr>
</tbody>
</table>

Music Business

MB-101 Intro to the Music Business
MB-201 Principles of Business Management
MB-211 Legal Aspects of the Music Industry
LMSC-130 Concepts of Mathematics
LSOC-225 Principles of Economics
LMSC-251 Data Management and Statistics

Music Education

ME-111 Intro to Music Education
ME-152 Computer Applications for Music Education
Highly Recommended

Music Production and Engineering

MP-110 Intro to MP&E
MP-113 Accelerated Pro Tools
MP-114 Critical Listening Lab for Musicians
MP-115 Production Analysis Lab for Musicians
LMSC-209 Applications of Music Acoustics *required in second semester
MP-210 Principles of Independent Record Production
MP-310 Sound Reinforcement for Musicians – Intended for non MP&E majors

Music Therapy

MTH-201 Intro to International Music Therapy
LSOC-211 General Psychology
ILGT-231 Guitar Class (not required for guitar principals)
MTH-311 Psychology of Music

Performance

PFSS-XXX Approved Styles Survey
PSXX-XXX Performance Studies

Professional Music

Does not have a special entry course, see department advisor in the Professional Music department

Songwriting

SW-111 Essentials of Songwriting
SW-211 Songwriting 1
SW-221 Lyric Writing 1
ISKB-211 Basic Keyboard (not required for piano principals)
ACADEMIC POLICIES

Declaration of Major for Electronic Production and Design or Music Production and Engineering

In order to ensure the proper amount of lab/studio project time and hands-on experience necessary in the curriculum of the Electronic Production and Design (EPD) major and the Music Production and Engineering (MP&E) major, enrollment in both of these programs is limited. Students interested in either of these majors must follow special application procedures.

Electronic Production and Design:

Students desiring to declare a major in Electronic Production and Design (EPD) must complete the EPD application process and be approved for acceptance into the major. Complete information about applying is available online at http://epd.berklee.edu as well as at the EPD office, room 401, 161 Massachusetts Ave.

Acceptance to the EPD major is not guaranteed and is extremely competitive. The rate of acceptance for recent semesters has been around 50%.

Students accepted into the EPD major will be billed for the EPD Major Bundle of hardware and software which can be picked up at the start of the semester when entering the major. Also, as students advance through the curriculum, the major may require additional hardware and/or software purchases for specific courses.

Important Dates for EPD Applicants:

Note: Summer and Fall enrollment share a single application deadline in the Spring.

For Admission into: Deadline (by 4:00 PM EST)
Summer or Fall 2013 Deadline has already passed
Spring 2014 Tuesday, October 15, 2013
Summer or Fall 2014 Monday, February 24, 2014

Music Production and Engineering:

Information about applying to the MP&E major is available online at http://mpe.berklee.edu. Acceptance to the MP&E major is not guaranteed and is extremely competitive. The rate of acceptance for students applying to the Music Production and Engineering major is typically in the range of 50%.

Students accepted to the Music Production and Engineering major must sign the Student Recording Rights Agreement (SRRA) at the MP&E office and submit a completed Declaration of Major form to the Office of the Registrar before enrolling in any restricted MP&E classes.

Newly accepted MP&E students will also be billed for the Music Production and Engineering Major Hardware and Software Bundle, which will be available for pickup at the start of the semester when entering the major. Specific information on the pickup schedule and payment process will be provided upon completion of the Declaration of Major Form and posted online at http://mpe.berklee.edu.

Important Dates for MP&E Applicants

Note: Summer and Fall enrollment share a single application deadline in the Spring.

For Admission into: Deadline (by 4:00 PM EST)
Summer or Fall 2013 Deadline has already passed
Spring 2014 Friday, October 18, 2013
Summer or Fall 2014 Friday, February 28, 2014

Additional Information for EPD and MP&E Applicants:

Due to current facility limitations, simultaneous enrollment in or attendance of multiple sections of any EP, MP, or MTEC course is not permitted. A student may only enroll in or attend one section of a given EP, MP, or MTEC course.

ELPD and MPED majors may not enroll in an EP, MP, or MTEC course that they have previously taken without written permission from the chair of their department.

The dates listed earlier are subject to change.

Declaration of Performance Major

Students may declare the Performance major during their second semester or by their third semester credit standing. It is highly recommended that students do so during their second semester of study. Students who intend to declare the Performance major must visit their instrumental department chair and request an Intent to Declare Performance Major Application Form. It is strongly recommended that students have a GPA of 2.70 or higher in private instruction, ear training and ensemble/lab in order to declare a major in Performance.

Important Dates for Performance Major Applicants:

- Application deadline for Summer/Fall 2013 start in major: April 5, 2013
- Application deadline for Spring 2014 start in major: November 15, 2013
- Application deadline for Summer/Fall 2014 start in major: March 28, 2014
First Semester Testing and Placement

Entering students who place into advanced levels of Arranging, Harmony, or Ear Training through the Entering Student Proficiency Assessment (ESPA) will earn credit for each preceding course upon successful completion of their first semester courses. Students who earn more credit than is needed to meet Core Music requirements may apply the additional credit earned to other graduation requirements, either in the concentrate (where appropriate) or as general elective credit.

Regardless of advanced placement, all students are required to enroll in and satisfactorily complete at least one Arranging and one Harmony course (or the combined Music Application and Theory course for students that place into that level), as well as one Ear Training course in their first semester at Berklee. Students are required to continue to register for sequential core music courses during successive semesters of study until such time as they have finished their core music requirements.

Policies

English as a Second Language

All degree and diploma students for whom English is a Second Language and whose entering Berklee English assessment or TOEFL score places them in an ESL course are required to enroll in that course in their first semester. All degree and diploma students must continue to enroll in an ESL course in subsequent semesters until they attain proficiency as defined as ready to enroll in LENG-111 Writing and Communication. No first semester student is permitted to drop any required course without the written authorization of the course chair.

LENG-111 Writing and Communication

All degree students are required to enroll in LENG-111 Writing and Communication in their first semester, unless they have received appropriate transfer credit or are enrolled in an English as a Second Language course. All degree students who have received transfer credit for LENG-111 will be required to select another Liberal Arts course for their first semester.

Performance Majors: Secondary Instruments

Performance majors who play more than one instrument proficiently may declare a secondary instrument. Minimum private instruction residency on a secondary instrument is two semesters of study. Students may declare only one secondary instrument. Students who wish to declare a secondary instrument need to see the department chair of that instrument to schedule an audition. Department chairs will schedule private lessons on secondary instruments and lessons outside their department.

RPXXs on the secondary instrument support the Recital Preparation Program.

Preferential registration for PIXX and RPXX courses is provided for performance majors: principal instruments, first choice; and secondary instrument, second choice. To participate in ensembles on a secondary instrument, contact the Ensemble Department for an audition.

Private Instruction (PIXX) and Recital Preparation (RPXX) Requirements for Performance Majors

Beginning in their third semester, performance majors are required to take one private instruction (PIXX) and one recital preparation (RPXX) lesson each semester. Private instruction courses are technique and proficiency lessons required for a performance major to matriculate through the required eight levels of final exams. Recital preparation courses are performance major-specific private lessons that focus on building performances leading to the Senior Recital.

Students may choose from the following options for recital preparation courses:

- Principal instrument with faculty member in your department
- Principal instrument with faculty member outside your department
- Secondary instrument

Students may take their private instruction and recital preparation courses in the following arrangements:

- Two 30-minute lessons on your principal instrument with one faculty member combining your PIXX and RPXX lessons into one hour.
- Two 30-minute lessons (PIXX and RPXX) on your principal instrument with two different faculty members from your principal instrumental department.
- One 30-minute PIXX lesson on your principal instrument with a faculty member from your principal instrumental department, and one 30-minute RPXX lesson with a faculty member from another instrumental department.
- One 30-minute PIXX lesson on your principal instrument and one 30-minute RPXX lesson on a secondary instrument.

Students should check with their instrumental department chairs for their Recital Preparation lesson final exam requirements.

Instrumental Labs

Each instrumental department provides a variety of instrumental labs that focus on specific techniques, skills and/or genres. These labs may or may not fulfill graduation requirements as determined by the individual student’s program of study and departmental requirements. Instrumental labs may be used as general electives in cases where they are not required. For more information, consult either your private instructor or your instrumental department.
CURRICULAR POLICIES

Ensemble Information
Students are limited to registering for a specific number of ensembles during the registration period according to instrument. This is to provide all students with a fair opportunity to register for ensembles. Once all students’ registration appointment times have passed, additional ensembles can be added. For further information about ensembles, please contact the Ensemble Office, Room 108, 130 Massachusetts Avenue.

Please refer to the chart below:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Limit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass</td>
<td>2</td>
</tr>
<tr>
<td>Brass</td>
<td>3</td>
</tr>
<tr>
<td>Guitar</td>
<td>1</td>
</tr>
<tr>
<td>Percussion</td>
<td>1</td>
</tr>
<tr>
<td>Piano</td>
<td>1</td>
</tr>
<tr>
<td>String</td>
<td>3</td>
</tr>
<tr>
<td>Voice</td>
<td>2</td>
</tr>
<tr>
<td>Woodwind</td>
<td>3</td>
</tr>
</tbody>
</table>

Additional Graduation Requirements
In addition to the requirements for graduation set out in the major grids and/or on My Degree Audit, the following are also required for graduation:

- Completion of the specified total credits required for graduation.
- Completion of your principal instrument proficiency level specified by major.
- Completion of a final project as required by your specific major.
- Completion of at least 60 credits for degree and 48 credits for diploma at Berklee to satisfy the residency requirement.
- Minimum cumulative grade point average of 2.00 plus minimum grade point average of 2.70 in concentrate courses.

Restrictions for General Elective Credit
- Starting with Fall 2010, a maximum of four additional private instruction credits, beyond the amount required within each major, may be applied to the general elective credit requirements. (Professional Music majors may apply up to an additional two private instruction credits.)
- A maximum of eight additional ensemble and/or lab credits beyond the amount required for each major may be applied to the general elective credit requirements. (Professional Music majors may only apply up to an additional six ensemble/lab credits.)

- A maximum of six additional liberal arts credits beyond the standard requirement may be applied to the general elective requirements for students in the degree program. A maximum of twelve additional liberal arts credits beyond the standard requirement may be applied to the general elective requirements for students in the diploma program.
- Courses taken through the ProArts Consortium that meet the standards of Berklee’s transfer credit policy for liberal arts requirements or electives will be accepted and counted toward graduation as appropriate. ProArts courses that are not normally transferable may be accepted with a maximum of four credits applied to the general elective requirements.
STUDENT POLICIES AND PROCEDURES

Student Policies and Procedures
For further information on policy and procedures, please refer to the College Bulletin.

Student Accountability

- Students are responsible for keeping their own accurate records of completed courses, grades received, and other academic documents. You can check and verify your records anytime on my.berklee.net by using My Transcript and other academic record tools.

- The college uses several methods of communicating information to students about events, activities, announcements, and daily updates, including Berklee email, the my.berklee.net website, and bulletin board postings. The primary methods of communication are Berklee email and my.berklee.net. Students are responsible for checking their Berklee email account and my.berklee.net on a daily basis for information.

Semester Level Calculation

Your semester level is determined by your program of study (Degree or Diploma) and the total number of credits you have completed. It is not determined by the number of semesters in which you have been enrolled. Following is a chart of semester levels by credits earned.

<table>
<thead>
<tr>
<th>Semester Level</th>
<th>Credits earned Diploma</th>
<th>Credits earned Degree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>0-11.5</td>
<td>0-14.5</td>
</tr>
<tr>
<td>2</td>
<td>12-23.5</td>
<td>15-29.5</td>
</tr>
<tr>
<td>3</td>
<td>24-35.5</td>
<td>30-44.5</td>
</tr>
<tr>
<td>4</td>
<td>36-47.5</td>
<td>45-59.5</td>
</tr>
<tr>
<td>5</td>
<td>48-59.5</td>
<td>60-74.5</td>
</tr>
<tr>
<td>6</td>
<td>60-71.5</td>
<td>75-89.5</td>
</tr>
<tr>
<td>7</td>
<td>72-83.5</td>
<td>90-104.5</td>
</tr>
<tr>
<td>8</td>
<td>84+</td>
<td>105+</td>
</tr>
<tr>
<td>9 (dual majors)</td>
<td>96-107.5</td>
<td>120-134.5</td>
</tr>
<tr>
<td>10 (dual majors)</td>
<td>108+</td>
<td>135+</td>
</tr>
</tbody>
</table>

Full and Part-Time Policy

The college’s primary commitment is to full-time study. The maximum credit load within full-time tuition for each program is:

- Degree: 16 credits
- Diploma: 13 credits

Exceeding the maximum credit load will result in an extra credit fee. The fee is based on the number of credits over the maximum ($1,293 per credit).

Maximum Extra Credits per Term

Students may register for up to four extra credits each term and will be charged per credit for each extra credit. Diploma students may register for up to 17 credits and degree students may register for up to 20 credits.

First-semester entering students and transfer students generally may not exceed the registration credit limit of their programs. Students wishing to register for more than four extra credits who have demonstrated high academic achievement and/or high musical proficiency should seek approval from the academic advising coordinator in the Counseling and Advising Center.

Part-time status may be granted under the following circumstances:

- A student who has completed at least one full-time semester at Berklee may study part-time during the summer semester.
- A student who has fewer than 12 credits required for graduation.
- A student who has fewer than 24 credits required for graduation including sequential courses that require the student to enroll for at least one semester beyond the semester for which part-time status is being requested.
- A student with a documented physical, learning, or psychiatric disability for which the college determines that part-time enrollment is a reasonable accommodation. In the case of learning disabilities, documentation from at least the high school level must be submitted to the Special Services Counselors in the Counseling and Advising Center. The definition of disability is outlined in the Americans with Disabilities Act of 1990.
- A student whose only registered course for a term is an approved internship.
- A graduate of Berklee returning to take additional coursework.

All students must be authorized for part-time status. You will need to submit a Change of Enrollment Status Form at the Counseling and Advising Center for part-time status to be official. Part-time status can be authorized any time from the beginning of Registration Advising Week on April 1, 2013 until June 3, 2013 for the summer term or until September 13, 2013 for the fall term.

Part-Time Attendance Policy for F-1 Visa Holders

The Student and Exchange Visitor Information System (SEVIS) requires schools to electronically report the number of credits F-1 students enroll in each semester. The Department of Homeland Security (DHS) regulations require students in F-1 non-immigrant status to attend college on a full-time basis and define full-time as at least 12 credit hours per semester. Only the following exceptions are allowed:

- During a vacation semester: Students who meet DHS vacation semester guidelines and the College’s part-time criteria may enroll in less than 12 credits during a DHS-approved vacation semester with authorization from the Counseling and Advising Center. To maintain valid nonimmigrant status, students are required to enroll in the semester immediately following an annual vacation.
- To complete course of study in current term: Students may be permitted to enroll in less than 12 credit hours during their final semester of study before graduation, if they have fewer than 12 credits and no
prerequisite sequences remaining and will satisfy all graduation requirements during that semester. Failure to complete the course of study will result in termination of the SEVIS record, loss of F-1 status and loss of F1 benefits.

- **Documented Illness or Medical Condition**: A student may be allowed to enroll in less than 12 credit hours if sufficient medical documentation from an U.S. licensed medical doctor (defined by DHS as a Doctor of Osteopathy, Doctor of Medicine, or a Licensed Clinical Psychologist) is submitted to the Counseling and Advising Center. This basis for part-time authorization must be reestablished each semester that part-time is granted. Documentation requirements and more information may be obtained at the Counseling and Advising Center.

Students must obtain authorization from the Counseling and Advising Center prior to enrolling in less than 12 credit hours. If students fall below 12 credits without prior approval, under SEVIS requirements this is considered a “reportable event” and the college is required to report it to the DHS within twenty-one days. If the reason for less than full-time attendance is not among those listed above, the college is required to report the student’s F-1 status to DHS as “terminated”. Authorization for enrollment in fewer than 12 credits may effect scholarship award; students must check with the Scholarship Office prior to enrolling in fewer than 12 credits.

SEVIS reporting requirements necessitate that international students enroll in at least 12 required credits during a non-vacation semester. Students in their first or second semester of undergraduate study in the United States may be permitted to complete less than 12 credits, if they are having initial difficulties with the English language or reading requirements, or unfamiliarity with American teaching methods. Students must receive a recommendation from their teacher(s) and authorization from their International Advisor prior to going below 12 credits and resume full-time attendance at the next available semester.

When a student does not have 12 required credits remaining but cannot complete their program in the current semester due to prerequisites, he/she will need to enroll in classes not required for their program in order to maintain F-1 status. Students are responsible for their academic decisions. Therefore, Berklee strongly encourages students to plan their coursework with an academic and international student advisor each semester to develop an immediate and a long-term study plan that will maximize their meeting DHS enrollment requirements during their course of study.

Any international student wanting to enroll in fewer than 12 credits MUST see an international advisor counselor in the Counseling and Advising Center. Failure to maintain full-time status has serious implications, such as inability to have an I-20 signed, loss of work permission, and/or being required to leave the U.S. It is your responsibility to maintain status.

Students authorized for part-time status by the published deadline will be charged on a per credit basis.

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**Policy on Jury Duty**

According to the Office of the Jury Commissioner of the Commonwealth of Massachusetts, “every U.S. Citizen 17 years of age or older who is a Massachusetts resident or an inhabitant for more than 50% of the time is eligible to serve as a juror. If you are a resident of another state but a student at a Massachusetts college, you are an inhabitant for more than 50% of the year and, therefore, eligible to serve as a juror in Massachusetts.”

It is not unusual for students residing in Massachusetts to be summoned to serve as trial jurors. Jury service, on a short-term basis, can provide students with a good opportunity to fulfill one of their responsibilities as members of the community. Berklee supports students in their fulfillment of this civic duty.

Students should carefully read all materials they receive with their summons to service, as they contain helpful information about confirming, postponing, rescheduling, or relocating service, and address many of the most frequently asked questions. Jury duty is an important legal obligation, and those who fail to respond are subject to criminal prosecution.

Students who must miss class in order to fulfill their jury service requirement should notify each of their instructors of the summons and make arrangements to complete any missed work. Students may be required to furnish their summons notice or the certificate of the service when making these arrangements.

If you have any questions about jury duty, including confirming, postponing, rescheduling, or limiting your service, please contact the Office of the Jury Commissioner (800 THE-JURY/800 843-5879). Further information can be found on the Office of Jury Commissioner’s website at www.massjury.com.
AFTER YOU REGISTER

Check-in

All students are required to check-in online by the end of Check-in week for each term.

International students in F1 status must clear their immigration restriction prior to being able to check-in online.

Counseling and Advising Center staff will accept the Immigration Verification form via fax, email attachment, and in person from continuing students who have maintained their F1 status and have valid immigration documents on file. The immigration restriction will be removed within one business day of receipt of the completed Immigration Verification form.

Entering students, Returning students and students with invalid immigration documents on file are required to present their immigration documents in person prior to removal of the immigration restriction.

Check-in involves the following two steps:

● **Settle your bill with the Office of the Bursar.**
  Your bill must be paid in full by May 13, 2013 for the summer term and August 1, 2013 for the fall term.
  
  **Please note:** Payment must actually be received by the college by this date. It is advised to pay your bill early enough to account for any delays in mail systems, etc. **Students whose payment is not received in full by the due date will be assessed a $250 late fee.**

● **Check-in online between May 21 - 24, 2013 for the summer term, and September 1 - 6, 2013 for the fall term.**

  Students checking-in online will receive a confirmation screen upon successfully finishing the process. We recommend that you print this screen for your records. Once you have checked-in, you will be able to view your schedule (with room numbers) and add and drop courses.

Students who are required to check-in with a staff-person should receive an official schedule from them. Official schedules have room numbers printed on them.

**Please note:**

● The schedules of students who fail to check-in by the Check-in deadline will be cancelled. The seats in those courses will then become available to students who have checked-in.

● Students who subsequently check-in late will be assessed a $250 late fee. They can attempt to rebuild their schedules according to space availability in each class.

Tuition and Fees

**Summer 2013 Tuition**

- Tuition: Degree Program $15,650
- Tuition: Diploma Program $13,474
- Residence Hall Fee (includes full meal plan) $7,310

**Fall 2013 Tuition**

- Tuition: Degree Program $18,257
- Tuition: Diploma Program $15,742
- Residence Hall Fee (includes full meal plan) $8,600

**Individual Fees**

- Comprehensive Fee: Full-Time Students $536
  Part-Time Students (6 credits or less) $268
- Per Credit Charge $1,293
- Extra Private Instruction Charge - 2 credits (per semester) $2,586
- Extra Private Instruction Charge - 1 credit (per semester) $1,293
- Late Check-in Fee (per term) $250
- Late Payment Fee (per term) $250
- Housing Prepayment $300
- Facilities-Only Fee (per term - non-enrolled) $315
- Berklee Laptop Purchase (Up to) $2,925 (subject to 6.25% sales tax)

**Health Insurance**

- Summer 2013 $580
- Fall 2013 TBD

(For the Fall 2013 health insurance fee, please check the Schedule of Tuitions and Fees form found at www.berklee.edu/tuition beginning July 2013.)

**Please note that all fees are subject to change.**
Payment Methods

Paying Online with Credit Card
Payments can be made online with MasterCard, Discover or American Express credit cards. Tuition paid by credit card is subject to a 2.5% convenience fee. Paying by electronic check (E-Check) has no additional fee.

Alternative Payment System
Payments by outside parties who cannot access my.berklee.net (http://my.berklee.net) can be made at www.berklee.edu/altpay (http://www.berklee.edu/altpay). Payments will be posted the next business day.

Check or Money Order
Mail your check or money order with the top portion of your bill. Please do not include any other materials with your payment.

Regular Mail/Express/Overnight Mail:
Berklee College of Music
1140 Boylston Street
MS 921-BUR
Boston, MA 02215

Wire Transfer/Bill Pay
Payment by outside parties who cannot access my.berklee.net (http://my.berklee.net) can be made at www.berklee.edu/altpay (http://www.berklee.edu/altpay). Payments will be posted the next business day.

Cash
We strongly discourage you from carrying large amounts of cash to pay your bill. However, should you decide to make a cash payment, please be certain to retain your receipt.

Traveler’s Checks
If you plan on paying in person, traveler’s checks are the safest way to do so. Be sure not to countersign your traveler’s checks until you make your payment at the Bursar’s Office.

Third Party Scholarships
We will be happy to apply advance credit to your account for a scholarship awarded from an outside agency. You must submit a letter to the Bursar’s Office from the scholarship source, on their letterhead, stating that the scholarship will be mailed directly to Berklee. The letter must also include the amount of your scholarship, the date when payment will be submitted, a request for a statement (if required by the sponsor), and the name and phone number of a contact person. It is essential for the Bursar’s Office to receive this letter prior to your payment due date in order to avoid any delays.

Returned Checks
Please be advised that if you choose to pay your fees with a personal check and this check is returned, Berklee will charge you a $50 processing fee. Notice of the returned check will be sent to the student. If the return payment creates a debit balance on the account, a hold will be placed on the account, which blocks academic schedule changes, access to grades and transcripts, and future registrations until complete restitution of funds is made. The college reserves the right to demand future payments in the form of a certified check, money order, cash, or credit card at this point, and you will no longer be able to use personal checks as a form of payment. Berklee will not redeposit personal checks that have been returned and requires that these checks be replaced within five business days.

Non-Payment of Tuition & Fees Collection Policy
By registering for classes at Berklee College of Music, you acknowledged financial responsibility for the charges and fees assessed to your student account. You are also responsible for any additional costs related to your enrollment at the College. Student account balances are to be paid in full by the due date published. The student will be notified by email and home mailing address of any unpaid balance on the account. The student is also expected to periodically check their online account for any additional charges or loss/reduction in aid that resulted in an unpaid balance. After the semester notices will be sent to the home mailing address advising the student of their unpaid balance. Should it be necessary to place a delinquent account with an outside collection agency, all fees assessed by the agency become the responsibility of the student.
AFTER YOU REGISTER

Statements
All hard copy statements are mailed 30 days prior to any given semester to the address on file in the Office of the Registrar. The same information is available approximately 30 days prior on my.berklee.net. In the event you do not receive a hard copy statement in the mail, please access my.berklee.net to obtain billing information.

All payments that are received after the published deadline for any given semester will be subject to a $250 late payment fee.

Financial Aid
There are many Berklee policies that may impact your eligibility for financial aid. All aid applicants should familiarize themselves with the following guidelines:

● All financial aid awards are based on full-time enrollment (12 credits). If you are enrolled for fewer than twelve credits, your aid may be reduced or canceled at the end of the Add/Drop period.

● Financial aid applicants must continue to make Satisfactory Academic Progress (SAP). Students must maintain a minimum 2.0 GPA and must complete the required number of credits each semester for their academic program.

● Pending aid cannot be credited to a student's account. You may check the status of your aid online at my.berklee.net by clicking on Student Services > My Finances > My Aid. If you have pending awards, you should check Student Services > My Finances > My Documents to verify that we are not requesting any information from you. Most items that we request may be downloaded from berklee.edu/forms.

● Federal regulations require that students complete an exit interview session if you graduate, enroll for less than six credits, withdraw from the college during the semester, or do not return to the college. For loan repayment information, contact the Office of Financial Aid.

For more details regarding how your enrollment affects your financial aid eligibility, Satisfactory Academic Progress, student loan requirements and other policies, please visit us on the web at www.berklee.edu/financial-aid or walk in and meet with a financial aid counselor from 9-5, Monday-Friday. The Financial Aid Office can be reached at 617-747-2274 or at financialaid@berklee.edu.

Health Insurance Information for Summer 2013 Students (Who Were Not Enrolled in Fall 2012 or Spring 2013)

What if I already have insurance and wish to waive the health insurance fee for Summer 2013?
Submit an online waiver no later than May 13, 2013 by logging in to my.berklee.net, selecting the Student Services tab, and clicking on Leave My Health Insurance. You can also submit a waiver form at the Office of the Bursar (Suite 240, Uchida). Waiver forms can be downloaded online at www.berklee.edu/forms in the Health Related section of the page.

What if I pay for the insurance in May but leave Berklee before my coverage runs out?
If you enrolled in the Gallagher Koster insurance program at any time during the Fall 2012 – Summer 2013 academic year, you are insured through August 14, 2013. This is true whether you are enrolled at Berklee, have since graduated, or left the college. This coverage extends outside of the United States.

Health Insurance Information for Fall 2013 Students

What if I already have insurance and wish to waive the health insurance fee for Fall 2013?
Submit an online waiver no later than August 1, 2013 by logging in to my.berklee.net, selecting the Student Services tab, and clicking on Leave My Health Insurance. You can also submit a waiver form at the Office of the Bursar (Suite 240, Uchida). Waiver forms can be downloaded online at www.berklee.edu/forms in the Health Related section of the page.

What if I pay for the insurance in August but leave Berklee before my coverage runs out?
If you enrolled in the Gallagher Koster insurance program at any time during the Fall 2013 – Summer 2014 academic year, you are insured through August 14, 2014. This is true whether you are enrolled at Berklee, have since graduated, or left the college. This coverage extends outside of the United States.

What if I waived the health insurance plan but my alternative insurance plan unexpectedly terminates before August 14, 2014?
If you have waived the student health insurance plan for the academic year but your alternate insurance plan unexpectedly terminates before August 14, 2014, you may late enroll for Berklee's plan as follows:

Petition to Add Process
Students who initially waived the student insurance plan can only petition to add coverage if they experience a qualifying event. Examples of qualifying events include students who lose coverage because they reach the maximum age under their private insurance plan or who lose coverage due to a parent/guardian’s loss of employment. A qualifying event does not include a student who is seeking enrollment to gain access to a benefit that was exhausted under their current private insurance plan.
AFTER YOU REGISTER

Students must submit a Petition to Add form within 31 days of the qualifying event in order for the effective date of coverage to be the day of the qualifying event. If the Petition to Add form is received after 31 days of the qualifying event, the effective date of coverage will be the date the petition is received at Gallagher Koster. You can download a Petition to Add form at www.gallagherkoster.com. In addition to the Petition to Add Form, a letter from the previous insurance company MUST be provided stating the reason for the student’s ineligibility and the date the student became ineligible.

In accordance to the recently revised Massachusetts Student Health Programs Mandate (114.6 CMR 3.00), Gallagher Koster will be pro-rating the premium for all approved Petition to Add requests.

If Gallagher Koster approves your petition to add health insurance late, you must pay the health insurance fee to the Bursar’s Office. You will not be officially insured until Gallagher Koster approves your petition, determines the (pro-rated) cost of the insurance to Berklee, and that amount is paid in full to Berklee.

What if I have questions regarding what is covered under the college sponsored insurance plan?

Please visit Berklee’s health insurance websites at either my.berklee.net (select the Student Services tab, then the Student Health Insurance subtab) or www.berklee.edu/insurance.

If you have further questions about what’s covered, how to access benefits, enrollment concerns, or replacement ID cards, visit www.gallagherkoster.com/berklee. There you can select from links under Your Student Health Insurance Plan or login to access the My Account section to view personal and dependent coverage information. You can also call Gallagher Koster at 617 769-6008 or 800 391-8057, or email them at BerkleeStudent@gallagherkoster.com.
Course descriptions

Arranging

AR-111
Arranging 1
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: PW-111 or satisfactory placement score

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

AR-112
Arranging 2
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: CW PR and JC MP majors
Electable by: All
Prerequisites: AR-111 and HR-112

Study of the properties of the trumpet, alto saxophone, tenor saxophone, trombone, and baritone saxophone, and the writing/arranging processes of standard and spread voicings, approach techniques, melodic embellishment, and guide tone backgrounds. Focus is on applying the writing processes to soli and background writing for two-, three-, four-, and five-part combinations of these instruments. It is recommended that CW-171 be taken by CWPR majors prior to enrolling in AR-112.

AR-201
Chord Scale Voicings for Arranging
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring, Summer
Required of: JC MP majors
Electable by: All
Prerequisites: AR-112 and HR-211

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

AR-228
Survey of Jazz Composition and Arranging
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring, Summer
Required of: JC MP majors
Electable by: All
Prerequisites: None

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-313
Scoring for Instrumental Ensembles in the Secondary School
2 credits
Course Chair: Cecil Adderley
Offered: Fall semester in odd-numbered years
Required of: None
Electable by: All
Prerequisites: CM-212 or both CM-252 and CP-212

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-314
Arranging for Secondary Vocal Ensemble
2 credits
Course Chair: Cecil Adderley
Offered: Spring semester in odd-numbered years
Required of: None
Electable by: All
Prerequisites: CM-212 or CM-252

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-316
Arranging for High School Jazz Ensemble
2 credits
Course Chair: Cecil Adderley
Offered: Spring semester in even-numbered years
Required of: None
Electable by: All
Prerequisites: AR-112

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-321
Contemporary Arranging and Composition
2 credits
Course Chair: Eric Gould
Offered: Spring
Required of: None
Electable by: All
Prerequisites: CM-371

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-328
Arranging for Contemporary Jazz Ensemble
2 credits
Course Chair: Eric Gould
Offered: Fall
Required of: None
Electable by: All
Prerequisites: AR-201 and HR-212

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

AR-331
Big Band Arranging and Score Analysis
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring, Summer
Required of: JCMP majors
Electable by: All
Prerequisites: AR-201, AR-228, and HR-212

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

AR-340
Jazz Arranging for Small Ensemble
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: AR-201

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

AR-407
Advanced Jazz Arranging for Large Ensemble
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Written approval of course chair

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

Composition

CM-211
Tonal Harmony and Composition 1
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: Degree -- all except MUED majors;
Diploma -- COMP and FILM majors
Electable by: All
Prerequisites: PW-111 and AR-111

Functional tonal harmony analyzed and composed in various musical textures. Emphasis on voice leading, melodic writing, and figured bass.

CM-212
Tonal Harmony and Composition 2
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: Degree -- all except MUED majors;
Diploma -- COMP and FILM majors
Electable by: All
Prerequisites: CM-211 or CM-251

Continuation of CM-211. Advanced tonal harmony and intermediate compositional procedures. Emphasis on harmonies with sevenths, other upper extensions, chromatic alterations as well as modulation.

CM-221
Techniques of Tonal Arranging
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: FILM majors
Electable by: All
Prerequisites: CM-212, and CP-210 or CP-212

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.
**COURSE DESCRIPTIONS**

**CM-P225**

**Guitar Composition Techniques for Performers/Composers**

2 credits  
Course Chair: Arnold Friedman  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: CM-211 or CM-251

Intermediate and advanced approach to guitar composition techniques. The course is designed for performers/composers and provides a comprehensive demonstration of the capabilities of the instrument and the most successful ways to compose for it through analysis, live performances, improvisation, and mostly elementary and advanced compositional techniques. Also covers performance techniques, extended compositional approaches (guitar and other instruments), resources and technologies of basic composition techniques, and mainly guitar music of the 20th century and beyond.

**CM-227**

**The Russian Art of Modulation**

2 credits  
Course Chair: Arnold Friedman  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: CM-212, and CP-210 or CP-212

During this course the students will explore and master the technique of modulation to the keys both closely related and distant. Using the concepts of “three degrees of kinship between keys” and the major-minor (minor-major) systems, the students will acquire the skill of gradual modulation as well as sudden modulation, as it was taught in Russia. This practical/theoretical approach will both contrast and complement current methods of handling this more advanced area of harmony, and will thus bring about for the student additional practical applications of these concepts.

**CM-231**

**Instrumentation and Score Preparation**

2 credits  
Course Chair: Arnold Friedman  
Offered: Fall, Spring, Summer  
Required of: COMP and FILM majors  
Electable by: All  
Prerequisites: CM-212

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; and extracting parts.

**CM-251**

**Traditional Materials and Structure of Music 1**

2 credits  
Course Chair: Arnold Friedman  
Offered: Fall, Spring, Summer  
Required of: MUED majors  
Electable by: MUED majors  
Prerequisites: PW-111 and AR-111

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

**CM-252**

**Traditional Materials and Structure of Music 2**

2 credits  
Course Chair: Arnold Friedman  
Offered: Fall, Spring, Summer  
Required of: MUED majors  
Electable by: MUED majors  
Prerequisites: CM-251 and either CP-210 or CP-211

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

**CM-311**

**Contemporary Techniques in Composition 1**

2 credits  
Course Chair: Arnold Friedman  
Offered: Fall, Spring, Summer  
Required of: COMP and FILM majors  
Electable by: All  
Prerequisites: CM-397 or CM-221 and either COND-211, COND-216, or COND-221

Specific techniques of traditional 20th-century composition. Technical devices such as quartal harmony, serial writing, polytonality, and contrapuntal techniques. Assignments are directly related to each of these aspects of composition and are performed in class.

**CM-312**

**Contemporary Techniques in Composition 2**

2 credits  
Course Chair: Arnold Friedman  
Offered: Fall, Spring, Summer  
Required of: COMP majors  
Electable by: All  
Prerequisites: CM-311 and COND-211 or COND-216

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

CM-318
New Music Composition and Performance Workshop
2 credits
Course Chair: Arnold Friedman
Offered: Spring
Required of: None
Electable by: All
Prerequisites: ET-111 and PW-111

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

CM-P341
Digital Score Preparation for Composers
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: MTEC-111

The course will focus on the acquisition of skills with technological tools for the creation of professional composition portfolios. Production of publication-ready scores and parts using Finale® notation software will be emphasized, including nonstandard notation. Basic audio editing will also be presented to create demonstration recordings.

CM-345
Jazz Fusion Composition and Arranging for Small Ensemble
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: HR-212

Through the study of major artists and recordings, the student will identify the compositional and instrumental practices of the jazz fusion idiom and apply those to writing assignments and projects. Jazz fusion is looked at broadly and may include a variety of idiomatic 20th-century world music and popular music techniques. The course does not follow a particular methodology, but rather encourages the student to find his/her own voice within the genre. The class begins with a historical survey of the jazz fusion idiom starting with Miles Davis’s landmark Bitches Brew recording and continues with the music of the alumni of Davis’ influential bands, up to today. As students apply techniques and ideas learned, they will gain perspective as to how jazz fusion is part of music as a whole and examine some of the underlying principles that make for good composition. A special section of the course will be dedicated to introducing students to some fundamentals of Indian ragas (scales) and to Konnikol (Indian rhythmic solfege) and their application to contemporary jazz-fusion composition. Groups such as Shakti, Miles From India, Trilok Gurtu, The Marc Rossi Group, and others have brought this information to the forefront, and it is helping to redefine jazz fusion.

CM-346
Indian Music Styles and Techniques for Jazz and Contemporary Composition
2 credits
Course Chair: Arnold Friedman
Offered: Fall
Required of: None
Electable by: All
Prerequisites: HR-212

The class will expose students to and survey the two main Indian classical music systems: Hindustani (North Indian) and Carnatic (South Indian) along with Konnikol (South Indian rhythmic solfege). Selected Indian film music will also be examined. Students will compose, arrange, and create improvisational models using specific Indian music ideas and techniques as a source.

CM-351
Choral Composition
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: CM-212

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-P353
Introduction to Contemporary Composition
2 credits
Course Chair: Arnold Friedman
Offered: Spring
Required of: None
Electable by: All
Prerequisites: CM-212, and CP-210 or CP-212

Introduction to compositional concepts from the late 20th century with emphasis on students writing original compositions.
COURSE DESCRIPTIONS

CM-355
Principles and Techniques of Writing for the Voice
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: CM-212, and CP-210 or CP-212

Examination of representative solo vocal works from the 19th and 20th centuries (including works requiring nontraditional vocal techniques), with emphasis on dramatic organization, relationship of music to text, and appropriateness to the capacity of the trained singing voice. Special attention given to principles of vocal technique and speech articulation as they apply to composition, principles of vocal notation, and considerations of opera and musical theater. Students will be expected to write specified vocal passages based on assigned texts as well as participate in some improvisation and dramatic reading of texts in class.

CM-357
Introduction to Electroacoustic Music for Composers
2 credits
Course Chair: Arnold Friedman
Offered: Spring
Required of: None
Electable by: All
Prerequisites: None

Introduction to Electroacoustic Music for Composers is a survey course in electronic and computer music composition. Designed especially for students on Berklee composition tracks, the course is suitable for any student wishing to gain a comprehensive overview of the history and techniques of electronic music while learning to compose works at the computer for electronics alone or in combination with live instruments.

CM-361
World Music Resources in Composition
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: AR-111, HR-211, and one of the following: CM-311, ILPH-351, ILPH-357, LHAN-345, LHAN-346, or PSW-351

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

CM-371
Jazz Composition 1
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring, Summer
Required of: JCM majors
Electable by: All
Prerequisites: AR-201


CM-373
Jazz Composition 2
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring, Summer
Required of: JCM majors
Electable by: All
Prerequisites: CM-371

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

CM-375
Jazz Composition 3
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring, Summer
Required of: JCM majors
Electable by: All
Prerequisites: AR-331 and CM-373

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

CM-385
Post Bebop Harmonic Innovations
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: HR-325

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.
COURSE DESCRIPTIONS

CM-397
Directed Study in Small Forms 1
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: COMP majors
Electable by: All
Prerequisites: CM-212

Students will take a half-hour private lesson with a composition teacher each week. The teacher will work with the students on the basics of composition, including conclusive and nonconclusive phrases; antecedent-consequent phrase relationships; open-ended phrase relationships; sequencing; modulation; large-scale tonal relationships; and thematic variation and development. Application of these techniques will be the basis in writing compositions, using models from the classical period. These basic compositional techniques may be expanded to include more advanced concepts, as determined by the composition professor according to the student's composition background. In addition to the weekly half-hour private lesson, the student will attend a composition seminar (1.5 hours) along with all of the Directed Study students.

CM-398
Directed Study in Small Forms 2
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: COMP majors
Electable by: COMP majors
Prerequisites: CM-311

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

CM-434
Serial Techniques as Applied to Jazz Composition
2 credits
Course Chair: Eric Gould
Offered: Spring
Required of: None
Electable by: All
Prerequisites: AR-201 and written approval of course chair

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

CM-441
Scoring for Full Orchestra
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: COMP majors
Electable by: All
Prerequisites: CM-231

Orchestration techniques for full symphony orchestra.

CM-495
Composition Internship
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: None
Electable by: COMP majors
Prerequisites: Sixth-semester standing and written approval of course chair

Monitored and evaluated professional work experience in an environment related to the composition major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Composition Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

CM-497
Directed Study in Sonata Composition
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: COMP majors
Electable by: All
Prerequisites: CM-312 and CM-398

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

CM-498
Directed Study in Orchestral Composition
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: COMP majors
Electable by: All
Prerequisites: CM-497

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-499
Directed Study in Jazz Composition
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring, Summer
Required of: JCM majors
Electable by: JCM majors
Prerequisites: CM-375

Individualized instruction designed to guide students majoring in jazz composition in the preparation of their graduation projects.
CONDUCTING

COND-211
Conducting 1
1 credit
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: Degree – all except MUED majors;
Diploma – CWPR, COMP, FILM, and JCMJP majors
Electable by: All
Prerequisites: ET-211 or ET-231

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

COND-212
Conducting 2
1 credit
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: Degree – all except MUED majors;
Diploma – CWPR, COMP, FILM, and JCMJP majors
Electable by: All
Prerequisites: COND-211 or COND-216

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

COND-216
Conducting 1 with Live Keyboard Ensemble
1 credit
Course Chair: Arnold Friedman
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ET-211 or ET-231

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

COND-217
Conducting 2 with Live Keyboards
1 credit
Course Chair: Arnold Friedman
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: COND-211 or COND-216

A conducting class where students conduct other students playing MIDI keyboards that create the sounds of the instruments of an orchestral ensemble. Each student learns all aspects of score preparation and rehearsal techniques. All sessions are recorded for home study.

COND-221
Choral Conducting for Music Education Majors
2 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors; MTHE majors not taking COND-222
Electable by: MUED and MTHE majors
Prerequisites: None

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.

COND-222
Instrumental Conducting for Music Education Majors
2 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors; MTHE majors not taking COND-221
Electable by: MUED and MTHE majors
Prerequisites: COND-321 or written approval of course chair

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. NOTE: Performance on secondary instrument(s) is required.

COND-311
Advanced Conducting Seminar With Live Orchestra
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Written approval of instructor and course chair and either COND-351 or COND-498

This course is designed for the student who wishes to further abilities in conducting. Emphasis is on rehearsal techniques and interpretation while working with a live orchestral ensemble.
COND-321
Choral Rehearsal Techniques for Music Education Majors
2 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED majors
Prerequisites: COND-221

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.

COND-322
Instrumental Rehearsal Techniques for Music Education Majors
2 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED majors
Prerequisites: COND-222

Detailed attention to typical instrumental repertoire with extensive analysis and application of rehearsal techniques as they apply to specific public school groups. More advanced lab sessions for application of classroom principles. NOTE: Performance on secondary instrument(s) is required.

COND-P331
Advanced Conducting Skills for the Theater
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: COND-212 or COND-217, CM-231 or AR-112, ISKB-211 (for non-piano principals), and written permission of course instructor

This is a hands-on, lab-style course, focused on skills particular and unique to theater conducting. Each student will choose a different musical from a list of possibilities and during the course of the semester will prepare, analyze and conduct parts of it. Additionally, all students will conduct each other. Students will also sing, play, and read dialogue for each other in order to simulate specific, relevant theater conducting situations.

COND-P332
Music Direction for the Theater
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: COND-212 or COND-217, ISKB-211 (for non-piano principals), and written permission of course instructor

This is a lecture/discussion class, which begins with a brief history of the modern American musical and basic definitions of theater terminology. Topics discussed will cover the period from the 1920s through the present, following the development of the musical from its song-and-sketch and European operetta roots to the modern integrated music drama. The body of the course follows the journey of a show from its inception through to closing night. Each participant will choose a songwriter or songwriting team as a subject for an in-depth presentation for the rest of the class. Basic theater terminology will also be taught and students will be tested on history and theater craft.

COND-P333
Coaching Theater Vocalists
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: COND-212 or COND-217, and written permission of the instructor

This is a course designed to benefit both conducting students and vocalists who wish to hone their theater skills. Conducting students will observe the instructor coaching singers in theatrical material, both in performance and audition settings, eventually taking over the coaching under the instructor’s supervision. The format is much like a master class. Each vocalist will have his/her moment to perform each week. Text and character analysis; choosing and fully realizing the dramatic action of the material; and determining the appropriate vocal style, correct key, and song’s routine is discussed in each case. Emphasis is on the dramatic elements of the material as a basis for musical decisions, and how musical and theatrical aesthetics inform each other. Basic elements of song structure will also be addressed for the benefit of both singers and coaches. Vocalists may rehearse off-hours with conducting student/accompanists if they wish, but part of the training involves singing with pianists they have not rehearsed with to in order to improve communication skills with accompanists and simulate actual audition conditions.
COURSE DESCRIPTIONS

COND-351
Advanced Conductor's Workshop with Live Keyboard Ensemble
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: COND-212 or COND-217

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.

COND-355
Conducting Small Ensembles
2 credits
Course Chair: Arnold Friedman
Offered: Fall
Required of: None
Electable by: All
Prerequisites: COND-212 or COND-217

This course is designed to give students practical experience in conducting rehearsals of small instrumental groups. Students will expand their conducting technique and deepen their score-preparation skills in class meetings with their colleagues playing MIDI keyboards in preparation for sessions with small ensembles (e.g., brass quintet, flute choir, string quartet, wind quintet); at these sessions themselves, the students will meet the challenges of analog instrumental groups—balance, intonation, rehearsal skills, and conductor-performer relations.

COND-361
Conducting for Film and TV Production
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: COND-351

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

COND-P391
Careers in Conducting
2 credits
Course Chair: Arnold Friedman
Offered: Spring
Required of: None
Electable by: All
Prerequisites: COND-212 or COND-217

Presentation and discussion on the topics of what it takes to succeed as a professional conductor in the 21st century. Several topics will be presented throughout the semester, including how to run a recording session, the business aspect of being a conductor, interpersonal responsibilities, management, and planning. Conducting remains one of the music's elusive professions: why do some succeed while others fail? Following Richard Strauss, we spend our whole lives trying to become better conductors, only to find out at the end of our lives how much more we have to learn. In addition, the financial and managerial aspects of our organizations and of our own careers ought never to be too far from our minds; for in them we occupy the dual roles of senior manager and principal artist.

COND-421
Advanced Rehearsal Techniques
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: COND-311 or COND-351

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

COND-498
Directed Study in Conducting
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: COND-212 or COND-217 and written approval of instructor and course chair

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

Counterpoint

CP-210
The Art of Counterpoint
3 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: HR-112, ET-112, and CM-211 or CM-251

This course will instruct students in the fundamental principles of free counterpoint (i.e., composition with melodic lines) with an emphasis on two-part writing. Through the utilization of a three-pronged focus on principles, literature, and experiential practice, students will complete exercises and projects involving composition and performance within the common-practice period with additional attention to and experience in contemporary tonal practice.

CP-211
Tonal Counterpoint 1
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: Degree – all; Diploma – COMP and FILM majors
Electable by: All
Prerequisites: PW-111 and AR-111

Free counterpoint within a functional tonal context. Emphasis on two-voice writing, binary, and melodic phrase forms.

CP-212
Tonal Two-Part Canon and Invention
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: Degree – all; Diploma – COMP and FILM majors
Electable by: All
Prerequisites: CP-210 or CP-211 and either CM-211 or CM-251

Continuation of CP-211. A thorough study of canon and two-part invention through analysis and composition within a functional tonal language.

CP-215
The Art of Counterpoint 2
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Fall, Spring, Summer
Required of: COMP, CWPR, and FILM majors
Electable by: All
Prerequisites: CP-210

A thorough study of the Two and Three-Part Inventions of J.S. Bach through analysis and composition within a functional tonal language. There will be two projects, a two-part invention and a three-part invention in the style of Bach.

CP-311
Advanced Counterpoint
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: COMP and FILM majors
Electable by: All
Prerequisites: CM-212, and CP-212 or CP-215

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

CP-350
20th-Century Counterpoint
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: CM-212, and CP-212 or CP-215

The course is based on the examination of different realms of 20th-century counterpoint through the detailed analysis of contrapuntal styles and techniques of leading innovative composers such as Ravel, Stravinsky, Shostakovich, Hindemith, Bartók, Messiaen, Honegger, Barber, and composers of the New Viennese School. More recent stages in the evolution of counterpoint will be studied in examples by Ligeti, Lutoslawski, Penderecki, Schnittke, and Gubaidulina, as well as contemporary American composers (including Berklee composers).

CP-361
Jazz Counterpoint 1
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring, Summer
Required of: JCMP majors
Electable by: All
Prerequisites: AR-112 and HR-111

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-362
Jazz Counterpoint 2
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring, Summer
Required of: JCMP majors
Electable by: All
Prerequisites: CP-361

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

CW-141
Hip-Hop Writing and Production
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: MTEC-111

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

CW-151
Survey of Pop/Rock Styles
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: AR-111 and HR-112

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

CW-171
Groove Writing
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR majors
Electable by: All
Prerequisites: AR-111, ET-112, HR-112, and MTEC-111

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

CW-205
Music Preparation 2
2 credits
Course Chair: Matthew Nicholl
Offered: Spring
Required of: None
Electable by: All
Prerequisites: PW-161

Building on the content of AR-203, this course provides in-depth study of the capabilities of the software program Finale. Course content includes using Metatools, Hyperscribe, Shape Designer, a broader range of editing tools, and practical shortcuts to efficiently create scores and parts of professional quality. Instruction and project work is accomplished in the Professional Writing Division MIDI Lab.

CW-211
Writing for Small Ensemble
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR majors
Electable by: All
Prerequisites: AR-112, CW-171, and CW-216

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

CW-216
Vocal Writing
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR majors
Electable by: All
Prerequisites: AR-112, HR-211, and either ET-211 or ET-231

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

CW-P217

Writing in Folkloric Latin Styles
2 credits
Course Chair: Matthew Nicholl
Offered: Fall
Required of: None
 Electable by: All
Prerequisites: AR-111, ET-112, and HR-112

This course examines the folkloric music from Latin America that informs today’s contemporary music. Topics include traditional musical styles, forms, instrumentation, arranging techniques, melody, and harmony. Folkloric music from the following countries is studied: Argentina, Brazil, Chile, Colombia, the Dominican Republic, Mexico, Peru, Puerto Rico, and Venezuela. The course focuses on applications of these styles in contemporary arranging and composition.

CW-218

Jingle Writing
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: None
 Electable by: All
Prerequisites: AR-111 and HR-211


CW-221

Writing and Production Techniques in the Pop/Rock Idiom
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: None
 Electable by: All
Prerequisites: AR-112 and HR-211

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

CW-225

Writing in Salsa Styles
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring
Required of: None
 Electable by: All
Prerequisites: AR-112

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

CW-P227

Flamenco Music: Composition and Arranging
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring
Required of: None
 Electable by: All
Prerequisites: AR-111

This course examines the concepts and techniques of writing flamenco music, which is a vital and growing genre in contemporary music. The course covers the origins of the various styles of flamenco, their individual influences, primary composers of flamenco, overview of popular lyrics, and common composition and arranging techniques in flamenco styles. Students will investigate the various aspects of writing flamenco music: use of improvised structure; binary, ternary, and polyrhythm rhythmic styles; traditional harmonic approaches and concepts; melodic approaches; and the use of microtones. A variety of compositions, arrangements, and orchestrations will be analyzed, including examples of contemporary compositions and new stylistic variations in flamenco that feature the use of electronics and flamenco without guitar. Students will create compositions and/or arrangements for a flamenco music ensemble.

CW-237

Scoring for Percussion
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring
Required of: None
 Electable by: All
Prerequisites: AR-112

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

CW-247

Writing for Woodwinds
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring
Required of: None
 Electable by: All
Prerequisites: AR-112

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

CW-255
Contemporary Applications of 12-Tone Concepts
2 credits
Course Chair: Matthew Nicholl
Offered: Fall
Required of: None
Electable by: All
Prerequisites: ET-212, HR-212, and either AR-112, CP-210, or CP-211

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

CW-257
Musical Theater Arranging and Orchestration
2 credits
Course Chair: Matthew Nicholl
Offered: Spring
Required of: None
Electable by: All
Prerequisites: AR-112

Study of orchestration in musical theater and the role of the orchestra in a theater piece. Students will arrange and orchestrate songs with a focus on supporting a vocalist, telling the story, and creating a theatrical sound. The class will explore how orchestration can be used as a dramatic element to establish a period, create a mood, and support the narrative. Written projects focus on typical instruments and ensembles used in various theatrical situations. Listening will include songs from a wide variety of musical theater recordings, with examples of piano scores and individual parts from shows.

CW-261
DAW Writing and Production
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR majors
Electable by: CWPR majors
Prerequisites: ISKB-211 (non-piano principals) and PW-161 (CWPR majors), or written approval of course chair (non-CWPR majors)

The advanced student 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 PW-161 Technology Tools for the Writer, this course will focus on the musical use of technology and basic production aspects of a project, including signal flow of a Digital Audio Workstation (DAW), utilizing sound processing equipment, choosing appropriate sounds and combining elements from sound modules, and alternate approaches to quantizing and refining rhythmic grooves. 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.

CW-275
Music Production Techniques for Writers
2 credits
Course Chair: Matthew Nicholl
Offered: Fall
Required of: None
Electable by: All
Prerequisites: AR-111, HR-211, and CW-261

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

CW-311
Writing for Big Band
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR majors
Electable by: All
Prerequisites: CW-211

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

CW-P313
Advanced Writing in Latin Styles
2 credits
Course Chair: Matthew Nicholl
Offered: Spring
Required of: None
Electable by: All
Prerequisites: AR-111 and CW-225

An advanced study of writing in a variety of Latin styles, including modern and traditional orchestration concepts, style-specific aspects of form and structure, score analysis, score and part preparation, and production tips that will give the composer, arranger, or orchestrator the proper tools to get the best results either in the studio or in a live performance. Styles covered include mambo, guaguancó, bomba, timba, bolero, danzón, tango reggae, samba, and partido alto. Students will create arrangements of existing works and original pieces for a variety of ensembles of different sizes and instrumentation.
COURSE DESCRIPTIONS

CW-P316
Advanced Vocal Writing
2 credits
Course Chair: Matthew Nicholl
Offered: Spring
Required of: None
Electable by: All
Prerequisites: CW-216

This course presents an expanded development of material introduced in CW-216. Important concepts include: production and direction of vocal rehearsals and recording sessions; advanced production techniques including layering, stacking, compressing and mixing vocal tracks; study of diverse song styles and musical concepts that comprise them; observation of text/language and cultural influence in relation to vocal writing; further development of multi-part background writing; more refined utilization of harmonic tensions and reharmonization. Rubato and groove-oriented a cappella techniques will also be explored.

CW-333
Studio Writing and Production
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR majors
Electable by: All
Prerequisites: ISKB-212 (non-piano principals), and either CW-261 or SW-361

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

CW-341
Scoring for Strings
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: CM-212

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

CW-343
Contemporary Arranging for Strings
2 credits
Course Chair: Matthew Nicholl
Offered: Spring
Required of: None
Electable by: All
Prerequisites: HR-212, and either AR-201 or CW-211

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

CW-361
Mixing Concepts and Applications for Writers
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR majors
Electable by: CWPR majors
Prerequisites: CW-261

The course focuses on mixing techniques through the use of sound processing as it pertains to the writer who engineers and produces his or her own pieces. Through the use of plug-ins, the understanding and artistic application of ambient effects (e.g. reverbs, delays, flangers, harmonizers, and choruses) and dynamic processing units (e.g. compressors, noise gates, equalizers, and limiters) the course explores how writing can be enhanced at the recording and mixing stage through the effective use of sound processing equipment. The student will have the opportunity to understand how to enhance their recordings with these effects through in-class demonstration, listening analysis, and assigned projects using specified equipment.

CW-370
Video Game Scoring Fundamentals
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: CW-361, FS-361, or EP-371

This course provides students a one-semester overview of approaches to scoring for video games. Beginning with a short history of interactive music, the content includes typical game music workflow and approaches to scoring video games. Assignments include scoring projects using different interactive music techniques. Students will be able to describe the history, theory, mechanisms, and basic approaches to writing music for video games. They will be able to write simple to moderate interactive scores using the most commonly used methods in the industry. In addition students will discuss and learn about specific industry issues related to working in this field.
An advanced study of the techniques and concepts of writing and arranging for the orchestra in a studio setting. A continuation of CW-311 with the addition of the string section, French horn, percussion, additional woodwinds, and harp. Emphasis is placed on orchestral combinations, stylistic factors, techniques of scoring melody and accompaniment, sophisticated voicings techniques, writing effective introductions and endings, and routining an arrangement. Extensive use of recorded examples and score extracts.

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

This course covers advanced sequencing and orchestration techniques in the electronic and hybrid realms of production for acoustic ensembles. Its main purpose is to expose and guide students to writing and production of polished and high-quality original compositions for small to large acoustic ensembles through the use of advanced sequencing techniques and electronic tools. Through a detailed survey and hands-on practice of the major software orchestral libraries, the course integrates all the techniques involved in creating electronic and hybrid polished productions for rhythm section, small ensemble, big band, and studio orchestra. Content includes advanced sequencing techniques such as groove quantization, layering, tempo variations, advanced use of MIDI control changes, and alternate MIDI controllers. The students will learn multilayering of acoustic and electronic instruments; translation into the electronic realm of phrasing, articulations, and performance-related markings; controlled detuning; and horizontal/vertical timbre variation. In addition, through a series of original writing assignments for large ensembles and rhythm section, the course will focus on merging the gap between the composition stage and the final electronic production by covering the mixing stage of the hybrid production process focusing in particular on multireverb placement and variable equalization.

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

A study of the creative, technical, production, and business aspects of writing music for visual media, primarily television commercials. Content includes the creative process: reacting to emotion and mood of visuals, supporting the picture with appropriate music, stylistic considerations, compressing/expanding musical ideas, and hitting visual cues. Production aspects include various approaches to shaping the musical product to support the creative direction that has been chosen or provided. Exploration of sound design (incorporation of sound effects into music tracks) and technical aspects of timings, film editing influences, frame-counting, and synchronization. Business aspects: working with producers and directors, taking direction, selling ideas, and general and contractual obligations that modify the creative process. Various projects and assignments in writing music in different moods, styles, and lengths, that support and enhance visuals. Most creative work will be realized at MIDI workstations using a MIDI sequencing program and video software; students must have a strong working knowledge of MIDI systems and sequencing programs.
This course has two purposes: first, to provide the student with the necessary synthesis, sound design, and electronic creative tools to be competitive in the contemporary writing industry; and second, to enhance and further develop the student's compositional skills in a variety of contemporary music styles with a particular emphasis on electronic genres. Through a detailed and thorough hands-on experience, students will begin studying the basic concepts of analog synthesis, moving on to advanced synthesis techniques such as FM, sampling and physical modeling, all the way up to the most advanced sound design and sound shaping techniques. The course will cover processing methods and effects (such as loop creation/editing/slicing, creative use of EQ, delay, compression and convolution reverb, etc.) targeted specifically to enhance and improve the production of contemporary electronic music. Topics will be contextualized with references to specific contemporary music styles and trends and practically applied by the student to originally composed projects that feature different electronic styles and techniques. Using these concepts and techniques, the students will create original compositions based mainly on sounds they have programmed and designed themselves, and by the end of the course they will have an original sound library at their disposal.

This course covers advanced creative, technical, production, and business aspects of writing for music and media libraries. Its main purpose is to expose and train students to be proficient in writing and producing for a variety of media-related music libraries through style-specific assignments and scenarios. The course focuses on writing genre-specific music cues for reality shows, soap operas, talk/variety shows, documentaries, title sequences, infomercials, and web media such as music series, web advertising, and web-based tutorials. Students are guided through a thorough analysis and critique of each style and individual original writing assignments based on real case examples. For each style, students master the creative process, library-specific production techniques, how to support different moods with appropriate music, how to communicate with media producers, and how to develop original material inside the boundaries set by the style and by the production team. This course focuses on how to compose and produce mood-based music libraries and cues that are not written to a specific picture. Each assignment is critiqued, assessed, and revised according to creative directions and style-specific production guidelines. Discussions of business aspects include working with music libraries, producers, and companies; demo preparation; positive and quick response to feedback and comments from the music library producer; and licensing scenarios. Through various projects, students will have frequent opportunities to write music in different moods, styles, and lengths. Students must have a strong working knowledge and experience with hybrid production techniques and with MIDI systems and sequencing programs.

This course focuses on composing and producing moods with appropriate music, how to communicate with media producers, and how to develop original material inside the boundaries set by the style and by the production team. This course focuses on how to compose and produce mood-based music libraries and cues that are not written to a specific picture. Each assignment is critiqued, assessed, and revised according to creative directions and style-specific production guidelines. Discussions of business aspects include working with music libraries, producers, and companies; demo preparation; positive and quick response to feedback and comments from the music library producer; and licensing scenarios. Through various projects, students will have frequent opportunities to write music in different moods, styles, and lengths. Students must have a strong working knowledge and experience with hybrid production techniques and with MIDI systems and sequencing programs.

**CW-495**

**Contemporary Writing and Production Internship**

2 credits

Course Chair: Matthew Nicholl

Offered: Fall, Spring, Summer

Required of: None

Electable by: CWPR majors

Prerequisites: Written approval of course chair

Monitored and evaluated professional work experience in an environment related to the contemporary writing and production major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Contemporary Writing and Production Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

**CW-498**

**Directed Study in Contemporary Writing**

2 credits

Course Chair: Matthew Nicholl

Offered: Fall, Spring, Summer

Required of: CWPR majors

Electable by: CWPR majors

Prerequisites: CW-311

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

**Ensemble**

**Ensembles - Revised Absence Policy**

Students are expected to attend all meetings of their ensembles. Instructors must be notified in advance if an unavoidable absence is foreseen. Failure to notify a substitute player will result in a grade of “F” for the ensemble and can result in the loss of the seat in the ensemble. The grade of “F” will stand as a final grade except in cases of extraordinary circumstance as determined by the department chair.
**COURSE DESCRIPTIONS**

**ENBR-321**  
Brass Quintet  
1 credit  
Course Chair: Tom Plsek  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Written approval of course chair

A brass quintet that performs a mixture of traditional and 20th-century music. Instrumentation: two trumpets, horn, trombone, tuba.

**ENBR-336**  
Brass Playing and Singing  
1 credit  
Course Chair: Tom Plsek  
Offered: Fall, Spring  
Required of: None  
Electable by: Brass principals  
Prerequisites: None

This course is designed to focus on vocal performance for brass principals. Students may or may not have experience as vocalists. All classes will be geared towards the styles the individuals are interested in, emphasizing both singing and playing. Students will be asked to learn new songs each week with the main emphasis being on the selection of correct keys, tempos, and styles. There will be a comparative analysis between vocal and instrumental phrasing, improvisation, and physiology. Students will also be exposed to performers who have been recognized and respected as both singers and horn players.

**ENCL-200**  
Concert Choir  
2 credits  
Course Chair: Anne Peckham  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Written approval of course instructor

Large vocal ensemble with emphasis on traditional and contemporary music stretching through a wide range of music genres. In this course, students will participate in weekly rehearsals. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Concert performances during the fall and spring semesters.

**ENCL-234**  
Improvisation for Classical Musicians  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Written approval of course instructor

The Improvisation for Classical Musicians ensemble is a small group of instrumentalists that will play traditional chamber music with a twist by adding improvisational techniques. The students will partake in weekly rehearsals, as well as end of the semester performances. Emphasis will be given to hearing, expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

**ENCL-400**  
Contemporary Orchestra  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Written approval of course instructor

The Contemporary Orchestra features Berklee's student performers, composers, and conductors through the use of standard repertoire, film, multimedia, and sound. Works of major 20th-century composers, as well as Berklee students and faculty, will be programmed. Student performers will gain experience in orchestral auditions and have the opportunity to be featured as soloists. This ensemble meets two times per week; the second weekly meeting will be used for workshops.

**ENCL-402**  
Contemporary Chamber Music Ensemble  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Written approval of course instructor

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

**ENCL-P201**  
Women’s Concert Choir  
1 credit  
Course Chair: Anne Peckham  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Written approval of course instructor

The Women’s Concert Choir is a choral group consisting of 12-40 women. Students will learn part-singing, blending, intonation, reading, and memorization through the repertoire, which will range from the standard classical choral repertoire to arrangements of musical theater works. A performance will be scheduled at the end of the semester. Voice principals and non-voice principals are eligible to audition.
ENCL-403

Art Music of Black Composers
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Art Music of Black Composers ensemble will study and perform the richness of America's roots music traditions. The students will study all types of black composers stretching from roots music all the way to modern-day pop.

ENCL-404

Musical Theater Orchestra
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Musical Theater Orchestra will perform the music of Broadway shows. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing in a variety of styles inherent in each show. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Please contact the instructor for more information on the shows to performed in current semester.

ENCL-P405

Classical Chamber Music Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Written permission of course instructor

Mixed instrumentation chamber ensemble, including brass, woodwinds, strings, voice, and guitar with piano accompanists. Ensemble will perform standard classical chamber music repertoire. Emphasis will be on developing accompanying skills while providing an outlet for soloists.

ENSL-400

Directed Study
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Directed Study ensemble will study and perform a specific genre or artist of their liking. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing the particular directed studies' compositions. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENEL-221

Electronic Improvisation
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

A small contemporary ensemble consisting of synthesizers and other electronics, typically along with a rhythm section composed of drum set and electric bass. The ensemble will develop a concert-ready performance based upon improvisation, extended performance techniques, sound design, and grooves.

ENEL-403

Techno/Rave Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

An open forum for development of live performance multi-instrumental duo/trio ensembles consisting of electronic, electro/acoustic, and acoustic sources. The class splits into a number of smaller groups working on two compositions and playing in class on a rotating schedule for discussion and critique. Use of a variety of instrumental approaches such as controls surfaces, audio/MIDI processing, MAX/MSP patches, any instruments.

ENEL-404

Turntable Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

Members of the Turntable Ensemble will compose, improvise, and perform music that incorporates the turntable as a musical instrument, informed by the traditions of hip-hop, jazz, soul, and other related styles. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing in a variety of styles and settings. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.
COURSE DESCRIPTIONS

ENFF-200
Funk
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

Level 3 Funk ensemble will study and perform seminal music from the funk genre including music from the 1970s to the current era. The focus of the class will be on creating a funky feel, imitating classic instrumental parts, as well as improvising and creating style-specific parts. Students will gain experience in discussion, researching, and performing the various styles of funk. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENFF-201
Retro Funk/Fusion
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

The Retro Funk/Fusion ensemble will study and perform the music of Herbie Hancock, Ramsey Lewis, Soulive, Stevie Wonder, George Benson, Roberta Flack, Joe Zawinul, and Donny Hathaway, and others. In this course, students will participate in weekly, supervised rehearsals. Students will gain experience of performing music in the genre of retro funk/fusion, using music from traditional and contemporary artists. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Some material will be prearranged with individual parts, other material will be arranged during the class, by the instructor and the ensemble, from lead sheets. After midterms, an attempt will be made to consider material (original or covers) from the student that is consistent with the genre. In addition, students will be given the opportunity to direct the performance of material covered during the class.

ENFF-220
Funk/Fusion
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

Level 4 Funk/Fusion ensemble will study and perform seminal music from the funk/fusion genre including music from the 1970s to the current era. The focus of the class will be on creating a funky feel, imitating classic instrumental parts, as well as, improvising and creating style specific parts. Additionally, the students will be introduced to the harmonic, melodic, and rhythmic component of jazz, rock, and Latin that create the genre of funk/fusion. Students will gain experience in discussion, researching, and performing the various styles of funk/fusion. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENFF-221
Funk/R&B Rating 4
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

Level 4 Funk/R&B ensemble will study and perform seminal music from the funk and R&B genre including music from the 1970s to the current era. The focus of the class will be on creating a funky feel, imitating classic instrumental parts, as well as, style specific improvising including the creation of style specific parts. Students will gain experience in discussion, researching, and performing the various styles of funk and R&B. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENFF-300
George Duke/George Benson
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

The George Duke/George Benson ensemble will transcribe, study and perform the music of George Duke and George Benson. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in transcribing, performing arrangements from the original recording. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENFF-301
The Music of Steve Coleman
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

The Music of Steve Coleman ensemble will study and perform the music of Steve Coleman as well as original music by the members of the ensemble. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing modern jazz fusion with odd time signatures, superimposed time signatures, and unusual form and structure. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.
**ENFF-302**

**The Music of the Crusaders**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 5

The Music of the Crusaders ensemble will study and perform the music of The Crusaders. This ensemble consists of the best early soul-jazz funk music of The Crusaders: Joe Sample, Larry Carlton, Wayne Henderson, Sticks Hooper, and Wilton Felder. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing soul/jazz. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy and feel of this style. The charts consist of exact transcriptions of the music performed. Instrumentation: piano, bass, guitar, drums, tenor sax, and trombone.

**ENFF-303**

**The Music of the Meters**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 5

The Music of the Meters ensemble will study and perform seminal music from the legendary funk R&B soul instrumental group, The Meters. The focus of the class will be on creating a funky feel, imitating the original rhythm section parts, as well as, improvising and creating style specific parts. Students will gain experience in discussion, researching, and performing the various styles of funk/fusion. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

**ENFF-320**

**Original Fusion**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 6

The Original Fusion ensemble will study and perform original music from the teacher as well as the original compositions of the students in the ensemble class. The focus of the class will be on playing a mixture of genres including jazz, rock, funk, and Latin, as well as improvising and creating style specific parts. Students will gain experience in discussion, researching, and performing the various styles of funk/fusion. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

**ENFF-321**

**The Music of Joe Zawinul**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 6

The Music of Joe Zawinul ensemble will transcribe, analyze, and perform the music of Joe Zawinul, Wayne Shorter, and Jaco Pastorius when they were members of Weather Report. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing the fusion music developed by this great group. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

**ENFF-322**

**The Music of Stern, Brecker, and Scofield**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 6

This contemporary fusion ensemble will study and perform the music of Mike Stern, Michael Brecker, John Scofield, Alan Holdsworth, Joshua Redman, and others. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing modern and classic fusion with advanced harmonic improvisation and challenging rhythmic content, including odd time signatures. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

**ENFF-323**

**The Music of Pat Metheny**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 6

In this ensemble students will study and perform the music of Pat Metheny. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing every song selected for the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.
The students in this ensemble will study and perform the arrangements of music by the groups Mahavishnu Orchestra and Return to Forever. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Instrumentation: mixed winds, synthesizer, piano, guitar, bass, drums, and percussion.

This high-level ensemble learns and performs the challenging and beautifully crafted music of the world-famous Yellowjackets, a band that for thirty years has successfully performed the jazz fusion compositions of Russell Ferrante (keyboards) and Bob Mintzer (tenor and EWI) along with phenomenal bassist Jimmy Haslip and creative drummer Will Kennedy. Expect to practice the tunes several hours per week outside of class with an occasional extra rehearsal.

We will experiment with mixing current grooves and unusual modes and harmonies in a jazz improv context. The purpose of this class is to bridge the divide between jazz harmonies and groove vamps by combining both. Furthermore, heavy emphasis is on melodic development techniques. By the end of this class you will have a working knowledge of rock, funk, reggae, ska, dance hall, drum ‘n’ bass, reggaeton, house, 2-step, 32nd note hi-hat grooves, hip-hop, go-go, and clipped and bounce beats.

Qantara Berklee is an ensemble that blends Arab, jazz, Western classical, and Latin American music to transcend the boundaries of genre and geography. Qantara means arch in Arabic, and this ensemble provides students an entryway to these musical cultures. Students in this ensemble will develop their instrumental, aural, and improvisational skills in this unique context at the same time as understanding how to fuse different modes, rhythms, and compositional concepts to create a cross-cultural ensemble.
COURSE DESCRIPTIONS

ENGB-220  
**South American Folkloric Music**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Written approval of course instructor

Focuses on the performance of modern arrangements of music from different South American countries such as: Venezuela, Colombia, Argentina, Peru, Ecuador, and others. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENGB-221  
**Contemporary Middle Eastern Music**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 4

This ensemble will perform contemporary compositions and standard repertoire from the Arab world, Turkey, Iran, and Central Asia. Emphasis is on improvisation, communication within the ensemble, developing a groove (including tunes in asymmetrical meters), and exploring the musical resources of the Middle East. Since the music is primarily modal, this ensemble offers students an opportunity to explore dynamics, instrumental timbre, embellishment, and phrasing free from the constraints of complex harmony. Repertoire is chosen each semester, based on students’ preference, from the work of artists such as: Fairuz, Abdel Wahab, Natacha Atlas, Lâço Tayfa, Simon Shaheen, Charbel Rouhana, Omar Faruk Tekbilek, and many others.

ENGB-222  
**Afro-Pop**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 4

A large ensemble modeled after afro-pop bands of West Africa but fused with American influences. Styles include afro-beat, soukous, and derivative American styles. The music includes covers, original compositions, and improvisations by the ensemble. The first half of the semester is organized in a workshop format. The second half is used to learn repertoire. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENGB-223  
**Celtic Music**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 4

The Celtic Music ensemble will study and perform the music of broad grouping of musical genres that evolved out of the folk musical traditions of the Celtic people of Western Europe. In this course, students will participate in weekly, supervised rehearsals. Students will gain experience in discussion, researching, and performance of specific styles. Emphasis will be given to stylistic integrity, musicality, individual interpretation, as well as melodic, harmonic, and rhythmic accuracy.

ENGB-300  
**Reggae Dub**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 5

Reggae Dub ensemble students will participate in weekly supervised rehearsals. Students will gain musical experience through the study and performance of reggae dub artists including: Steel Pulse, Morgan Heritage, Beres Hammond, Gentleman, Willie Williams, Giant Panda, Cultura Profética, Groundation, Damian Marley, and many more. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENGB-301  
**Caribbean Music**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 5

In this course students will study and perform the music of the Caribbean including artists such as: Tito Puente, Destra, Kassav’, Jam Band, Ellie Matt, Sara Tavares, and many more. In this course, students will participate in weekly supervised rehearsals. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.
COURSE DESCRIPTIONS

ENGB-400
Middle Eastern Fusion
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

An advanced performance ensemble geared towards experimenting with different musical styles, traditional and contemporary, from North Africa, the Middle East, the Balkans, and the Mediterranean, including Lebanese, Egyptian, Turkish, Algerian, Bulgarian, and Gypsy traditional styles (e.g. muwashshah, sama’i, kopanitsa). Listening will include traditional artists (e.g. Fairuz, Umm Kultum, Sayed Darwish, Selim Sesler), as well as fusion artists who have successfully blended these traditional styles with more contemporary sounds and concepts (e.g. Simon Shaheen, Rabih Abou-Khalil, Bustan Abraham, Erkan Öğur, Hüsnü Şenlendirici, The NY Gypsy All-Stars, Laço Tayfa). Students will be exposed to a diverse repertoire, with a focus on odd meters and traditional rhythmic cycles (7/8, 10/8, etc.), as well as traditional Arabic modes and their place in contemporary composition and improvisation.

ENGB-401
Microtonal Grooves
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

In this class we will experiment with microtonal arrangements of Western classical, Middle Eastern and other non-Western and jazz/fusion compositions. Joe Maneri’s 72 equal temperament octave notation system will be explained. We will start with a selection from the following compositions: Eclipse (Mingus); Madoka Blue (Fiuczynski); Carrillo quarter tone string quartets; Hába quarter tone etudes; Turkish, Arabic, and Chinese melodies; Beethoven fragments; MoonRing (3/4 tone diminished mode); and Apprehension (Fiuczynski). Students will have a working knowledge of notation, Western classical microtonal history, intonation, and ways of soloing and comping in a microtonal chord scale context. We will also experiment with dance hall, drum ‘n’ bass, reggaeton, merengueton, house, 2-step, 32nd note hi-hat grooves, hip-hop, go-go, clipped and bounce beats, and new experimental beats created by students.

ENGB-402
Vocal Music of South Africa
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The South African Vocal ensemble will study perform the music of African contemporary artists. In this course, students will participate in weekly supervised rehearsals. Students will gain experience performing popular and traditional African songs. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENGT-111
Guitar Performance Ensemble
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: All first-semester guitar principals who are enrolled in neither ENMX-100 nor ENMX-121
Electable by: All
Prerequisites: Overall ensemble rating 1 through 4

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

ENGT-200
Guitar Ensemble
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: None

Performing groups for guitar principals. Offered in stylistically delineated sections, including jazz, rock, metal, acoustic pop, funk, fusion, and blues, this course focuses on development of performance skills in the specified style. Students should consult the Guitar Department in order to enroll in the appropriate section.

ENGT-233
Jazz Guitar Trio
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

This ensemble will aid the student in performing in a jazz trio setting of guitar, acoustic bass, and drum set. Topics will range from idiomatic introductions and endings; challenging standard tunes/melodies; single note, octave, and chord soloing; soloing in double stops; solo introductions (rubato and in tempo); trading fours; comping for bass solos; reharmonization considerations; modulation/transposition for variation of color; fingerstyle/pick considerations; and attaining a good sound.
An ensemble for aspiring classical guitarists of all levels, based on the traditional repertoire class, where standard and lesser-known works of guitar literature are performed, coached, and discussed. Students will regularly perform level-appropriate pieces agreed upon with the instructor, and through these performances, the class will provide a survey of guitar literature. Coaching will cover issues of classical guitar performance such as tone, technique, musicality, interpretation, and style. The course will also include study of major classical guitarists and their recordings.

An intermediate level ensemble focusing on the rehearsal, recording, and performance of literature written or transcribed for classical guitar.

In-depth approach to guitar performance, with each section of the course dedicated to signature repertoire and vocabulary of specific artists. Students will focus on the artist's harmonic, melodic, and rhythmic styles. Students should consult the Guitar Department in order to enroll in the appropriate section.

Sight-reading and performing more advanced literature written or transcribed for classical guitar.
ENJZ-203
Big Band Jazz Rating 3
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

Big Band Jazz Rating 3 ensemble will perform arrangements associated with, but not limited to, jazz legends such as Count Basie, Woody Herman, and Buddy Rich. In addition, arrangements encompassing the contemporary genre may be included. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-204
The Music of Martino, Pass, and Wes Montgomery
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

The Martino, Pass, and Wes Montgomery ensemble will study and perform the music of Pat Martino, Joe Pass, and Wes Montgomery. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing this style of jazz through exercises and transcription. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-220
Small Band Jazz Rating 4
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

The Small Band Jazz Rating 4 ensemble will study and perform jazz in the context of a small band. Students will participate in weekly supervised rehearsals. They will focus on playing standard jazz arrangements with special attention to the swing feel, playing through song forms, and the further development of standard jazz repertoire and vocabulary. Additionally, students will be introduced to improvising over complex chord changes, more complex song forms, as well as an introduction to a variety of rhythmic feels within the genre of jazz. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-221
Odd Meter Jazz
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

An ensemble designed to improve the ability of performers in an ensemble context to understand and master different irregular or “not common” time signatures that we often find in today’s music. The students will learn and perform compositions containing different rhythmic concepts from various styles of music. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-222
Smooth Jazz Rating 4
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

The Smooth Jazz Rating 4 ensemble will study and perform smooth jazz in the context of a small band. Students will participate in weekly supervised rehearsals. They will focus on playing smooth jazz compositions, which involve contemporary grooves such as R&B, hip-hop, neo-soul, funk, jazz, and Latin. Students will be introduced to the use of standard jazz vocabulary in the context of the aforementioned styles, which will include the concept of groove oriented improvisation. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-223
Scofield, Carlton, and Ford
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

The Scofield, Carlton, and Ford ensemble will study and perform the music of John Scofield, Larry Carlton, and Robben Ford. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing this style of music through exercises and specific repertoire associated with these artists. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.
COURSE DESCRIPTIONS

ENJZ-224
Jazz Flute Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

The Jazz Flute ensemble is modeled after the group Supersax. In this course flute students will get the experience playing in a section situation with the correct nuances and articulations. The rhythm section players will have the opportunity to read parts similar to big band charts. The arrangements are also written for students to improve their soloing skills. Repertoire for this ensemble consists of jazz standards and original jazz compositions.

ENJZ-225
R&B/Gospel Jazz
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

The R&B/Gospel Jazz ensemble will study and perform a mixture of R&B and gospel jazz with and emphasis on the hybrid of jazz and gospel harmonic concepts. The students will be introduced to the concept of playing gospel jazz and improvising in the context of R&B influenced grooves. Students will participate in weekly supervised rehearsals. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythm accuracy.

ENJZ-226
Piano Trio
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

The Piano Trio ensemble repertoire starts with Ahmad Jamal and continues through Wynton Kelly, Red Garland, Bill Evans, Tommy Flanagan, Oscar Peterson, McCoy Tyner, Jacky Terrasson, Cyrus Chestnut, and Benny Green. Mandatory out of class listening assignments will be emphasized. Students will work on their own reinterpreted arrangements of standards and play original compositions. Odd meters will also be explored.

ENJZ-227
Jazz and Latin Jazz Rating 4
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

The Jazz and Latin Jazz ensemble will study Latin influenced jazz and perform the music of contemporary artists that mix jazz harm ony and improvisation while performing over Latin grooves. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing styles and rhythms as they apply to rhythm section playing and instrumental solo performance techniques in the Afro-Cuban style. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythm accuracy and improvisational techniques.

ENJZ-229
Jazz Featuring Vocals
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

The Jazz Featuring Vocals ensemble will study and perform vocal and vocalized jazz compositions in the context of a small band. Students will participate in weekly supervised rehearsals. They will focus on playing standard jazz arrangements with special attention to accompanying a vocalist, swing feel, dynamics, playing through song forms, and the further development of standard jazz repertoire and vocabulary. Additionally, students will be introduced to improvising over complex chord changes, more complex song forms, as well as an introduction to a variety of rhythm feels within the genre of jazz. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythm accuracy.
The Music of Joni Mitchell
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

A small group ensemble performing material composed or arranged by, or otherwise associated with, Joni Mitchell. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing every song selected for the semester. Emphasis will be given to stylistic integrity as well as melodic, harmonic, and rhythmic accuracy.

Piano Trio with Vocals Rating 4
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

The Piano Trio with Vocals ensemble will study, learn, and perform the music of standards, bossa novas, sambas and original arrangements with singers. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing with singers and singers will gain experience in writing charts and working with accompanists in a jazz setting. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

The Music of Oregon
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

This ensemble explores more complicated small group jazz compositions using mixed meters and unique instrumentation. Many of the compositions are written by members of the quartet Oregon. Students are encouraged to write and arrange for this ensemble. The ensemble will perform at least once per semester.

Small Band Jazz Rating 5
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

Small group of instrumentals doing their own original compositions in jazz, rock, swing, and Latin idioms. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing every song selected for the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

Jazz Octet
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

The Jazz Octet ensemble will study and perform various styles of contemporary jazz. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing all styles of jazz and Latin music. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.
COURSE DESCRIPTIONS

ENJZ-302  
**Bebop Ensemble**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 5

The Bebop ensemble will study and perform important material from the bebop era including standard bebop repertoire and original compositions. In this course, students will participate in weekly supervised rehearsals. Students will gain ensemble performance experience, including playing up-tempo, intonation, phrasing, blending, and articulation. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-303  
**The Music of Charles Mingus**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 5

The Music of Charles Mingus ensemble will study and perform seminal work from legendary jazz bassist Charles Mingus. In this course, students will participate in weekly supervised rehearsals. Students will gain ensemble performance experience, including playing complex arrangements, intonation, phrasing, blending, and articulation. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-304  
**Jazz Sextet**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 5

The Jazz Sextet ensemble will study and perform the music of all jazz standards, arranged by George Zonce. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing bebop jazz. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-305  
**New Approaches/Jazz Decomposition**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 5

The New Approaches/Jazz Decomposition ensemble will study and perform original arrangements and approaches of standard jazz repertoire. Under the guidance of the course instructor, the ensemble will collectively create alternate arrangements through an exploration of reharmonization, new rhythmic meters, rhythmic displacement, and alternate approaches to melodic interpretation. Students will gain experience in ensemble performance through learning and performing complex arrangements. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-306  
**Miles Davis Electric**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 5

The Miles Davis Electric ensemble will study and perform the music of the Miles Davis groups from the years 1969 to 1991. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing the early jazz/electric fusion of the Davis bands and then move into the pop/jazz bands with which he finished his career. There will be focused discussions and exercises on improvisation and group interaction. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-307  
**Jazz and Latin Jazz Rating 5**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 5

The Jazz and Latin Jazz ensemble will study Latin-influenced jazz and perform the music of contemporary artists that mix jazz harmony and improvisation while performing over Latin grooves. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing styles and rhythms as they apply to rhythm section playing and instrumental solo performance techniques in the Afro-Cuban style. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy and improvisational techniques.
COURSE DESCRIPTIONS

ENJZ-320
The Music of Wes Montgomery
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

The Wes Montgomery ensemble will study and perform the music of Wes Montgomery. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing and interacting with other players in a musical conversation. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Good listening skills are required.

ENJZ-321
Wayne Shorter Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

The Wayne Shorter Ensemble will study and perform seminal work from the legendary jazz master composer and saxophonist Wayne Shorter, including original arrangements of his work. In this course, students will participate in weekly supervised rehearsals. Students will gain ensemble performance experience, including playing up-tempo, intonation, phrasing, blending, and articulation. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-322
The Music of Horace Silver
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

The Horace Silver ensemble will study and perform this esteemed artist's compositions. Students will gain experience in developing their skills on melodic, complex chord structure and rhythmic accuracies as well as stylistic integrity and maturity, i.e. phrasing, articulation, dynamics, and swing interpretation. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-323
The Music of Cedar Walton
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

The Cedar Walton ensemble will study the music of legendary pianist Cedar Walton. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing tunes with unusual musical forms, mixing jazz and Latin jazz styles. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-324
Free Jazz/Bebop
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

The Free Jazz/Bebop ensemble will study and perform important material from the free jazz/bebop era. In this course, students will participate in weekly supervised rehearsals. Students will gain ensemble performance experience, including playing up-tempo, intonation, phrasing, blending, and articulation. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-325
The Music of Charlie Parker
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

The Music of Charlie Parker ensemble will study and perform seminal work from the legendary bebop innovator and master saxophonist Charlie Parker, including original arrangements of his work. In this course, students will participate in weekly supervised rehearsals. Students will gain ensemble performance experience, including playing up-tempo, intonation, phrasing, blending, and articulation. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.
COURSE DESCRIPTIONS

ENJZ-326
New Orleans Street Band
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

The New Orleans Street Band ensemble will study and perform classic work from New Orleans street band repertoire, including original arrangements. In this course, students will participate in weekly supervised rehearsals. Students will gain ensemble performance experience, including playing up-tempo, intonation, phrasing, blending, and articulation. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-327
Small Band Jazz Rating 6
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

The Small Band Jazz Rating 6 ensemble will study and perform important material from the jazz repertoire, including original arrangements. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in ensemble performance through a study of the following: complex harmony, playing up-tempo, group interaction, dynamics, phrasing, blending, and articulation. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-328
The Music of Dave Holland
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

The Dave Holland ensemble will study, analyze, and perform the music of great bassist, band leader, composer, and arranger Dave Holland. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing Dave Holland compositions. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. A recital will be the final performance for the band. Each student will be required to arrange one of the tunes the band will perform at the end of the semester. Participation in this band requires on average a minimum of six hours (per week) of out of class preparation.

ENJZ-329
ECM/Free Jazz
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

The ECM/Free Jazz ensemble will study and perform the music of ECM artists such as Kenny Wheeler, Dave Holland, John Abercrombie, and Keith Jarrett. Other artists include John Hollenbeck, Dave Douglas, Wayne Shorter, Chris Speed and others. Students will gain experience in performing an end-of semester concert. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-330
Original Compositions
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

The Original Composition ensemble will study and perform original compositions provided by the teachers, as well as original compositions of the students in the ensemble class. The focus of the class will be on performing original compositions written for a small jazz group. Additionally, critical analysis of the musicality of the pieces will be included in a group discussion as part of the class. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-331
9-Piece Jazz Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

The 9-Piece Jazz ensemble is a medium size ensemble that performs arrangements in a variety of contemporary jazz styles. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing all styles of jazz and Latin music. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Instrumentation: mixed winds, piano, guitar, bass, drums, and vibes.
ENJZ-332

Piano Trio with Vocals Rating 5
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

The Piano Trio with Vocals ensemble will study, analyze, and perform the music of a wide variety of jazz material ranging from standard repertoire drawn from the Great American Songbook through original student compositions. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in chart preparation, rehearsal techniques, and performance practice. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-333

Chord Scale Madness
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

An ensemble that performs outstanding student works written in AR-201 Chord Scale Voicings for Arranging in an annual concert entitled Chord Scale Madness. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythm accuracy. Instrumentation: two trumpets, alto, tenor, trombone, baritone, piano, guitar, bass, drums, and percussion.

ENJZ-P400

Ensemble Master Class
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Ensemble Master Class is designed for high level jazz players that are interested in further developing their individual sound and the sound of their own ensemble or band. The course is focused on a dynamic view of essential elements of a performing jazz artist, including what is means to be a jazz artist, how to present your music, how to engage an audience, programing, and band leading. Additionally, critical analysis and discussion of the musicality of the material performed in class will be included as part of the class.

ENJZ-401

Rainbow Big Band
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Rainbow Big Band Ensemble will study and perform previously performed arrangements and original arrangements written by Phil Wilson. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in ensemble performance through a focus on intonation, phrasing, blending, and articulation. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Good listening skills are required.

ENJZ-402

Avant-Garde Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7

The Avant-Garde ensemble will study and perform important material from the avant-garde era. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in ensemble performance, including playing up-tempo, intonation, phrasing, blending, and articulation. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-403

Concert Jazz Orchestra
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Concert Jazz Orchestra will study and perform original composition provide by the teachers, as well as, original compositions of the students in the ensemble class. The focus of the class will be on performing original compositions written for a big band. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. An end-of-semester concert is usually scheduled.
COURSE DESCRIPTIONS

ENJZ-404
Small Band Jazz
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Small Band Jazz ensemble is designed for high level student performers who are focused on their development as jazz instrumentalists. This ensemble will perform a wide range of jazz styles including, swing, bebop, free, avant-garde, and contemporary. Students will gain ensemble experience through weekly performances that focus on group interaction, swinging, dynamics, phrasing, as well as individual and group improvisation. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-405
Blue Note Era Jazz
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7

The Blue Note Era Jazz ensemble will study and perform the music of Blue Note artists recorded from 1960 to the present. Students should have some knowledge of this idiom and artists such as Freddie Hubbard, McCoy Tyner, Wayne Shorter, John Coltrane, Joe Henderson, Hank Mobley, and Horace Silver. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing original music of this era. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-406
Miles Davis Acoustic
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7

The Miles Davis Acoustic ensemble will study and perform the music of the Miles Davis groups from the years 1945-1969. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing bebop, hard bop, cool, modal, and mainstream style music of the Davis groups that used only acoustic instruments. There will be focused discussions and exercises on improvisation and group interaction. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-407
Contemporary Jazz
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7

The Contemporary Jazz ensemble is designed for high level student performers who are focused on their development as jazz instrumentalists. This ensemble will perform repertoire from the contemporary jazz genre, which has been developed out of the jazz tradition and been influenced by world music and contemporary popular music. Additionally, the ensemble will perform previously performed and original contemporary jazz compositions by the teacher. Students will be encouraged to present their original contemporary jazz compositions as material to be performed by the ensemble. Students will gain ensemble experience through weekly performances that focus on group interaction, swinging, dynamics, phrasing, as well as individual and group improvisation. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-408
Electric Jazz
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Electric Jazz ensemble is designed for high level students performers that are interested in the use of electronic instruments and electronics in the jazz performance. This ensemble will perform repertoire from the contemporary jazz genre, which has been developed out of the jazz tradition and influenced by world music and contemporary popular music, including funk and rock. Additionally, the ensemble will perform previously performed and original contemporary jazz compositions by the teacher. Students will be encouraged to present their original contemporary jazz compositions as material to be performed by the ensemble. Students will gain ensemble experience through weekly performances that focus on group interaction, swinging, dynamics, phrasing, as well as individual and group improvisation. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.
ENJZ-409

The Music of Joe Henderson
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7

The Joe Henderson ensemble will study, arrange, and perform the music of Joe Henderson. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing the compositions of Joe Henderson. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-410

The Music of Ornette Coleman
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7

The Ornette Coleman ensemble will study and perform all forms of modern jazz, both with form and free form. The course will focus on the stylistic interpretation of jazz according to Ornette Coleman. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing this style of jazz through exercises and transcription. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-411

Rainbow All-Stars
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Rainbow All-Stars ensemble is designed for high-level players interested in developing their ability to play in a big band. In this course students will study and perform classic arrangements from the Great American Songbook, as well as original arrangements written by Phil Wilson. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in ensemble performance through a focus on intonation, phrasing, blending, and articulation. Emphasis will be given to hearing, expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Instrumentation: mixed winds, piano, guitar, bass, and drums.

ENJZ-412

The Music of Art Blakey
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7

The Art Blakey ensemble will study and perform the music of Art Blakey. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing, transcribing, and intensive listening. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENJZ-413

Urban Outreach Orchestra
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Urban Outreach Orchestra will study and perform original arrangements provide by the teachers, as well as original arrangements and compositions of the students in the ensemble class. The focus of the class will be on performing original compositions written for a big band. Emphasis will be given to hearing, expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Additionally, this group may be involved in performing in the surrounding communities.

ENJZ-414

Jazz Composition Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7

The Jazz Composition ensemble will rehearse, record, and perform the 10-piece music of students from AR-328, Arranging for Contemporary Jazz Ensemble along with music of the instructor. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in ensemble performance (intonation, phrasing, blending, and articulation) along with improvisational and comping skills (rhythm section). Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.
**COURSE DESCRIPTIONS**

**ENJZ-415**  
**Advanced Repertory Big Band Ensemble**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Written approval of course instructor

**ENJZ-416**  
**Contemporary Small Band Jazz**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 7

Contemporary Small Band Jazz is designed for high-level student performers who are focused on their development as jazz instrumentalists. This ensemble will perform a wide range of jazz styles, including jazz fusion, Latin jazz, bebop, and contemporary jazz. Students will gain ensemble experience through weekly performances that focus on group interaction, swinging, dynamics, phrasing, as well as individual and group improvisation. Emphasis will be given to hearing and expressing your musical ideas with stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

**ENLT-200**  
**Introduction to Latin Jazz**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3

In the Introduction to Latin Jazz ensemble, students will learn and apply instrument-appropriate roles to perform traditional popular music from Cuba and Brazil. Through participation in weekly supervised rehearsals, students will gain experience in performing styles such as son, descarga, cha-cha, and mambo from Cuba, as well as bossa nova, samba, and partido alto from Brazil. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

**ENLT-201**  
**Brazilian Instrumental Rating 3**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3

In Brazilian Instrumental Rating 3, students will learn and apply instrument-appropriate roles to perform Brazilian music. Through participation in weekly supervised rehearsals, students will gain experience in performing Brazilian music that draws on styles such as bossa nova and samba. Emphasis will be given to stylistic integrity, musicality, individual interpretation, as well as melodic, harmonic, and rhythmic accuracy. Instrumentation: mixed winds, piano, bass, guitar, and drums.

**ENLT-220**  
**Latin/Afro-Cuban Styles**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 4

In the Latin/Afro-Cuban Styles ensemble, students will learn and apply instrument-appropriate roles to perform popular music from Cuba and Brazil. Through participation in weekly supervised rehearsals, students will gain experience in performing styles such as son, descarga, cha-cha, mambo, danzón, songo, and bembé from Cuba, as well as bossa nova, samba, and partido alto from Brazil. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

**ENLT-221**  
**Brazilian Instrumental Rating 4**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 4

In Brazilian Instrumental Rating 4, students will learn and apply instrument-appropriate roles to perform Brazilian music. Through participation in weekly supervised rehearsals, students will gain experience in performing Brazilian music that draws on styles such as bossa nova, samba, partido alto, choro, and afoxé. Emphasis will be given to stylistic integrity, musicality, individual interpretation, as well as melodic, harmonic, and rhythmic accuracy. Instrumentation: mixed winds, piano, bass, guitar, and drums.

**ENLT-222**  
**Afro-Cuban Music Rating 4**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 4

The Afro-Cuban Music Rating 4 ensemble will survey and perform the music of Afro-influenced Cuban, American Latin, and Latin Jazz. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in discussion, researching, and performance of specific styles. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.
**COURSE DESCRIPTIONS**

**ENLT-223**
Afro-Cuban Folkloric Music
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

The Afro-Cuban Folkloric ensemble will study and perform traditional folkloric Afro-Cuban music. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing styles and rhythms as they apply to rhythm section playing and instrumental solo performance techniques in the Afro-Cuban style. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy and improvisational techniques.

**ENLT-224**
Vocal Music of Cuba and Brazil
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

The Vocal Music of Cuba and Brazil ensemble will learn, listen, and perform the music of Ibrahim Ferrer, Polo Montaño, Celia Cruz, Haila María Mompié, Cartola, Johnny Alf, Wilson Simonal, and Emilio Santiago. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in transcribing and performing music recorded by the artists above. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, lyrical, and rhythmic accuracy.

**ENLT-300**
Latin/Afro-Cuban Jazz
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

In the Latin/Afro-Cuban Jazz ensemble, students will learn and apply instrument-appropriate roles to perform contemporary Latin jazz. Through participation in weekly supervised rehearsals, students will gain experience in performing Latin jazz that draws on styles such as son, descarga, cha-cha, mambo, danzón, songo, bembé, abakuá, and timba from Cuba; bossa nova, samba, partido alto, choro and afro from Brazil; festejo from Peru; joropo from Venezuela; milonga and chacarera from Argentina. Emphasis will be given to stylistic integrity and individual interpretation, as well as melodic, harmonic, and rhythmic accuracy.

**ENLT-301**
Brazilian Instrumental Rating 5
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

In Brazilian Instrumental Rating 5, students will learn and apply instrument-appropriate roles to perform Brazilian music. Through participation in weekly supervised rehearsals, students will gain experience in performing Brazilian music that draws on styles such as bossa nova, samba, partido alto, choro, and afro, as well as contemporary Brazilian styles including samba funk and samba reggae. Emphasis will be given to stylistic integrity, musicality, and individual interpretation, as well as melodic, harmonic, and rhythmic accuracy. Instrumentation: mixed winds, piano, bass, guitar, and drums.

**ENLT-320**
Afro-Cuban Music Rating 6
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

The Afro-Cuban Music Rating 6 ensemble will study and perform the music of Afro-influenced Cuban, American Latin, and Latin jazz. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in discussion, researching, and performance of specific styles. Emphasis will be given to stylistic integrity, musicality, and individual interpretation, as well as melodic, harmonic, and rhythmic accuracy.

**ENLT-400**
The Music of the Dominican Republic
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Music of the Dominican Republic ensemble will study and perform the music of Afro-influenced Cuban, American Latin, and Latin jazz. In this course, students will participate in weekly, supervised rehearsals. Students will gain experience in discussion, researching, and performance of specific styles. Emphasis will be given to stylistic integrity, musicality, and individual interpretation, as well as melodic, harmonic, and rhythmic accuracy.
COURSE DESCRIPTIONS

ENLT-401
**Salsa Ensemble**
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Salsa ensemble will study and perform the music of Eddie Palmieri, Isaac Delgado, Fania All-Stars, El Gran Combo, Marc Anthony, and Los Van Van. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing traditional and contemporary salsa as well as folk rhythms from Cuba and Puerto Rico such as guaguancó, bomba, and plena. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENLT-402
**Latin Jazz Originals**
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

The Latin Jazz Originals ensemble will study and perform original music, mostly written by Leo Blanco, as well as current and former students of this ensemble. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing new original music based on different layers of rhythms, rich harmonies, and melodies. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENMX-100
**Rhythm Section Ensemble**
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: All first-semester piano, guitar, bass, and percussion principals who are enrolled in neither ENGT-111 nor ENMX-121
Electable by: Piano, guitar, bass, and percussion principals
Prerequisites: Overall ensemble rating 1

An instrumental ensemble that focuses on rhythm section performance in a variety of musical styles. Combining bass/guitar/drum/piano lab and ensemble formats, classes will cover performance techniques utilized in contemporary musical idioms including jazz, rock, and blues. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENMX-121
**Mixed Styles Rating 2**
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: All first-semester students who are enrolled in neither ENGT-111 nor ENMX-100
Electable by: All
Prerequisites: ENMX-100 or overall ensemble rating 2

An instrumental ensemble that focuses on performance in a variety of musical styles. Classes will cover performance techniques utilized in contemporary musical idioms such as jazz, rock, and blues. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing every song selected for the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENMX-200
**Mixed Styles Rating 3**
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

A variety of small band ensembles that utilize original compositions and arrangements written in a variety of musical styles: jazz, rock, and Latin. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing every song selected for the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Instrumentation: mixed winds, piano, bass, guitar, and drums.

ENMX-220
**Mixed Styles Rating 4**
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

Small group performance in jazz, rock, swing, and Latin idioms. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing every song selected for the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Instrumentation: trumpet, alto, tenor, flute, piano, guitar, bass, drums, vibes, and strings.
ENMX-221
Latin Jazz with Vocals
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

Small group performance in jazz, rock, swing, and Latin idioms. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing every song selected for the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmical accuracy. Instrumentation: trumpet, alto, tenor, flute, piano, guitar, bass, drums, vibes, and strings.

ENMX-300
Mixed Styles Rating 5
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

Small group performance in jazz, rock, swing, and Latin idioms. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing every song selected for the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmical accuracy. Instrumentation: trumpet, alto, tenor, flute, piano, guitar, bass, drums, vibes, and strings.

ENMX-315
Studio Recording Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

Training in the recording of band tracks for a variety of musical styles. Playing with prerecorded tracks, and involvement with other studio techniques. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmical accuracy. Instrumentation: trumpet, trombone, synthesizer, tenor, piano, two guitars, bass, drums, and percussion (vibes, conga).

ENMX-401
Music Therapy Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Music Therapy ensemble will offer unique challenges and exciting possibilities for all music therapy majors. Emphasis will be on creativity, individual multi-instrumental performance, spontaneous improvisation, original compositions, and developing confidence and leadership skills. The ensemble will culminate with one off-campus performance at the end of the semester. Open to all, with preference given to music therapy majors.

ENPC-211
Beginning Percussion Ensemble
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: MUED drum set and MUED total percussion principals
Electable by: All percussion principals
Prerequisites: None

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

ENPC-215
Contemporary Mallet Percussion Ensemble
1 credit
Course Chair: John Ramsay
Offered: Spring
Required of: None
Electable by: All
Prerequisites: ILPM-121

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

ENPC-221
World Percussion Ensemble
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: ILPD-112 and overall ensemble rating 4

An ensemble utilizing transcriptions and adaptations of the repertoire of percussion groups throughout the world. Drum set, marching, and orchestral percussion instruments will be combined in performance with African, Indian, Brazilian, and Latin instruments. Through demonstration and study of recorded audio and video sources, students will develop performance skills on a wide variety of percussion instruments.
ENPC-321  
**Mixed World Ensemble**
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 7 or written approval of instructor and course chair  

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

ENPC-359  
**Berklee Bata Ensemble**
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All percussion principals  
Prerequisites: ILPH-354  

A continuation of ILPH-354, Bata Rhythms/Afro-Cuban Ceremonial Drumming Lab. Continued development of performance skills through study of recordings and transcriptions, singing and chanting, and group playing. Application of drumming and singing to other musical forms.

ENPC-363  
**Marimba in Mixed Chamber Music Ensemble**
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 4 or written approval of instructor and course chair  

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

ENPC-374  
**West African Drum and Dance Ensemble**
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: ILPH-351 and by audition for dancers  

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

ENPC-385  
**The Berklee College Drum Line**
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: ILPD-111 or by audition  

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

ENPC-431  
**Berklee College of Music Percussion Ensemble**
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: Percussion principal PERF majors  
Electable by: All percussion principals  
Prerequisites: ENPC-211, overall ensemble 4, or by audition  

Advanced performance lab for percussion principals emphasizing group performance of contemporary percussion literature. Students enrolled in the fall semester are expected to reregister in this course for credit for the spring semester. Spring concert material will be rehearsed and prepared during both fall and spring semesters.

ENPH-291  
**Berklee Steelpan Ensemble**
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All percussion principals  
Prerequisites: ILPH-391  

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

ENPM-331
Marimba Ensemble
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: Total percussion and vibraphone
principal MUED and PERF majors
Electable by: All percussion principals
Prerequisites: Written approval of course instructor

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

ENPM-332
Marimba Ensemble 2
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: Written approval of course instructor

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

ENPM-333
Marimba Ensemble 3
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: Written approval of course instructor

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

ENPN-P112
Jazz Piano Trio 1
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-121 or overall ensemble rating 2

An ensemble for piano students who want to improve their ability to function in an ensemble setting with bass and drums. They will gain an understanding of the role of bass and drums in the rhythm section and learn to interact and communicate with them. Creating arrangements, working on appropriate comping techniques, improvisation, dynamic balance, and other applicable techniques to the jazz piano trio idiom will be addressed.

ENPN-P121
Introduction to Jazz Improvisation for Classical Pianists
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-121 and PIPN-111

Designed for classical pianists who want to develop jazz improvisation skill. This course will emphasize the understanding of the process of improvisation; specifically addressing the fundamental differences between jazz and classical piano playing. Specific attention will be paid to standard jazz forms, including blues and standard jazz repertoire, free improvisation, time feel, interpretation, and motivic development.

ENPN-131
Elements of Jazz Piano
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: None

A piano ensemble designed for entering students with strong classical technique but little background in jazz performance. Focuses on comping, improvisation, and development of jazz rhythmic feels. Uses of notated jazz materials for development of rhythmic, harmonic, and call-and-response skills.

ENPN-212
Jazz Piano Trio 2
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ENPN-P112 or overall ensemble ratings 4-6

A two-hour lab for piano principal performance majors that focuses on advanced harmonic and rhythmic studies for the pianist and the rhythm section. Styles include Latin, Brazilian, Hard Bop and Modern. Class focuses on rhythmic accuracy, independence, using the left-hand as an integral part of building up solos, understanding of odd meters, such as 3/4, 5/4 and 7/4, rhythmic comping and the use of rhythmic motif displacement as a comping and soloing technique in various styles. Development of rhythm section language and musical communication with bass and drums.
COURSE DESCRIPTIONS

**ENPN-246**
*Afro-Cuban Piano Montunos Ensemble*
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-113 and ILPN-122, or overall ensemble rating 2

This course emphasizes rhythmic aspects and the historical context of Afro-Cuban piano montunos. Harmonic vocabulary includes triads and sixth chords in inversions, and “A” and “B” standard jazz voicings for major, minor, and dominant seventh chords. Harmonic contexts used in class encompass one chord, I-IV-V-VI-I progression and variations, and standard jazz tunes. All examples are in duplet meter.

**ENPN-249**
*Odd-Meter Rhythmic Studies for the Pianist Ensemble*
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: Overall ensemble rating 4

A hands-on, in-depth study of odd meters (5/4, 7/4, 5/8, 11/8 and 15/8) using rhythmic speech and counting/tapping of various groupings and accents. These exercises will take place at the piano and away from the instrument and will emphasize repetition to give the student time to internalize the groove of each meter. Through an in-depth study of cross-rhythms, listening to significant performances and transcribing musical examples, students will be expected to produce and perform arrangements of standards and/or original compositions utilizing odd meters.

**ENPN-261**
*Synth Techniques for Live Performance Ensemble*
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3

An ensemble designed for piano principals emphasizing basic synthesizer programming and performance in a live situation. Focuses on orchestration, patch choices, and playing multiple timbres simultaneously in any synthesizer setup.

**ENPN-266**
*Gospel Keyboard Techniques Ensemble*
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3

This ensemble will expose the pianist to the stylistic diversity among gospel keyboard performers. Through analysis, transcriptions, and performance, students will gain practical performance experience in playing hymns, traditional gospel pieces, and contemporary gospel music. Focus will be on learning gospel music in the traditional way and will include learning by ear. The student will be exposed to the historical development of this spiritual music.

**ENPN-279**
*Accompanying Techniques for the Piano/Vocalist Ensemble*
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: Piano/voice dual principal PERF majors
Electable by: Piano principals
Prerequisites: ILPN-121 or overall ensemble rating 2

An ensemble for piano principals focusing on tunes in various jazz, pop/rock, and R&B styles. Students will enhance technical skills, such as creating effective intros and endings and performing in several rhythmic styles and feels, as well as learning traits and requirements for being effective accompanists. The course includes self-accompanying for students who both play and sing.

**ENPN-353**
*The Piano Style of Thelonious Monk*
1 credit
Course Chair: Stephany Tiernan
Offered: Fall
Required of: None
Electable by: Piano principals
Prerequisites: Ensemble rating 5555

An ensemble for piano principals emphasizing the melodic, harmonic, rhythmic, and compositional innovations of Thelonious Monk. Studies will include listening and analysis of recordings; performance of transcriptions; and detailed analysis of Monk’s compositional and improvisational techniques, including his harmonic and rhythmic innovations and treatment of standard tunes.
ENPN-365
Rehearsal Techniques for the Pianist/Band Leader Ensemble
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principal PERF majors
Prerequisites: Overall ensemble rating 5

An ensemble for piano principal performance majors that focuses on practical rehearsal techniques. The student applies rehearsal techniques to duos, trios, and larger ensembles with one or more horns. Focus is on creating arrangements for the band, understanding the role of the bass player and drummer, cueing, conducting, and playing and rehearsing with the band and singer.

ENPN-371
New Music Improvisation Ensemble
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-112 and ILPN-121, or overall ensemble rating 2

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

ENPN-461
Jazz Piano Master Class Ensemble
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by Piano principals
Prerequisites: Ensemble rating 4444

An advanced performance ensemble for piano principals providing the opportunity to study, analyze, and perform the music of selected jazz pianists in a master-class setting. Transcriptions of materials to be studied will be distributed to provide the basis for faculty-led analytical discussions. The addition of bass and drums will allow for performance in a complete group setting.

ENPP-121
Mixed Pop Styles
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: ENMX-100 or overall ensemble rating 2

The Mixed Pop Styles ensemble will study and perform the music of India.Arie, Chaka Khan, Lalah Hathaway, Stevie Wonder, Rachelle Ferrell, Michael Jackson, Beyoncé, Brandy, Mariah Carey, and many more. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing every song selected for the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENPP-200
Mixed Pop and Jazz
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

The Mixed Pop and Jazz Styles ensemble will study and perform the music of India.Arie, Chaka Khan, Lalah Hathaway, Stevie Wonder, Rachelle Ferrell, Michael Jackson, Beyoncé, Elton John, U2, and many more. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing every song selected for the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Instrumentation: piano, bass, guitar, drums, vibes, and voices.

ENPP-201
Mixed Pop and Rock
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

The Mixed Pop and Rock ensemble will study and perform the music of India.Arie, Chaka Khan, Stevie Wonder, Michael Jackson, Beyoncé, Elton John, U2, and many more. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing every song selected for the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Rhythm section accompaniment for vocalists. Students will gain experience with arrangements and head charts. Instrumentation: piano, bass, guitar, drums, vibes, and voices.
# COURSE DESCRIPTIONS

## ENPP-202
### R&B, Pop/Rock, and Jazz
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

The R&B, Pop/Rock, and Jazz ensemble will study and perform music by a variety of artists such as Erykah Badu, John Mayer, Sara Bareilles, Stevie Wonder, John Legend, Bob Marley, Ella Fitzgerald, and many others. In this course, students will participate in weekly supervised rehearsals. Students will gain experience arranging all aspects of a song including vocals. Students will take part in a end of semester performance. Emphasis will be given to stylistic integrity, as well as melodic, harmonic and rhythmic accuracy.

## ENPP-203
### The Music of Lilith Fair
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

The Lilith Fair ensemble will rehearse and perform the music and arrangements of the artists of the fair’s musical vein. Artists include Paula Cole, Tracy Chapman, Jewel, Sarah McLachlan, Fiona Apple, Lisa Loeb, Joan Osborne, and many more. The ensemble will play charts from teacher. Student generated material and new arrangements may be added each semester depending on the vocalists taking the ensemble. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing at the end of the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Instrumentation: vocals, piano, bass, guitar, and drums.

## ENPP-204
### Acoustic Unplugged
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

The Acoustic Unplugged ensemble will meet weekly for a supervised rehearsal. In this class students will focus on the development and performance of traditional and modern acoustic players whose repertoire is totally unplugged. Artists include Eric Clapton, Edward Powell, Tommy Emmanuel, Joni Mitchell, Paul Simon, Sting, Paco De Lucia, Andy McGee, etc. In this course, students will participate in weekly supervised rehearsals. Students will gain experience arranging all aspects of a song including vocals. Students will take part in a end of semester performance. Emphasis will be given to stylistic integrity, as well as melodic, harmonic and rhythmic accuracy. Instrumentation: piano, bass, two guitars, drums, and three voices.

## ENPP-205
### The Solo Pop/Rock Performer
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

A performance class to help pianist/vocalist and guitar/vocalist solo performers develop repertoire and stage presence. Weekly in class performances and critiques will help the student with developing a groove while singing by systematically working through straight eighth, swing eighth, straight sixteenth, swing sixteenth, and triplet subdivisions. Some classes will be video-taped so that the students can watch and learn. Practice techniques will be discussed, as well as how to choose a song, how to choose the right key, how to program a set, and the art of auditioning. Original repertoire may be used, but the music of artists like Billy Joel, Elton John, Norah Jones, Alicia Keys, James Taylor, and John Mayer will also be covered.

## ENPP-220
### Oldies: Sam Cooke, Tina Turner, and Otis Redding
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

The Oldies: Sam Cooke, Tina Turner, and Otis Redding ensemble will rehearse and perform the music of the ’50s, ’60s, and early ’70s. The primary style of this ensemble is Motown. The ensemble will play charts by teacher. Student generated material and new arrangements may be added each semester depending on the vocalists taking the ensemble. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing at the end of the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

## ENPP-221
### Pop/R&B
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

The Pop/R&B ensemble will work initially with some charts provided by the instructor. Then the students will have a chance to submit their own choices for songs to be learned. Instructor will help choose appropriate material. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing both old and current pop/R&B. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Instrumentation: piano, bass, two guitars, drums, and four voices.
The Pop and Indie ensemble plays indie and pop vocal music chosen collectively by the members of the band. Over the course of the semester, students will work on getting the band to listen and groove together as a unit so that the performance at the end of the semester is satisfying and successful. Expect to practice the tunes several hours per week outside of class with an occasional extra rehearsal.

The Pop/Rock ensemble will work initially with some charts provided by the instructor. Then the students will have a chance to submit their own choices for songs to be learned. The instructor will help choose appropriate material. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing both old and current pop/rock. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

The Pop/Rock and Country ensemble will work initially with some charts provided by the instructor. Then the students will have a chance to submit their own choices for songs to be learned. Instructor will help choose appropriate material. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing both old and current pop, rock, and country music. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

The Recording Rhythm Section Rating 5 ensemble is designed for instrumentalists to get studio recording experience by learning and executing various styles of music ranging from jazz and R&B to rock, pop, singer/songwriter, and country. Each week, students are expected to read the charts furnished by the singers/recording artists and execute as an ensemble in the recording studio. Emphasis is on how quickly instrumentalists can learn and execute/improvise different styles of music and improvisation, as well as accompany the singer in this ensemble setting.

The Rhythm Track for Songwriters ensemble will perform the music of advanced songwriters. Material is supplied by the songwriter/producer of the session. Each week will be a new song and a new producer in charge. Music will not be given in advance and the instrumentalists will work on studio technique during the semester. The object of the ensemble is to play the songs each week like an experienced studio musician, making the tunes song great no matter what the style is. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing various styles in recording studio setting. Emphasis will be given to stylistic performance of each song, sight reading, and the ability to perform well as a rhythm section in a short amount of time. This is the basic session of the song which then goes on to an overdub session and a mix session.

Students in this ensemble will rehearse and perform the music and arrangements of the artists Paul Simon and Sting. This ensemble will focus on a high level of both copying recordings and creating new arrangements, as well as emphasis on the proper vocal interpretation thorough understanding of lyrics. Through this course students will develop a better understanding of how to work with vocalists in this genre with sensitivity, tempo, and groove. Vocalists will have an opportunity to develop band leadership skills. Instrumentation: two pianos, bass, two guitars, two drums, and four voices.
COURSE DESCRIPTIONS

ENPP-400
Contemporary Christian
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Contemporary Christian ensemble will study a wide variety of musical styles with a common theme. Styles may include funk, pop, rock, Latin, country, and worship music. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in working together to bring to life the spirit of this faith-based music. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENPP-401
Vocal Recording Session
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

In the Vocal Recording Session ensemble, students will participate in weekly supervised vocal recording sessions. Students will gain experience in performing many styles of music including, jazz, pop, rock, reggae, salsa, Brazilian, folk, and funk. Additionally, students will be encouraged to bring their own arrangements of cover songs. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENPP-402
L.A. Studio Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The L.A. Studio Ensemble class is designed for instrumentalists to get a Los Angeles, CA studio recording experience by learning and executing various styles of music ranging from jazz and R&B to rock, pop, singer/songwriter, and country. Each week, students are expected to read the charts furnished by the singers/recording artists and execute as an ensemble in the recording studio. Emphasis is on how quickly instrumentalists can learn and execute/perform different styles of music, as well as accompany the singer in this ensemble setting. Students may be required to improvise during these sessions. Instrumentation: piano, guitar, bass, drums, and synthesizer.

ENRB-200
R&B Jam Band
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

The R&B Jam Band ensemble will work initially with some charts provided by the instructor. Then the students will have a chance to submit their own choices for songs to be learned. Instructor will help choose appropriate material. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing both old and current R&B. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRB-201
R&B Rating 3
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

The R&B Rating 3 ensemble will be required to bring in recordings charts and perform a variety of both past and contemporary R&B styles. In this course, students will participate in weekly supervised rehearsals. Vocalists and instrumentalists will gain experience in performing with an emphasis on leadership. Additionally, emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRB-220
R&B/Hip-Hop
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

The R&B/Hip-Hop ensemble will work initially with some charts provided by the instructor. Then the students will have a chance to submit their own choices for songs to be learned. The instructor will help choose appropriate material. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing both old and current R&B and hip-hop. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Instrumentation: piano, guitar, bass, drums, vibes, and voices.
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ENRB-221
Spoken Word
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

The Spoken Word ensemble will study and perform compositions of their own creation as well as interpretations of preexisting pieces from other artists. In this course, students will gain experience in performing their pieces during the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRB-300
The Music of James Brown
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

The Music of James Brown ensemble will study and perform the music of James Brown. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing seminal music in the R&B funk genre with special attention given to grooving, spontaneity, and improvisation. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRB-301
'70s R&B/Funk
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

The '70s R&B/Funk ensemble will study and perform the music of the Commodores, Chaka Khan, Patti LaBelle, Earth, Wind & Fire, and others. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing music from the era that defined the R&B funk style. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRB-302
R&B/Funk Rating 5
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

The R&B/Funk Rating 5 ensemble will study and perform the music of the Commodores, Chaka Khan, Patti LaBelle, Earth, Wind & Fire, Estelle, Michael Jackson, Lauryn Hill, Mary J. Blige, and others. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing music from the era that defined the R&B funk style. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRB-303
R&B/Smooth Jazz
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

The R&B/Smooth Jazz ensemble will study and perform R&B/smooth jazz. Students will participate in weekly supervised rehearsals. They will focus on playing smooth jazz compositions, which involve contemporary grooves in the R&B idiom. Students will be introduced to the use of standard jazz vocabulary in the context of the aforementioned styles, which will include the concept of groove oriented improvisation. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRB-304
Original R&B
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

The Original R&B ensemble will focus on the original R&B era of music. The ensemble will work initially with some charts provided by the instructor, after which students will have a chance to submit their own choices for songs to be learned. The instructor will help choose appropriate material. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing with a rhythm section. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRB-P400
Funk and Soul Review
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Funk and Soul Review ensemble will study and perform the music of the '70s. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing and entertaining, and will learn the history this era. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.
COURSE DESCRIPTIONS

ENRB-401
The Music of P-Funk
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The P-Funk ensemble will study and perform the music of George Clinton’s Parliament-Funkadelic. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing and entertaining. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. The ensemble will perform a forty-five minute concert at the end of the semester.

ENRB-402
The Music of Tower of Power
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

This ensemble will rehearse and perform the music of Tower of Power. The ensemble will play charts by teacher. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing at the end of the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRB-403
Hip-Hop Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Hip-Hop Ensemble will study and perform the music of hip-hop culture and its influences and apply those studies to their own compositions. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing finished pieces throughout the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRB-405
Techno/DJ Sampling Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

An open forum for development of live performance multi-instrumental duo/trio ensembles consisting of electronic, electroacoustic, and acoustic sources. The class splits into a number of smaller groups working on two compositions and playing in class on a rotating schedule for discussion and critique. Students will use a variety of instrumental approaches, such as control surfaces, audio/MIDI processing, MAX/MSP patches, and any instruments.

ENRB-406
Aretha Franklin, Stevie Wonder, Marvin Gaye, and Chaka Khan
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

TheAretha Franklin, Stevie Wonder, Marvin Gaye, and Chaka Khan ensemble will study and perform the music of these great artists. In this course, students will participate in weekly supervised rehearsals. Students will gain experience and insight as to how these songs were crafted, and why they are examples of some of the greatest songs ever written. Students will take part in presenting a professional-level show at the end of the semester. This show will include some staging and choreography. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRB-407
Divas Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Divas Ensemble will study and perform the music of great vocalists such as Donna Summer, Gloria Gaynor, Whitney Houston, Aretha Franklin, Jennifer Hudson, Beyoncé, Mariah Carey, and others. In this course, students will participate in weekly supervised rehearsals. Students will gain experience and insight as to how these women’s songs were crafted, and why they are examples of some of the greatest songs ever written. Students will take part in presenting a professional level show at the end of the semester. This show will include some staging and choreography. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRB-408
Neo-Soul
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

TheNeo-Soul ensemble will study and perform the music of artists such as Jill Scott, Erykah Badu, Bilal, Musiq Soulchild, Maxwell, D’Angelo, and others. In this course, students will participate in weekly supervised rehearsals. Students will gain experience crafting and presenting a professional-level show, which will include staging and some choreography. Additionally, students will gain experience using and performing with technology. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.
COURSE DESCRIPTIONS

ENRB-409
The Music of Take 6, Sweet Honey in the Rock, and Ladysmith Black Mambazo
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Take 6, Sweet Honey in the Rock, and Ladysmith Black Mambazo ensemble will transcribe, analyze, and perform the music of these seminal choral groups. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing learning some of the repertoire of contemporary gospel music during the '80s. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRK-200
Rock and Roll Hall of Fame Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

The Rock and Roll Hall of Fame organization was established in 1986 by the music industry at large to identify, recognize, and study the great forefathers and pioneers of rock and pop music. This is a valuable course for both performers and writers who are interested in studying and understanding the stylistic and technical subtleties of the various pop and rock genres.

ENRK-201
Classic Rock
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

The Classic Rock ensemble will focus on the stylistic characteristics, performance requirements, rehearsal, and performance of classic rock music. Repertoire will draw from the '60s, '70s, and '80s.

ENRK-202
Rock Jam Band
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

The Rock Jam Band ensemble will study and perform the music of the Grateful Dead, Phish, the Allman Brothers, Medeski Martin & Wood, Soulive, etc., depending on the interests of ensemble members. In this course, students will participate in weekly supervised rehearsals, and are encouraged to rehearse outside of class as well. Students will gain experience in performing by playing an in-class recital and a cabaret near the end of the semester. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRK-203
Rock of the '70s
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

The Rock of the '70s ensemble will study and perform the music of The Rolling Stones, Aerosmith, the Beatles, Elton John, The Allman Brothers, The Eagles, Blondie, and others. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing music from the era that defined the classic rock style. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRK-204
The Music of Jimi Hendrix
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

The Music of Jimi Hendrix ensemble will study and perform the music of legendary blues rock guitarist Jimi Hendrix. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing seminal music in the rock and psychedelic genre with a focus on spontaneity, grooving, and improvisation. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRK-205
Progressive Rock Rating 3
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

This ensemble encompasses the style characteristics, performance requirements, rehearsal, and performance of progressive rock music. Students will be asked to write charts from various progressive rock artists. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing music from the era that defined the style. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Classes will present an end-of-semester final performance.
COURSE DESCRIPTIONS

ENRK-206
Blues-Rock Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

This ensemble encompasses the style characteristics, performance requirements, rehearsal, and performance of blues and rock music. Students will be asked to write charts for various blues and rock styles. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing music from the era that defined the style. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Classes will present an end-of-semester final performance.

ENRK-220
The Music of the Beatles
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

This ensemble is dedicated to recreating the Beatles’ recordings with careful attention to detail. This is an ear training ensemble that involves singing and playing the actual transcriptions, note for note, that the Beatles performed. This class requires deep listening and ear training and does not use charts. The Beatles Complete Scores Book is recommended. Songs are picked by the students. This class trains students to join an existing band or to back up an artist that wants record copy arrangements of their recordings by teaching how to listen for parts: notes, rhythms, tone, timbre, phrasing, articulation, pronunciation, style, and groove. This training adds colors, nuance, and great variety to students’ musicianship skills.

ENRK-300
Women in Rock
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

This ensemble offers an opportunity for rock-oriented female singers and instrumentalists to network, rehearse, and perform this music. Students will perform a wide variety of rock styles ranging from heavy metal, punk, and alternative to some classic rock. Original compositions are welcomed and encouraged. Emphasis is on stylistic integrity, melodic, harmonic, and rhythmic accuracy. While chart writing is utilized in the classroom, emphasis is on learning and executing this music by ear.

ENRK-302
Progressive Rock Instrumental Rating 5
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

The Progressive Rock Instrumental ensemble will study, learn, analyze, interpret, and perform progressive rock, including original compositions. In this course, students will participate in weekly supervised rehearsals. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Students will also learn effective and efficient rehearsal techniques.

ENRK-303
String Metal Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

The String Metal ensemble will study and perform the music of student-selected pieces in the metal genre, using strings as the lead melodic instrument. In this course, students will participate in weekly supervised rehearsals. Students will gain experience performing this extreme style while maintaining control of dynamics and balance. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Instrumentation: piano, bass, two guitars, two drums, horns, and strings.

ENRK-400
Hardcore/Heavy Metal
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Hardcore/Heavy Metal ensemble will study and perform the music of student-selected artists in this style. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing this extreme style while maintaining control of dynamics and balance. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.
The Blues ensemble will survey and perform various blues styles including, but not limited to, traditional, funk, Latin, jazz, and vocal-influenced music from B.B. King to John Coltrane. In this course, students will participate in weekly, supervised discussions, and performance of America’s indigenous music. Students will gain experience in performing a wide variety of blues literature from various genres and artists. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

The Acoustic Blues ensemble will meet weekly for a supervised rehearsal. The ensemble is open to voice, guitar, bass, piano, drums, violin, and mandolin principals. In this class students will focus on the development and performance of traditional and modern acoustic blues repertoire. Materials covered include the work of pre-war, post-war and modern acoustic blues artists like Robert Johnson, Skip James, Sonny Boy Williamson, Son House, Bessie Smith, the Mississippi Sheiks, Sippie Wallace, Muddy Waters, Howlin’ Wolf, Taj Mahal, Eric Clapton, Keb’ Mo’, Bonnie Raitt, and The Derek Trucks Band. This performing ensemble will play various showcases for the Berklee American Roots Program.

Using influential acoustic innovators like David Grisman, Bela Fleck, and Crooked Still as inspirations, this ensemble will explore the ever growing trend of using traditional string instruments in nontraditional ways. While straight-ahead bluegrass and old-time bands are alive and thriving today, many string bands with similar instrumentation have taken a more omnivorous approach to crafting a sound, blending musical ideas from rock, jazz, soul, and beyond with more traditional musical approaches, incorporating material from a wide array of sources, and generally breaking down the walls between genres while redefining what a string band can sound like today.
COURSE DESCRIPTIONS

ENRT-P304
Acoustic Strings Workshop
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: String, bass, guitar, and hand percussion principals
Prerequisites: None

This ensemble specializes in original and progressive acoustic string music, drawing from bluegrass, jazz, and rock roots. Students should have a firm foundation in memorized repertoire. Course will include study of arranging and instrumentation as well as idiomatic improvisational techniques.

ENRT-400
Bluegrass
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

Small band ensemble that plays bluegrass and bluegrass-derived music. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRT-401
Country Music Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Country Music Ensemble will perform the music of any and all country artists from classic to contemporary: from Patsy Cline to Carrie Underwood, from bluegrass to modern country rock. The material will be selected by the teacher based on instrumentation and student interest and capabilities. In this course, students will participate in weekly supervised rehearsals. Students will gain experience in performing, writing ensemble charts, singing harmony and background parts, working as a band, and stage performance techniques. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENRT-402
Men's Chorus
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

Medium-sized vocal ensemble with emphasis on traditional and contemporary gospel music. In this course, students will participate in weekly supervised rehearsals. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Concert performances during the fall and spring semesters.

ENRT-403
Women's Chorus
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

Medium-sized vocal ensemble with emphasis on traditional and contemporary gospel music. In this course, students will participate in weekly supervised rehearsals. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Concert performances during the fall and spring semesters.

ENRT-404
Overjoyed
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

Medium-sized vocal ensemble with emphasis on traditional and contemporary gospel music. In this course, students will participate in weekly supervised rehearsals. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Concert performances during the fall and spring semesters.

ENRT-405
Reverence Gospel Ensemble
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

Large vocal ensemble with emphasis on traditional and contemporary gospel music. In this course, students will participate in two choir rehearsals per week. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy. Concert performances during the fall and spring semesters. Note: A $15 refundable deposit for the use of a choir robe is required.
COURSE DESCRIPTIONS

ENRT-406
Old Time/Appalachian Music
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

The Old Time/Appalachian Music ensemble will study and perform music from the old time genre of North American folk music, with roots in the folk music of many countries, including England, Scotland, Ireland and countries in Africa. Appalachian old time folk became a major influence on styles like bluegrass and country. In this course, students will participate in weekly supervised rehearsals. Guitar players will gain experience in performing music from all old and current eras that defined the acoustic style. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENSB-361
Advanced Woodwind Chamber Music
1 credit
Course Chair: Bill Pierce
Offered: Fall, Spring
Required of: None
Electable by: Woodwind and French horn principals
Prerequisites: Overall ensemble rating 4 or written approval of course chair

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

ENSB-425
Advanced Repertory Workshop
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7

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

ENST-132
Banjo Improvisation Ensemble
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

Banjo students will study chords and scales, and the ways in which they relate. This will then be used as the basis for improvisation, comping, and composing original tunes.

ENST-140
Funk String Ensemble
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring, Summer
Required of: None
Electable by: String principals
Prerequisites: None

This course will introduce string players to performance techniques useful for playing popular music. Using music by James Brown, Wilson Pickett, Stevie Wonder, the Meters, and others, students will explore riffing, playing in different parts of the beat, playing without vibrato, soloing and other techniques that will help them play convincingly in several styles of dance music.

ENST-141
Free Improvisation for Strings
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

This ensemble provides students with the opportunity to develop improvisational skills through free improvisation. Players are encouraged to create dynamic and rhythmic pieces using existing musical skills. Skills are expanded through the study of the musical elements, complex time signatures, form, and musical roles. Students learn to trust their instincts for the ebb and flow of music as they create satisfying ensemble pieces with no prior plan or discussion.

ENST-151
Berklee Contemporary String Orchestra
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: String principals
Electable by: All
Prerequisites: Written approval of course chair

Classic and contemporary approaches to string ensemble performance, including groove-based playing and improvisation in addition to more traditional repertoire. Students will be required to attend and participate in one 2-hour class meeting, and one 1-hour additional class meeting per week.
COURSE DESCRIPTIONS

ENST-221
**String Master Class**
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring, Summer
Required of: None
Electable by: String principals
Prerequisites: None

This ensemble is a contemporary version of the traditional conservatory master class. It provides students with the opportunity to perform weekly in a setting less public than a concert hall, to give and get feedback on performing, and to hear many points of view on string playing.

ENST-222
**Acoustic Roots Improvisation Ensemble**
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring, Summer
Required of: None
Electable by: String principals
Prerequisites: None

This ensemble is a hands-on tour of two great American improvisational music forms, bluegrass and swing, focusing on melodic variation as well as chord-based jazz improvisational strategies, with an emphasis on standard repertoire and transcription projects.

ENST-223
**Wayfaring Strangers Ensemble**
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring, Summer
Required of: None
Electable by: String Principals
Prerequisites: None

This ensemble uses traditional folk, country, and blues repertoire as a means to develop higher level improvisational, compositional, and arranging skills in a band setting.

ENST-224
**Rhythmic Explorations for Strings**
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring, Summer
Required of: None
Electable by: String principals
Prerequisites: None

This ensemble will explore grooves, rhythms, and textures for string group using traditional, international, jazz, and other modern material, some of which will be improvised, some written. Participants will learn how to form a coherent and powerful ensemble sound on varied musical frameworks.

ENST-P230
**Classical Improvisation**
1 credit
Course Chair: Melissa Howe
Offered: Fall
Required of: None
Electable by: String principals
Prerequisites: None

Classically trained students will use their classical skills to improvise in the classical vernacular. Topics will include creating a melody, accompanying that melody, and improvising counterpoint and harmony, all within familiar classical forms and using familiar classical vocabulary.

ENST-251
**Classical String Chamber Music Ensemble**
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: Violin, viola, cello, and harp principals
Prerequisites: None

Study and performance of string quartets and trios from the repertoire of the baroque period through the 21st century.

ENST-252
**Contemporary Arranging and Performing for Strings**
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring, Summer
Required of: None
Electable by: String principals
Prerequisites: Overall ensemble rating 3

Strings playing covers of non-string based popular music. Students pick the repertoire and write the arrangements.

ENST-253
**Old Time Fiddle Ensemble**
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

This ensemble explores ways to incorporate regional fiddle styles (including Appalachian/old-time, Celtic, Scandinavian, and related traditions) into varied small string ensemble formats, using extended concepts of modal harmony and contrapuntal strategies. Students will play and develop arrangements of traditional repertoire, the work of contemporary fiddle music composers and tunesmiths, and their own compositions in both traditional and experimental neotraditional styles.
ENST-P254
Contemporary Styles String Quartet
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: Overall ensemble rating 3

This ensemble offers study and performance of string quartets in a variety of contemporary styles. It provides students the opportunity to learn how to expand the historically and musically significant string quartet genre to a wide variety of contemporary styles. The same topics that occupy any working classical quartet (for example, intonation, ensemble, stylistic integrity) will apply to this contemporary styles quartet. However, the musical parameters of each style will determine what exactly is needed to give an authentic performance of the style being studied. Listening skills in the ensemble, instrumental skills needed for the style, and performance skills will be stressed and valued.

ENST-271
Global String Ensemble
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring, Summer
Required of: None
Electable by: String principals
Prerequisites: None

This ensemble will examine the way string instruments and improvisation are used in a variety of musical cultures including Greek, Bulgarian, Hungarian, klezmer, Romanian, and Charanga.

ENST-290
Rock Strings Ensemble
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

This ensemble offers string players the opportunity to study and play past and current rock violin styles, including the music of Jerry Goodman, Don “Sugarcane” Harris, Jean-Luc Ponty, and Boyd Tinsley. Students will listen, transcribe, and perform weekly in a variety of rock violin styles, including specific use of effects. We will also use the work of great rock guitarists, such as Jimi Hendrix and Eric Clapton, as templates.

ENVC-111
Rhythm Section Grooves for Vocalists 1
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: None

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

ENVC-112
Rhythm Section Grooves for Vocalists 2
1 credit
Course Chair: Anne Peckham
Required of: None
Electable by: Voice principals
Prerequisites: Overall ensemble rating 3

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

ENVC-113
Rhythm Section Grooves for Vocalists 3
1 credit
Course Chair: Anne Peckham
Required of: None
Electable by: Voice principals
Prerequisites: Overall ensemble rating 4

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

ENVC-122
Jazz/Blues Vocal Ensemble with Improvisation
1 credit
Course Chair: Anne Peckham
Required of: None
Electable by: Voice principals
Prerequisites: None

Introductory jazz/blues performance ensemble for voice principals designed to prepare students for solo performance in ensembles and other performing venues within a specific song style. Focus on building jazz repertoire and getting familiar with jazz masters, as well as musicianship, harmony, and sight reading. Additional focus will be on beginning improvisation skills in the jazz and blues idioms, including melodic and rhythm phrasing, embellishments, tone color, and hearing basic blues patterns, as well as historical perspective.

ENVC-123
R&B Vocal Ensemble with Improvisation
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: None

Introductory R&B performance ensemble for voice principals designed to prepare students for solo performance in ensembles and other performing venues within a specific song style. Vocalists will learn how to count off tempos of songs, microphone technique, song style and groove, communication with the accompanist, and lead sheet preparation. Additional focus will be on beginning improvisation skills in the R&B idiom, including melodic and rhythm phrasing, embellishments, tone color, and hearing basic blues patterns.

ENVC-124
Pop/Rock/Country Vocal Ensemble with Background Vocals
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: None

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

ENVC-P132
Circle Song Choir
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring
Required of: None
Electable by: Voice principals
Prerequisites: None

The voice can be used as a paint brush to create visual textures that elicit a visual and emotional experience for the listener. This performance and recording ensemble is designed to help each participant explore the art of composed and improvised vocal expression, including instrumental singing and vocal improvisation. Students will learn how to use their entire body as a performance instrument; explore the art of vocal and body percussion; and discover a renewed sense of freedom to discover his or her own style of vocal expression and improvisation.

ENVC-141
Beginning Improvisation Ensemble, Mixed Styles
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: None

An ensemble for vocalists focusing on basic skills in improvisation in a variety of styles. Melodic and rhythmic phrasing embellishments using tone colors and hearing basic blues patterns in vocal styles including pop, rock, R&B, and jazz.

ENVC-142
Vocal Improvisation Ensemble, Jazz
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: Overall ensemble rating 2

An intermediate ensemble for vocalists focusing on improvisation in the jazz idiom. Topics include articulation and groove, melodic and rhythmic phrasing, embellishments, using tone colors, hearing basic instrumental patterns, blues patterns, vamps, turnarounds, and II-V progressions.

ENVC-143
Vocal Improvisation Ensemble, R&B
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: Overall ensemble rating 2

An intermediate ensemble for vocalists focusing on improvisation skills in the R&B idiom. Melodic and rhythmic phrasing embellishments using tone colors and hearing basic blues patterns.
COURSE DESCRIPTIONS

**ENVC-210**  
*Elements of Vocal Technique and Performance*  
1 credit  
Course Chair: Anne Peckham  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: Overall ensemble rating 2

Introductory level ensemble for vocalists designed to address the basic elements of singing in a performance environment, e.g. breath management, intonation, tone quality, and phrasing. Song materials will be selected in consultation with the private instructor. Students will participate in periodic self-assessment and videotaped in-class performance.

**ENVC-212**  
*Jubilee Spirit Ensemble*  
1 credit  
Course Chair: Anne Peckham  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Written approval of course instructor

This course will focus on the learning and performing of SATB (soprano, alto, tenor, and bass) traditional American Negro spirituals in the style of such groups as the Fisk Jubilee Singers. The emphasis will be on theatrically performing the stories of American Negro spirituals evolving from the African American experience. Song arrangements and compositions will include John W. Work, Moses Hogan, H.T. Burleigh, and other African American composers.

**ENVC-P215**  
*Singers Night Performance Ensemble*  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring  
Required of: None  
Electable by: Bass, brass, drum set, guitar, hand percussion, piano, woodwind, and vocal principals  
Prerequisites: Written approval of course instructor

Performance ensemble comprised of piano, keyboards, bass, drums, percussion, horns, and vocalists. The focus of this class will emphasize the relationship between vocals and band members as well as the supportive and collaborative role of band members. Class meeting times, including rehearsals, may vary according to scheduled final performance. Singers Night concert will occur in the Berklee Performance Center each fall and spring semester.

**ENVC-216**  
*Contemporary Indian Vocal Ensemble*  
1 credit  
Course Chair: Anne Peckham  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: Written approval of course instructor

An introduction to various aspects of Indian music, including specific Indian modes, rhythmic patterns, and improvisation techniques. This performance-oriented ensemble will explore the basics of Hindustani, Carnatic, and Indian folk music through listening, analysis, transcription, and performance. Students will study the works of contemporary Indian composers such as A.R. Rahman, Salim-Sulaiman, Shankar-Ehsaan-Loy, and others who combine Indian classical and folk traditions with Western harmonic concepts and instrumentation.

**ENVC-218**  
*Eastern Vocal Styles Ensemble*  
1 credit  
Course Chair: Anne Peckham  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: Overall ensemble rating 3

A performance ensemble that explores various vocal traditions from the Middle East, Eastern Europe, the Balkans, North Africa, as well as Central and South Asia through listening, transcription, and performance. Artists covered include Umm Kulthum (Egypt), Fairuz (Lebanon), Le Mystere des Voix Bulgares (Bulgaria), Erkan Ogur (Turkey), Cheb Mami (Algeria), Nusrat Fateh Ali Khan (Pakistan), and Taraf de Haidouks (Romania), as well as popular crossover artists such as Ofra Haza, Sussan Deyhim, Zulal, Natacha Atlas, and Sheila Chandra. Students also experiment with hearing and executing microtones, in addition to learning rhythms, modes, forms, and improvisation concepts from the different regions.

**ENVC-221**  
*Vintage Vocals Ensemble*  
1 credit  
Course Chair: Anne Peckham  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Written approval of course instructor

Vocalists are immersed in the jazz music of important and influential vocal groups from 1930 to present. Vocal groups covered include the Boswell Sisters; the Mills Brothers; Mel Torme and the Mel-Tones; Lambert, Hendricks, and Ross; Swingle Singers; Take 6; and Manhattan Transfer. Students will strive for authentic performances through listening, studying printed transcriptions, emulating tone, articulation, diction, and phrasing of specific vocal arrangements. Materials covered vary according to the starting level of the student group. A final performance is required.
**COURSE DESCRIPTIONS**

**ENVC-P222**

**Vocal Jazz Choir**

1 credit  
Course Chair: Anne Peckham  
Offered: Fall, Spring  
Required of: None  
Electable by: Voice principals  
Prerequisites: Written approval of course instructor

This choir consists of 8-12 singers divided into SATB (soprano, alto, tenor, bass) parts and performs standard jazz choir repertoire with full rhythm section accompaniment (piano, bass, drums). Each meeting is devoted to rehearsing parts, focusing on blend, dynamics, intonation, articulation, expression, interpretation, and stage presence. This choir will emulate iconic groups such as The Manhattan Transfer, New York Voices, Syncopation, and Vox One. Vocal arrangements recorded, performed, and published by these groups (and others) will be used, in addition to the works of contemporary arrangers in this idiom including Michele Weir, Peter Eldridge, and Darmon Meader.

**ENVC-232**

**A Cappella Workshop Ensemble**

1 credit  
Course Chair: Anne Peckham  
Offered: Fall, Spring  
Required of: None  
Electable by: Voice principals  
Prerequisites: Written approval of course instructor

Vocal ensemble that concentrates on small group singing without instrumental accompaniment. Content will focus on developing musical independence and ear training within the context of popular and jazz vocal styles. Will include vocal styles and song selections such as Take Six, Singers Unlimited, The Manhattan Transfer, The Bobs, Impact, New York Voices, and The King Singers, as well as original compositions and arrangements.

**ENVC-P235**

**A Cappella Ensemble**

1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: By audition

This ensemble is available for vocalists. Though participants do not need to be voice principals, they should have the vocal and musicianship training necessary for this type of performance. Students will practice, learn, and perform in one or two concerts per semester. There will be mixed voice and divisi rehearsals as needed. Music will include traditional pieces from early music through contemporary classical music. This ensemble will utilize soprano, alto, tenor, bass voices—four voices per part (two voices per part for divisi)—for sixteen vocalists. This course will also require a piano accompanist. Audition requirements include singing one classical piece with piano accompaniment, as well as singing in a quartet performing briefly rehearsed a cappella music.

**ENVC-241**

**Jazz Fundamentals Ensemble for Vocalists**

1 credit  
Course Chair: Anne Peckham  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: Overall ensemble rating 3

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

**ENVC-243**

**Instrumental Vocal Singing Ensemble**

1 credit  
Course Chair: Anne Peckham  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: Written approval of course instructor

This ensemble is designed to teach each student how to explore and discover all the boundaries of what is vocally possible. Each student will obtain the skills necessary to reproduce an instrumental track using just the voice. Students are required to have a functioning version of Digital Performer installed before the first class session.

**ENVC-245**

**Great American Songbook Ensemble**

1 credit  
Course Chair: Anne Peckham  
Offered: Fall  
Required of: None  
Electable by: Voice principals and piano/voice dual principals  
Prerequisites: Written approval of course instructor

This course will familiarize voice students with jazz standard songs and composers of the “Great American Songbook,” including George Gershwin, Cole Porter, Duke Ellington, Rodgers and Hart, Rodgers and Hammerstein, Irving Berlin, Harold Arlen, and many more who impacted America's music. Students will learn to sing and perform songs in the jazz style with rhythm section. In addition, students will learn about a specific song era, historical content, and the composer by making song introductions regarding the composer and song.
COURSE DESCRIPTIONS

ENVC-251
Rehearsal Techniques for Vocalists
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: ENVC-111

An ensemble 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. Emphasizes 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.

ENVC-261
Self-Accompanying Singer Ensemble
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: Overall ensemble rating 3

An ensemble for singers who accompany themselves and wish to develop vocal performing skills. Topics will include basic singing techniques, tone quality, diction, projection, stylistic vocal delivery, approaches stage presence, and effective utilization of microphones and PA systems.

ENVC-P270
Musical Theater Workshop
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

This musical theater performance class is a non-auditioned performance ensemble with musical theater repertoire. The curriculum includes the study of stage craft, musical theater repertoire and genres, and the study of specific musical theater composers. This course prepares students for future work in musical theater and introduces students to musical theater repertoire and performance techniques.

ENVC-P322
Advanced Vocal Jazz Choir
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring
Required of: None
Electable by: Voice principals
Prerequisites: Written approval of course instructor

The Advanced Vocal Jazz Choir ensemble performs standard jazz choir repertoire with full rhythm section accompaniment (piano, bass, drums). Each meeting is devoted to rehearsing parts, focusing on blend, dynamics, intonation, articulation, expression, interpretation, and stage presence. Iconic groups that are emulated include The Manhattan Transfer, New York Voices, Syncopation, and Vox One. Vocal arrangements recorded, performed, and published by these groups (and others) are used in addition to the works of contemporary arrangers in this idiom, including Michele Weir, Peter Eldridge, and Darmon Meader. The choir will cover a large volume of literature of an advanced level of difficulty. There is an expectation of performances both on and off campus and possible recording sessions scheduled for participation in events such as the DownBeat Student Music Awards, festivals, conferences, and Berklee sponsored events.

ENVC-331
Advanced Vocal Performance Ensemble
Mixed Styles 1
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: Overall ensemble rating 4

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

ENVC-P335
The New Group
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring
Required of: None
Electable by: Voice principals
Prerequisites: Written approval of course instructor

This course will focus on new a cappella vocals in various styles: rock, R&B, gospel, and pop with vocal percussion. The group is designed to be a performing group—including movement and overall presentation. Material content will include student arrangements and some transcriptions. There will be work on dance steps, stage presence, and mic technique, as well as vocal delivery as required by the instructors. A final performance will be required.

ENVC-361
Music Education Concert Choir
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: MUED majors
Electable by: MUED majors
Prerequisites: None

Concert choir experience with the materials and literature of secondary school music.
COURSE DESCRIPTIONS

ENVC-370
Musical Theater Ensemble
2 credits
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: Written approval of course instructor

An ensemble designed to provide singers with an understanding of repertoire styles and basic stagecraft. An end-of-semester musical/dramatic presentation will be scheduled.

ENVC-375
Advanced Performance Skills for the Background Singer
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: Ensemble rating 5555 or by audition

A continuation of ILVC-281, Performance Skills for Live Background Vocalists, concentration will be on more difficult and advanced vocal arrangements in live performance venues. Topics integrated into assigned materials will address intonation, blend, rhythmic phrasing, singing riffs and embellishments, entrances and cutoffs, voicings, blend, articulation, written arrangements as well as rote or “head” arrangements, stage presence including movement while singing, microphone setting, and microphone technique. Written transcriptions and arrangements or lead sheets of specific arrangements may be assigned.

ENVC-421
Pop/Rock/Country Vocal Ensemble with Background Vocals
1 credit
Course Chair: Anne Peckham
Required of: None
Electable by: Voice principals
Prerequisites: Overall ensemble rating 2

An intermediate ensemble for vocalists focusing on improvisation in the jazz idiom. Topics include articulation and groove, melodic and rhythmic phrasing, embellishments, using tone colors, hearing basic instrumental patterns, blues patterns, vamps, turnarounds, and II-V progressions.

ENVC-422
Advanced Jazz/Blues Vocal Ensemble
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: ENVC-122 and overall ensemble rating 3

Advanced jazz/blues vocal performance ensemble designed to prepare students for solo performance in ensembles and other performing venues within a specific song style. Vocalists will learn how to count off tempos of songs, microphone technique, stage presence, and lead sheet preparation.

ENVC-431
Advanced Vocal Performance Ensemble 2, Mixed Styles
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: ENVC-331 and overall ensemble rating 5

A continuation of ENVC-331 with an emphasis on song interpretation, elements of style, microphone technique, stage presence, and rehearsal techniques.
COURSE DESCRIPTIONS

ENVC-432

Spontaneous Composition Ensemble for Voice
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice Principals
Prerequisites: Overall ensemble rating 4

An intermediate to advanced creative vocal improvisation ensemble in which students learn to improvise melody, harmony, rhythm patterns, counterpoint, layering parts articulation, and vocal percussion in solo and small ensemble team formats. Vocalists will perform assigned repertoire incorporating learned improvisation techniques created by instructors.

ENVC-433

Advanced Latin and Jazz Vocal Workshop
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring
Required of: None
Electable by: Voice principals
Prerequisites: Written approval of course instructor

A performance ensemble designed for vocalists wishing to develop skills in the performance of Latin jazz and traditional jazz idioms. Students work with a rhythm section and perform a concert towards the end of the semester. Vocalists will learn how to effectively interact with the rhythm section and develop interpretation and musicianship skills necessary for performance. Topics covered include vocal improvisation as appropriate to song style arrangement tempos grooves and rhythms key and stage presence.

ENVC-470

Musical Theater Chorus
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: Written approval of course instructor

A full chorus designed to support the Musical Theater program. Students will work on choral repertoire in the American musical theatre idiom and perform in an end-of-semester musical and dramatic presentation.

ENVC-480

Vocal Recording Ensemble
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: Written approval of course instructor

A vocal recording ensemble focusing on development of the performance skills necessary for effective functioning in the recording studio. Students will have the opportunity to perform in the studio as soloists and background singers.

ENWD-343

Flute Choir
1 credit
Course Chair: William Pierce
Offered: Fall, Spring
Required of: None
Electable by: Flute principals
Prerequisites: None

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.

ENWD-351

Clarinet Choir
1 credit
Course Chair: William Pierce
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

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.

ENWD-361

Saxophone Quartet
1 credit
Course Chair: William Pierce
Offered: Fall, Spring, Summer
Required of: None
Electable by: Woodwind principals
Prerequisites: Ensemble rating 4434

A saxophone ensemble performing a mixture of traditional and 20th-century music for soprano, alto, tenor, and baritone saxophone.

ENWD-375

Advanced Performance Saxophone Quartet
1 credit
Course Chair: William Pierce
Offered: Fall, Spring, Summer
Required of: None
Electable by: Woodwind principals
Prerequisites: Overall ensemble rating 5 (saxophone principals) or saxophone doubling abilities and written approval of course chair (non-saxophone principals)

Students in this advanced saxophone quartet will focus primarily on preparing for performances, not on sight-reading. The quartet will perform pieces in a broad range of styles from jazz to classical to student and faculty originals.
Electronic Production and Design

EP-210  
Survey of Electroacoustic Music  
2 credits  
Course Chair: Michael Bierylo  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None  

An audio/video tour of compositions, performances, and technical developments that inform the diversity of electroacoustic music. Composition genres facilitated by electronic means such as process music, microtonality, ambient, aleatory, and electronic transformations of keyboards, guitars, drums, winds, and voice are explored. Landmark compositions, songs, soundscapes, and performances are placed in a broader context that runs the gamut from early avant-garde through current popular genres. The classroom listening experience is extended via the 50+ page annotated discography designed for long-term study. This course provides a focused introduction to the culture and repertoire of music technology, a requisite for those who intend to work in the field. A selected film that features electronic sound design and/or electroacoustic music is screened during midterm and final exam weeks.

EP-220  
Studio Technologies  
2 credits  
Course Chair: Michael Bierylo  
Offered: Fall, Spring, Summer  
Required of: ELPD majors  
Electable by: ELPD majors  
Prerequisites: MTEC-111 and either LMSC-208 or LMSC-209  

This course provides a comprehensive introduction to the electronic music studio. Emphasis is placed on understanding analog and digital audio concepts, analog and digital signal flow, audio connections and gain-staging, console vs. control surface paradigms, DAW set-up and usage, studio signal flow, the recording process, microphone usage, and signal processors used in recording and mixing.

EP-223  
Modular Functions and Signal Flow  
2 credits  
Course Chair: Michael Bierylo  
Offered: Fall, Spring, Summer  
Required of: ELPD majors  
Electable by: ELPD majors  
Prerequisites: MTEC-111 and either LMSC-208 or LMSC-209  

Study of principles and use of modules (oscillators, filters, amplifiers, envelope generators) found in software and hardware modular sound production systems. Focus is on observing signal characteristics at outputs, and defining signal functions (audio, control, timing) solely via connections to inputs. “Sonic deconstruction” and other electronic ear training techniques are presented, and correlative original sound designs are produced by students. In addition to class participation, students are supervised in weekly hands-on practice in EPD labs, where an array of software and hardware systems are available.

EP-225  
Control Systems in Electronic Production  
2 credits  
Course Chair: Michael Bierylo  
Offered: Fall, Spring, Summer  
Required of: ELPD majors  
Electable by: All  
Prerequisites: MTEC-111 and either LMSC-208 or LMSC-209  

A comprehensive study of MIDI and other control systems in the context of electronic music production. Focus is given to the integration of hardware and software synthesizers, digital audio, and controllers into the sequencing/DAW environment. The MIDI specification and its practical applications in music production and sound design will be explored. A wide range of sequencing projects includes music for commercials, electronica, and performance-oriented control techniques.

EP-250  
Electronics in the Soundtrack  
2 credits  
Course Chair: Michael Bierylo  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None  

Focuses on electroacoustic music in the film score. Highlights electronic musical instruments, computer software, and electronic techniques used to create and synchronize music, Foley, SFX (sound effects), and dialogue to picture. Illustrated voluminously with film clips and DVD supplements, from the coming of sound in film (circa 1927) through the modern era. Real time or mediated demonstrations of techniques such as click track, punches and streamers, Pro Tools mix down, pitch shifting, audio reversal, ADR (automated dialogue replacement), etc., are shown in class. This course familiarizes class members with archetypal electroacoustic underscores, industry terminology, and standard practices used to produce sound for picture. It is a useful initiation for those who intend to produce sound/music to picture for feature films, industrials, animation, advertising, and video games. A selected film that features electronic sound design and/or electroacoustic music is screened during midterm and final exam weeks.
COURSE DESCRIPTIONS

EP-261  Musical Devices for Media Composers
2 credits
Course Chair: Michael Bierylo
Offered: Spring
Required of: None
Electable by: All
Prerequisites: EP-225 or MP-225

A study of composition devices such as hemiola, stretto, polymeter, canon, augmentation/diminution, antiphony, pointillism, streaming, hocketing, ostinato, spatialization, etc. used by professional electronic media (e.g., video game, film score, telecommunications, internet) composers and sound designers. Harmony and its devices are not considered. Students are challenged to show how the classic devices of music composition can be extended using electronic technology. Participants compose original sound sketches, and a longer digital audio/MIDI production that illustrate fluency with the musical devices presented in class. Class members also excerpt commercially available music of their choice that features discernible musical devices, and group analyses are developed in class.

EP-320  Digital Mix Techniques
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: ELPD majors
Electable by: ELPD majors

Based on the concepts and skills learned in EP-220 Studio Technologies, this course places a primary emphasis on the improvement of student productions through effective mixing techniques. Mix balance, equalization, dynamics, and other signal processing techniques will be explored and applied to a series of projects. Genre-specific techniques will be discussed, in addition to electronic music styles and sound design scenarios.

EP-321  Control Systems in Advanced Production
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: ELPD majors
Electable by: ELPD majors

An advanced project-oriented course focused on the mastery of an integrated electronic production environment using a wide variety of hardware and software. Emphasis is placed on advanced techniques in MIDI sequencing with audio production. These techniques are applied in a series of projects including orchestral emulation, music and sound design for animation, and remixes of existing vocal tracks. Supporting topics include advanced real-time control of synthesis parameters, manipulation of musical time and tempo, and effectively working with various rhythmic feels. Special attention will be paid to integrating hardware instruments and controllers in a software-based DAW production environment.

EP-322  Advanced Sound Design Techniques
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: ELPD majors
Electable by: ELPD majors

This advanced course expands upon the concepts and techniques learned in EP-223 Modular Functions and Signal Flow. Concentrated ear training and pitch dictation help students to identify and create unusual and dynamic instrumental sounds and sound effects, and their applications in live performance, film, electronic music production, and video game audio.

EP-326  Interactive Media Portfolio
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors

This course is a portfolio development workshop focusing on interactive media. Weekly assignments will build fluency in file formats, encoding tools, and authoring platforms. Through successful completion of these projects, students will become adept in the basics of video preparation, audio for online and DVD formats, and Flash interface design.

EP-330  Indian Music Concepts in Electronic Production
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring
Required of: None
Electable by: ELPD majors

A creative study of the musical aesthetics involved with composing and arranging in a wide range of popular Indian musical genres, including pop songs, remix hits, and classical forms. Utilizing a variety of electronic programming and production techniques, students will complete a series of guided projects that effectively demonstrate the contemporary application of Indian ragas, musical instrumentation, and popular stylistic repertoire.
EP-335  
**Mapping and Curves in Sonic Arts**  
2 credits  
Course Chair: Michael Bierylo  
Offered: Fall  
Required of: None  
Electable by: ELPD majors  
Prerequisites: EP-322

A global study of curves, graphic displays, and mapping techniques that undergird practical use of electronic sound production systems. Focuses on aural and visual aids to understanding rather than taking a purely mathematical approach. Topics include principles of linearity and nonlinearity in: relationships and functions; input responses and attenuator calibrations; pitch vs. frequency shifting; AM and FM sideband production; and envelope generator segment curves. Creative mapping using logic gates (AND, OR, NOR, etc.) is introduced. Graphic displays in selected software applications are examined to reveal the curves implicit when waveform and spectrum are represented. This course presents the pervasive graphical-mathematical elements common to digital audio applications and their displays, and facilitates advanced studies in sonic arts.

EP-337  
**Programming, Sound Design, and Composition in Csound**  
2 credits  
Course Chair: Michael Bierylo  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: ELPD majors  
Prerequisites: EP-223

This is a class in electronic production and design using Csound, one of the world's most powerful and versatile software synthesizers and signal processors. At the algorithmic level, students will design and compose using classic synthesis techniques such as additive, subtractive, waveshaping, wavetable, granular, scanned, RM, AM, PM, FM, FOF, and physical modeling. Students will learn how this powerful software synthesizer language has been applied in game audio, sound design for TV, film, advertising, and graduate research in computer music and music perception.

EP-339  
**Electronic Composition and Sound Design for Commercial Production**  
2 credits  
Course Chair: Michael Bierylo  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: ELPD majors  
Prerequisites: EP-223

This course explores working in situations which typify the demands of commercial music production. This includes composing in a wide variety of idioms, to specific stylistic direction, and under common constraints that effect commercial music composition. These projects require the student to draw upon their skills in composition, electronic music production, and sound design. This course will confront the student with issues and problems common to the working composer, music producer, and sound designer.

EP-340  
**Speech and Vocal Synthesis**  
2 credits  
Course Chair: Michael Bierylo  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: ELPD majors  
Prerequisites: EP-223

An overview of the electronically produced/processed voice, with exploration of: human voice mechanics; formants in speech and singing; time-stretching granular techniques; channel and phase vocoders; parametric EQ; and formant (fixed) filters. Theoretical underpinnings and practical examples of the transformative power of convolution are presented. Synergistic “dymaxion” music composition approaches that exercise elements learned in class are suggested, as alternatives to familiar software sequencer production. Students are provided weekly hands-on access to EP/D labs, where a variety of software and hardware systems are available. This course culminates in a public concert, and is suitable for those who recognize the central role that electronically produced and processed voices play in: video games; animation; advertising; contemporary songwriting; and telecommunications.

EP-341  
**Programming Interactive Audio Software and Plugins in Max/MSP**  
2 credits  
Course Chair: Michael Bierylo  
Offered: Fall, Spring, Summer  
Required of: ELPD majors  
Electable by: ELPD majors  

A class in electronic production and design using Max/MSP, arguably one of the world’s most powerful and intuitive multimedia programming languages. Students will prototype, design, and program stand-alone audio applications and VST plugin versions of wind chimes, music boxes, softsynths, samplers, drum machines, groove boxes, audio processors, and remixers and learn to control them with game controllers such as the Nintendo wiiMote. Students will apply algorithmic composition techniques to the systems that they design, and learn to utilize noise, fractals, and chaos as a means of humanizing their software creations. The class culminates in a public laptop jam session using the original software designed by the students.
COURSE DESCRIPTIONS

EP-P350
Live Performance Techniques for Electronic Musicians
2 credits
Course chair: Michael Bierylo
Offered: Fall, Spring
Required of: None
Electable by: ELPD majors

This course will examine the technical and creative processes involved with adapting electronic composition and production for live performance. Topics to be covered include the development of repertoire in various electronic genres, set organization and improvisational strategies, hardware and software integration, expressive real-time control, and considerations for solo and ensemble stage presentation.

EP-351
Advanced Studies in Digital Sampling Techniques
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: EP-322

This course focuses on the study of the generation of original, exotic sound textures and unusual synthetic instrumental timbres derived from acoustic sounds recorded from studio and field sources. Digital signal processing and studio production techniques as used by the industry's top game and film sound designers are discussed and practiced.

EP-353
Programming Audio Applications and Plugins in C, C++, and Objective-C
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: EP-322

A class in C programming with projects tailored specifically to the progressive electronic musician. Working initially from the Terminal application, using the GNU Compiler Collection on Mac OS X, and later with Apple's XCODE Integrated Developer Environment (IDE), the student will write musical programs and audio units that do algorithmic composition, software synthesis, and signal processing. This software engineering class is the first step toward the design of one's own custom synthesis and signal processing tools; and as such, will provide both a marketable technical skill as well as satisfying a highly regarded and often required prerequisite for graduate programs in computer music and music technology.

EP-371
Composition Workshop
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: EP-223

This class provides the student with an opportunity to create portfolio pieces of original compositions using software and hardware tools. We will study a variety of approaches to composing and realizing works with an emphasis on developing the use of line, rhythm, harmony, orchestration and form. Weekly assignments include electronic realization of musical excerpts, readings by composers, listening, and analysis. Technical topics will be explored by the group as needed.

EP-373
Sound Design for Animation
2 credits
Course Chair: Michael Bierylo
Offered: Spring
Required of: None
Electable by: ELPD majors
Prerequisites: EP-321 and EP-322

A project-based course covering basic design principles and production techniques used in producing sound for animation. Students will work in collaboration with senior animation students at the Massachusetts College of Art to produce three short animation projects. Animation is a part of practically every form of entertainment that uses visual elements, from feature films and television programs to video games and websites. Most, if not all, musicians will work with this medium at some point in their career. Class meetings will explore the historical roots of sound and music for animation through screenings, case studies, and assigned readings. From this, students will develop the skills necessary to analyze an animation and create a variety sound elements: music, sound effects, and vocal elements. At various times throughout the semester, the class will meet at MassArt in joint meetings with student animators for directed review of their work.

EP-381
Digital Audio Production and Design
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: ELPD majors
Electable by: ELPD majors

This course challenges students to design and produce audio content for a series of projects. Utilizing the studio and lab resources of the department, students will produce content that ranges from spoken word to sound and music mixed in surround. Students are introduced to techniques and applications that are essential for pursuit of a variety of professional opportunities in the areas of sound design and audio production for film, video games, TV, and radio, as well as all types of music production.
EP-391
**Physical Computing, Circuit Bending, and Alternative Controllers**
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: EP-321

Using Ableton Live, Reaktor, Max, Jitter, OSC, Csound, and C, students design and program their own interactive games and audio/video remixers. These systems use the department’s cutting edge collection of MIDI and wireless controllers: the Mathews Radio Baton, Buchla Lightning, Haiken Continuum, Lemur, AudioCubes, Monome, and the iPhone; sensor systems such as the iCube, MIDItron, and IBVA BrainWave-to-MIDI Interface; and game controllers such as the P5 DataGlove and the Nintendo WiiMote. This class also focuses on electronics and circuit-bending. Students breadboard and build a custom analog synth; they modify and extend several sound-making toys; and they add photocells to their Oxygen8 keyboards. The class culminates in a public interactive audio installation and circuit-bent jam session using the original software, synths, controllers, and systems designed by the students.

EP-401
**Advanced Seminar**
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: ELPD majors
Electable by: ELPD majors
Prerequisites: EP-326 and EP-381

A precursor to EP-491, Advanced Seminar combines master class and private lesson settings for the electronic production and design major. Master class topics include group assessment of each student’s portfolio work, group critiques, and technical instruction as needed. Assessment and analysis tools are provided to discuss music composition/production as well as the integration of music and sound design for picture and games. Business and career preparations will also be discussed. The private lesson component allows each student to develop skills and musicianship with direct mentoring from the instructor.

EP-413
**Digital Signal Processing: Theory and Composition**
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: EP-322

A theoretical and practical exploration of open-source digital signal processing software, audio-units, and plugins. Student projects focus on the innovative production, remixing, and compositional use of pitch shifting, time scaling, phase vocoding, spectral filtering, cross-synthesis, and convolution. In addition to composing avant-garde DSP-based audio art, students will learn how to use these powerful techniques to design new and unique sounds for advertising, film, television, animation, and games, and produce experimental and innovative pop.

EP-414
**Digital Signal Processing for Music Production and Postproduction**
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: EP-381

A practical exploration of digital signal processing music and sound design projects, including composition, remixing, and mastering, with emphasis on key techniques of DSP and their applications in audio production. The class explores the implementation and application of common DSP functions in software applications, and how they are effectively applied in these projects.

EP-426
**Interactive Video Programming and Performance**
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: EP-341

This class provides the student with an opportunity to create visual projections for their original compositions using MAX/MSP/Jitter and other programs as needed. We will study a variety of approaches to creating interactive video for music performance, installation, and net-art works. Students will then create software and art works using audio, video, and various controllers for input. Weekly assignments will include reading, programming projects, and short live performances. The final project can be a performance or installation using original software.

EP-431
**Physical Modeling and Additive Synthesis**
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: EP-322

An exploration of excitation/resonance models of sound production: Karplus-Strong (string), brass, and woodwind modeling using digital signal processing in a dedicated hardware environment; use of software-based modeling for pedagogical purposes; exploration of Fourier or additive synthesis and formant theory in a hardware environment.
COURSE DESCRIPTIONS

EP-461
Experimental and Avant-Garde Electronic Composition
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: EP-322

This course explores an expansive set of historically innovative academic works, which students translate into cutting-edge commercial approaches to composition and production. The student will compose a graduate school application portfolio of modal, serial, atonal and microtonal audio art based on and inspired by the analysis of masterworks in the following genres: ambient, minimal, glitch, sound object, soundscape, and sound collage. Through listening, modeling, and formal musical analysis of both alternative pop and mainstream acousmatic masterworks, each student comes to better understand the creative process and their unique personal creative process; and along the way discovers and cultivates a more personal and original musical voice.

EP-491
Advanced Projects in Electronic Production and Design
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: ELPD majors
Electable by: ELPD majors
Prerequisites: EP-401, completion of 8 credits of ELPD electives, and written approval of instructor and course chair

This course focuses on production of the capstone Electronic Production and Design project and provides for individual attention within a small group setting. The specific nature of the project will be determined by written agreement between student and instructor. Each student will also be required to participate in the jury process as well as the Senior Showcase at the end of the semester.

EP-495
Electronic Production and Design Internship
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: Written approval of course chair and EP-223

Monitored and evaluated professional work experience in an environment related to the electronic production and design major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Electronic Production and Design department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Ear Training

ET-111
Ear Training 1
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: None

Development of basic ear training skills through performance and dictation. Study of melodies, intervals, harmony, and solfege in major keys. Study of basic rhythms in the most common meters.

ET-112
Ear Training 2
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: ET-111

Continuation of ET-111 Ear Training 1. Development of basic ear training skills through performance and dictation. Study of melodies, intervals, harmony, and solfege in minor keys. Continued study of rhythms, meters, conducting patterns, and notation.

ET-211
Ear Training 3
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: All students not taking ET-231
Electable by: All
Prerequisites: ET-112

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

ET-212
Ear Training 4
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: All students not taking ET-232
Electable by: All
Prerequisites: ET-211

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

ET-231  
Solfege 1  
2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring, Summer  
Required of: All students not taking ET-211  
Electable by: All  
Prerequisites: ET-112  


ET-232  
Solfege 2  
2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring, Summer  
Required of: All students not taking ET-212  
Electable by: All  
Prerequisites: ET-231  

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

ET-321  
World Music Ear Training  
2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ET-112  

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

ET-331  
Harmonic Ear Training 1  
2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: HR-112 and ET-112  

This course will work within the limited scope of progressions including simple root position diatonic harmony, inversions, secondary and extended dominants, II-V patterns, and passing diminished chords. Chord voicings containing one tension will also be covered. This course will include several activities that address application to “real music” situations.

ET-332  
Harmonic Ear Training 2  
2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ET-331  

This course is a continuation of ET-331. Chord progressions will be more intermediate to complex in nature. The concepts of modal interchange harmony, substitute dominants, and modulation will be introduced. Voicings containing multiple tensions and upper structure triads will also be covered. More extensive transcription work of “real music” will be incorporated.

ET-341  
Rhythmic Ear Training  
2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ET-112  

Touching on a variety of contemporary styles such as pop/R&B, jazz, fusion, Latin music, and classical genres as resources for weekly in-class analysis, transcription, and solfege exercises, this course enhances theoretical understanding, aural perception, and performance of rhythm in music. Emphasis is placed on accurate and meaningful interpretation and notation of a piece’s rhythmic components, e.g., polyrhythmic percussion grooves, syncopated melodic lines, characteristic comping patterns, or large-scale harmonic rhythms. Furthermore, the cognitive process involved in the construction of a resultant metrical perspective will be discussed. Sight-reading and general rhythmic comprehension are challenged through a series of exercises and drills featuring odd-time patterns and polyrhythmic independence between the voice and the body, as well as advanced studies of mixed subdivisions. The intent is to strengthen internal coordination of multiple rhythmic voices, as well as sharpen one’s precision and clarity when performing.
ET-351
Fundamentals of Transcription
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: ET-211 or ET-231

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-411
Advanced Ear Training 1
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: ET-212 or ET-232

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-412
Advanced Ear Training 2
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: ET-411

Continuation of ET-411.

ET-421
Atonal Solfege 1
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: ET-212 or ET-232

A continuation of solfege that concentrates on atonal music. Sol-fa syllables are not used. Please note that this course is recommended for students who have a high potential in non-tonal intervallic solfege.

ET-422
Atonal Solfege 2
2 credits
Course Chair: Allan Chase
Offered: Spring
Required of: None
Electable by: All
Prerequisites: ET-421

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

ET-441
Popular Song Transcription
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: ET-212, ET-232, or ET-351

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.

ET-451
Jazz Solo Transcription
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: ET-212, ET-232, or ET-351

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

ET-P461
Advanced Modal Ear Training
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ET-212 and HR-211

Traditional modes will briefly be reviewed and the basic techniques of practice and performance will be learned. Students will then learn and perform nontraditional/hybrid modes. Examples of modes (please note that each example has alternate names) to be studied include Hungarian Major, Spanish Phrygian, Octatonic, Arabic, Whole Tone, Hindu, Super Locrian, Lydian b7, Japanese, and Hungarian Minor.

Film Scoring

FS-221
Introduction to Film Scoring
2 credits
Course Chair: George Clinton
Offered: Fall, Spring, Summer
Required of: FILM majors
Electable by: All
Prerequisites: LENG-111

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.
COURSE DESCRIPTIONS

FS-231
History of Film Music
2 credits
Course Chair: George Clinton
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: FS-221

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-241
Dramatic Scoring 1
2 credits
Course Chair: George Clinton
Offered: Fall, Spring, Summer
Required of: FILM majors
Electable by: FILM majors
Prerequisites: FS-221, CM-221, CM-231, CP-212 or CP-215, and ISKB-212 (non-piano principals); either COND-211, COND-221, or COND-216; HR-212; and ET-212 or ET-232; FS-241 must be taken concurrently with FS-361

This course combines analysis and composition techniques in order to provide students with the basic musical skills necessary for composing music for film. Focus is placed on how musical form derives from the dramatic flow of the film. Course work includes in-depth analysis of existing musical examples which demonstrate the building blocks of composition. These building blocks include melody, harmony, rhythm, and form as applied to specific dramatic situations. Students will compose several short original pieces modeled after the various analysis examples presented. This course is the first of a sequence of three core composition courses in the film scoring major.

FS-251
The Language of Film
3 credits
Course Chair: George Clinton
Offered: Fall
Required of: None
Electable by: All
Prerequisites: FS-221 and LENG-201

This course provides film scoring majors with an introduction to how film makes visual and narrative meaning through the language of film, which includes camera, frame composition, lighting, production design, acting styles, editing, dialogue, plot, genre, themes, sound, and point of view. Students will learn to “read” and analyze film from a film studies perspective. Written assignments and in-class activities will reinforce writing, reading, and oral communication skills, with the goal of strengthening students’ abilities to communicate with directors.

FS-271
Analysis of Video Game Techniques
2 credits
Course Chair: George Clinton
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: MTEC-111

This course provides students a thorough overview of the history, theory, aesthetics, and application of interactive scoring along with an introduction to the video game and interactive industries, including career opportunities, contracts, licensing, practices, and toolsets. The course includes analysis of interactive music as found in video games, the internet, installations, sound art, and concert composition. This course can stand alone or serve as the first in a series of three courses that make up part of the Video Game Scoring Minor.

FS-P301
Mixing the Film Score
2 credits
Course Chair: George Clinton
Offered: Fall, Spring
Required of: None
Electable by: FILM majors
Prerequisites: FS-361

This course is a study of multitrack mixdown in a digital audio workstation environment, specifically for the needs of modern film and television scoring in a project studio. Balance and context of a mix are explored, and special consideration is given to genre-appropriate sound. In addition to aesthetic and technical concerns, people skills and delivery to specifications (including stem mixes and session interchange between DAWs) are emphasized. Mix material will be drawn from the student’s own film scoring projects from other courses, and/or film scoring sessions from other composers.

FS-311
Film Music Composition Seminar
1 credit
Course Chair: George Clinton
Offered: Spring
Required of: None
Electable by: FILM majors
Prerequisites: FS-241 and FS-361

Intended as a complement to FS-341 and/or FS-441, this course is designed to provide a link between composition and scoring techniques by addressing specific challenges of dramatic music composition. Application of compositional devices intended to help advance the drama, exploration of different concepts and methods as creative music resources for current and future scoring assignments.
COURSE DESCRIPTIONS

FS-340
Dramatic Orchestration for Film
2 credits
Course Chair: George Clinton
Offered: Fall, Spring, Summer
Required of: FILM majors
Electable by: FILM majors
Prerequisites: FS-241, FS-361, CP-311, and either
COND-212, COND-217, or COND-222; FS-341
must be taken concurrently with FS-340

This course focuses on the exploration and application of
traditional and contemporary orchestration techniques to
support and achieve intended dramatic effect. Regular
assignments involve the use of orchestration as an important
compositional tool to successfully meet the emotional
requirements of a wide variety of dramatic situations.

FS-341
Dramatic Scoring 2
2 credits
Course Chair: George Clinton
Offered: Fall, Spring, Summer
Required of: FILM majors
Electable by: FILM majors
Prerequisites: FS-241, FS-361, CP-311, and either
COND-212, COND-217, or COND-222; FS-341
must be taken concurrently with FS-340

The technical and aesthetic aspects of composing and
recording music for picture using various synchronization
methods: to a click provided by a MIDI sequencer and to a
studio clock or stopwatch. Film and video formats,
measurements, and conversions, as well as scoring procedures
and rehearsal techniques will be covered. Students will
compose and record three projects: sequenced, sequenced
combined with live players, and a free timed-to-clock project
using a live ensemble.

FS-343
Master Film Composers
2 credits
Course Chair: George Clinton
Offered: Fall
Required of: None
Electable by: All
Prerequisites: FS-241

Throughout the history of film, a handful of composers have
had an extraordinary and formative impact on the art of film
scoring. Composers such as Bernard Herrmann, Jerry
Goldsmith, and more recently, Thomas Newman, have
invented, extended, or defined the grammar and vocabulary of
film music. This course will take a full semester to closely
examine the work and career of one composer in a rotating
set of seminal figures in film scoring history. By studying their
work, their impact on film music language, and how their
careers developed, students will gain valuable lessons in the art
and profession of film scoring.

FS-351
Post-Romantic Scoring
2 credits
Course Chair: George Clinton
Offered: Fall, Spring, Summer
Required of: FILM majors
Electable by: FILM majors
Prerequisites: FS-241, FS-361, and CP-311

Study of specific techniques of post-romantic composition
commonly found in film underscoring. Techniques studied
include intervallic structures, polytonality, independent triads,
and parallelism/constant structure. There will be extensive
traditional score and film music analysis, as well as scoring
projects based on each technique.

FS-361
Computer/Synthesis Applications for
Film Scoring
2 credits
Course Chair: George Clinton
Offered: Fall, Spring, Summer
Required of: FILM majors
Electable by: FILM majors
Prerequisites: FS-221, CM-221, CM-231, CP-212
or CP-215, and ISKB-212 (non-piano principals);
HR-212; ET-212 or ET-232; and either COND-211,
COND-216, or COND-221; FS-361 must be taken
concurrently with FS-241

The use of MIDI/audio sequencing in scoring to picture, in
conjunction with sample playback and synthesis software.
Special attention is paid to the film scoring capabilities of
Macintosh sequencing applications using QuickTime, tempo,
meter, and synchronization in the process of scoring music to
picture. Emphasis is also placed on maximizing dramatic
expression through use of the available software tools.

FS-371
Interactive Scoring for Video Games
2 credits
Course Chair: George Clinton
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: FS-271 and one of the following:
FS-361, CW-361, or EP-371

This course features applied approaches to scoring for video
games and builds upon the foundations learned in FS-271. It
presents a solid understanding of the knowledge and skills
needed to prepare students for entry-level work at a game
development company or as a freelance game music
professional, including experience with typical game music
workflow and approaches to scoring video games. This is an
intensive scoring course including collaborations with game
design programs and weekly or biweekly scoring assignments.
FS-375  Film Music Editing 1
2 credits
Course Chair: George Clinton
Offered: Fall, Spring, Summer
Required of: FILM majors
Electable by: FILM majors
Prerequisites: CM-311, FS-340, and FS-341; FS-375
must be taken concurrently with FS-441

A technical course designed to give composers practical experience in the area of music editing for a scored film and temp-tracked film project. Class instruction and weekly private lab work will include the preparation of all documents involved in music postproduction, as well as various techniques used when synchronizing and editing music to picture on a digital audio workstation.

FS-391  Film Scoring Techniques for Composers
2 credits
Course Chair: George Clinton
Offered: Fall
Required of: None
Electable by: All except FILM majors
Prerequisites: COND-211 or COND-216, FS-221, CM-212, and CP-212; and either PW-161, EP-225 or MP-225

This course is intended to give non-film scoring majors an overview of the mechanics of synchronization and the psychological implications of applying music to film. Analysis of special dramatic situations will be followed by applications of scoring and synchronization techniques.

FS-433  Stylistic Adaptation in Film Scoring
2 credits
Course Chair: George Clinton
Offered: Spring
Required of: None
Electable by: FILM majors
Prerequisites: CM-311, FS-340, and FS-341

This course will address the prevalent and recurrent need in films to emulate a wide variety of stylistic scoring approaches appropriate to the period setting and/or specific ethnic locale of a screenplay. Approaches to research and adaptation of authentic musical styles will be discussed. (Such styles include, for example, 17th-century European, African, 1920s American, 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-435  Scoring the Moment
2 credits
Course Chair: George Clinton
Offered: Fall
Required of: None
Electable by: FILM majors
Prerequisites: FS-340 and FS-341

In this course, students will examine and explore the challenges posed to a composer in addressing certain classic moments that occur as standard fare in dramatic and comedic films. Such moments include, but would not be limited to: The Kiss, The Revelation, The Chase, The Punch Line, The Victory, The Hero’s Death, etc. The typical class session will be divided between a critical review of the previous week's writing assignment and a lecture on the next moment to be examined and scored. Lectures will be far-ranging, and examples will be drawn from the work of prominent film and TV composers. Students will learn how to confront the challenges posed by such parameters as limited budgets, period settings, anticipated sound effects, docu-dramatics, etc.

FS-441  Dramatic Scoring 3
2 credits
Course Chair: George Clinton
Offered: Fall, Spring, Summer
Required of: FILM majors
Electable by: FILM majors
Prerequisites: CM-311, FS-340, and FS-341; FS-375
must be taken concurrently with FS-441

This course will provide opportunities for scoring scenes with a wide range of dramatic and technical requirements. A combination of material from FS-341 combined with advanced techniques from the course (scoring to picture, special and variable clicks, segue/overlays/sweeteners), will be employed in the scoring assignments. All recorded projects will be conducted by the composers and screened for faculty evaluation. These assignments will also form the basis of a portfolio which will be compiled and submitted in FS-487 as partial requirements for graduation.

FS-461  Advanced Computer Applications for Film/Video Scoring
2 credits
Course Chair: George Clinton
Offered: Fall, Spring, Summer
Required of: None
Electable by: FILM majors
Prerequisites: FS-361 and FS-241

An examination of advanced film scoring functions available in various software applications. Mac applications include Digital Performer, Logic Pro, Kontakt, and Reason. Requires the use of multi-computer workstation setups: Mac for sequencing, PC for sample or software synthesis playback, Kontakt or GigaStudio for various sample libraries, as well as V-Stack as a host for VST instruments. Scoring projects include a cartoon, TV commercial, and video game footage.
FS-468

Contemporary Techniques in Film Scoring
2 credits
Course Chair: George Clinton
Offered: Fall, Spring
Required of: None
Electable by: FILM majors
Prerequisites: CM-311, FS-340, and FS-341

This course focuses on the new musical and technological techniques and aesthetics of contemporary film composing. The use of synthesizers and sound design, computers and advanced sequencing techniques, rock, pop, and other nontraditional music in the film scoring process, and the contemporary aesthetics of modern filmmakers and audiences will be investigated.

FS-471

Advanced Scoring and Implementation for Video Games
2 credits
Course Chair: George Clinton
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: FS-371

This course continues to build on the foundations learned in FS-371. It features advanced approaches to scoring for video games, including implementation using middleware like XACT, Wise, and Fmod. It includes examples, guest speakers, and applied scoring to develop the knowledge and skills that game composers and implementers are using in today's industry. This course deepens the preparation of students for entry level work in music at a game development company or as a freelance game music professional, including experience with typical game music workflow using version control technologies.

FS-475

Advanced Film Music Editing
2 credits
Course Chair: George Clinton
Offered: Fall, Spring, Summer
Required of: None
Electable by: FILM majors
Prerequisites: FS-375

An advanced music editing course dealing with standard film and television industry procedures. Intended for the student who demonstrates technical fluidity with editing equipment and who intends to pursue a career in this field. Emphasis is on the responsibilities of a music editor for the scored film, from temp tracks and spotting through dubbing. Instruction will include digital editing techniques on a multitrack digital audio workstation, as well as the necessary preparations for delivering music to the dubbing stage in various surround sound formats.

FS-481

Film Scoring Practicum
2 credits
Course Chair: George Clinton
Offered: Fall, Spring
Required of: None
Electable by: FILM majors
Prerequisites: FS-340, FS-341, and written approval of course chair

A real-world immersion course in which students learn about aspects of film scoring that go beyond composition and production by scoring actual student films. These will include one collaboration with a music production and engineering student who is creating sound design, as well as at least one student film from a local college. Some of these student films will be provided through the professors; however, students will be able to find their own films if they wish. Lectures and discussions will consist of real-world examples of how the director-composer relationship works, as well as critiques of student projects and processes. Admission to the course is by application.

FS-P485

Scoring Silent Films
2 credits
Course Chair: George Clinton
Offered: Fall, Spring
Required of: None
Electable by: FILM majors
Prerequisites: FS-340, FS-341, and written approval of course chair

This class will compose and produce a complete score for a feature length film of the silent era. The final composed score will receive a full studio recording, and be performed live with the film in a performance at a local theater in the final weeks of the term. The students will each score, arrange, orchestrate and conduct the music for a "reel" (12-15 minutes) of the film, using thematic material provided by, and under the guidance of, the instructor. The recording of the final score will be dubbed to the film and will become an available, and archived, item for further distribution or broadcast, in a Berklee-based series of silent film scores (The Berklee Silent Film Score series). Admission to the class is highly limited, and interested students must submit examples of their work for consideration for acceptance into the class.
FS-495  
Film Scoring Internship  
2 credits  
Course Chair: George Clinton  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: FILM majors  
Prerequisites: Sixth-semester standing and written approval of the course chair

Monitored and evaluated professional work experience in an environment related to the film scoring major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Film Scoring Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Harmony

HR-111  
Harmony 1  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring, Summer  
Required of: All  
Electable by: All  
Prerequisites: None

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-112  
Harmony 2  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring, Summer  
Required of: All  
Electable by: All  
Prerequisites: PW-111


HR-211  
Harmony 3  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring, Summer  
Required of: All  
Electable by: All  
Prerequisites: HR-112

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

HR-212  
Harmony 4  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring, Summer  
Required of: All  
Electable by: All  
Prerequisites: HR-211

Continuation of principles of modern chord progression: deceptive resolutions of secondary dominants; dominant seventh chords without dominant function; contiguous dominant motion. Review of melodic construction, form, and melody/harmony relationship; modal interchange; pedal point and ostinato; modal harmony and modal composition; compound chords; constant structures.

HR-231  
Harmonic Analysis of Rock Music  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: HR-211

Identification and analysis of rock harmonies and melodies. Examples from the mid-1950s to the present day will be studied. Pentatonic and diatonic harmony, linear/open harmony, modulation, and classic rock chord patterns will be included. Emphasis will be placed on harmonic dictation.

HR-241  
Harmony in Brazilian Song  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: HR-211

A study of how harmony interacts with melody, lyric, rhythm, style, and form in Brazilian popular song, accomplished through examining the works of the principal songwriters of three major styles of Brazilian popular music: samba, bossa nova, and MPB (música popular Brasiliara).
HR-251  
**Blues: Analysis and Application**  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring  
Required of: None  
 Electable by: All  
Prerequisites: HR-211

A study of the evolution of the blues, combined with compositional application of various blues styles. Historical study focusing on the blues as a complete and complex form as well as the basic foundation for other styles. Analysis includes examination of harmonic movement, rhythmic and melodic construction, and lyric content.

HR-261  
**The Music of the Beatles**  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring  
Required of: None  
 Electable by: All  
Prerequisites: HR-212

Songs written and recorded by the Beatles, as well as songs written by the Beatles and recorded by other artists, will be analyzed for their harmonic content, melodic construction, modal focus, rhythmic phrasing, and lyrical construction. The course will be structured around the 10-year rule for composers and the three stages they move through in their career, from being engaged in others’ music, to development of the current style, to innovation. In addition, an understanding of each member’s personal history will be presented as a means of understanding the group’s music. Also addressed will be the social environment from which the group emerged and developed and consideration given to its effect on their musical development and progress.

HR-325  
**Reharmonization Techniques**  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring, Summer  
Required of: JCMP majors  
 Electable by: All  
Prerequisites: HR-212

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

HR-335  
**Advanced Harmonic Concepts**  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring, Summer  
Required of: None  
 Electable by: All  
Prerequisites: HR-212

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-345  
**Advanced Modal Harmony**  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring, Summer  
Required of: None  
 Electable by: All  
Prerequisites: HR-212

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.

HR-P351  
**John, Paul, George, and Ringo: The Solo Years**  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring  
Required of: None  
 Electable by: All  
Prerequisites: HR-212

This course will give a musical view of the solo careers of each member of the Beatles. As a group, their influence in the field of popular music is unparalleled. As separate artists, the unique musical qualities that helped to create the Beatles remains present in their solo work. The cross-pollination between all of them is obvious. This course will examine how each musician transitioned into and developed an individual musical path. It will help provide a deeper look at the Beatles’ influence on these four musicians as well as uncover the stylistic similarities and differences between them. As the focus will be on harmonic and melodic content, students will be able to expand their musical vocabulary and understanding. Song form, arranging techniques, and lyric writing will also be addressed, giving a view of harmony and melody in a wider context. Examining each member’s personal experiences and social environment will add depth and help students create a stronger connection between musical product and context.
HR-355

The Music of the Yellowjackets
2 credits
Course Chair: Joe Mulholland
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: HR-212

A study of the music of this popular jazz fusion ensemble. Students will analyze original manuscripts and transcribed scores to discover the variety of harmonic, melodic, and rhythmic concepts used that make the music unique, and will write tunes that demonstrate their understanding of these elements. Selected compositions will be performed by the Yellowjackets Ensemble, ENFF-325.

HR-361

World Music Materials and Concepts for the Contemporary Musician
2 credits
Course Chair: Joe Mulholland
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: HR-212

An introduction to the musical elements of several non-Western musical systems will provide alternative approaches to contemporary composition and improvisation. Topics explored will include melody, mode, improvisation, form, rhythmic organization, and preferences of timbre in the music of India, Africa, the Middle East, Latin America, and Japan. Contemporary world beat styles from these regions will be discussed in relation to underlying traditional genres.

Instrumental Labs

ILBR-111

Brass Lab – Reading 1
1 credit
Course Chair: Tom Plsek
Offered: Fall, Spring, Summer
Required of: Brass principals
Electable by: Brass principals
Prerequisites: None

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

ILBR-112

Brass Lab – Reading 2
1 credit
Course Chair: Tom Plsek
Offered: Fall, Spring, Summer
Required of: Brass principals
Electable by: Brass principals
Prerequisites: ILBR-111

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

ILBR-121

Brass Improvisation Lab 1
1 credit
Course Chair: Tom Plsek
Offered: Fall, Spring, Summer
Required of: Brass principals
Electable by: Brass principals
Prerequisites: None

This course presents the basics of jazz improvisation on blues forms in easy keys. In addition to learning to improvise on these sets of changes, the student will also memorize a basic set of appropriate tunes.

ILBR-122

Brass Improvisation Lab 2
1 credit
Course Chair: Tom Plsek
Offered: Fall, Spring, Summer
Required of: Brass principals
Electable by: Brass principals
Prerequisites: ILBR-121 or written approval of instructor and course chair

This course presents the basics of jazz improvisation on simple diatonic song forms in easy keys. In addition to learning to improvise on these sets of changes, the student will also memorize a basic set of appropriate tunes.

ILBR-211

Brass Lab – Reading 3
1 credit
Course Chair: Tom Plsek
Offered: Fall, Spring, Summer
Required of: Brass principals
Electable by: Brass principals
Prerequisites: ILBR-112

The goal of ILBR-111, ILBR-112, and ILBR-211 is to prepare the entering brass student for the college ensemble program. Emphasis on reading studies in a variety of styles.
Advanced Brass Reading Lab is designed for those brass students who have an overall ensemble rating of 4, and new students who demonstrate moderate-to-advanced reading skills. The material covered is a continuation of ILBR-111, ILBR-112, and ILBR-211, and focuses on developing the advanced reading skills required in contemporary music.

This course continues the materials presented in ILBR-121 and ILBR-122, and applies them to improvising on blues forms and diatonic song forms in more advanced keys. In addition to learning to improvise on these sets of changes, the student will also memorize a basic set of appropriate tunes.

Advanced Brass Improvisation Lab is designed for those brass students who have an overall ensemble rating of 4, and new students who demonstrate moderate-to-advanced improvisational skills. The material covered is a continuation of ILBR-111, ILBR-112, and ILBR-211, and focuses on developing the advanced improvisational abilities required in contemporary music.

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

**ILBS-121**  
Bass Lab – Lines 1  
1 credit  
Course Chair: Steve Bailey  
Offered: Fall, Spring, Summer  
Required of: Bass principals  
Electable by: All  
Prerequisites: None

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

**ILBS-141**  
Rock Bass Lab  
1 credit  
Course Chair: Steve Bailey  
Offered: Fall, Spring  
Required of: None  
Electable by: Bass principals  
Prerequisites: PIBS-111

Study, through performance, of a wide variety of rock bass playing techniques from the ’60s through the ’90s. Students will perform transcriptions, read and sight read typical bass lines, and demonstrate general and specific aspects of a particular rock bass style.

**ILBS-181**  
Elementary Double Bass Lab  
1 credit  
Course Chair: Steve Bailey  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Bass principals  
Prerequisites: None

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.

**ILBS-P201**  
Jaco Pastorius Bass Lab  
1 credit  
Course Chair: Steve Bailey  
Offered: Fall, Spring  
Required of: None  
Electable by: Bass principals  
Prerequisites: PIBS-211 or overall ensemble rating 3

ILBS-P201 is intended to provide intermediate and advanced bass students with the opportunity to closely study the style, technique, and writing of the legendary Jaco Pastorius. The semester will begin with early Jaco recordings, his first solo record, Weather Report, Joni Mitchell, and others. Students will have the opportunity to listen, analyze, and play songs, bass lines, and solos from each phase. The semester will progress with mid and then later recordings, always focusing on the more influential and monumental pieces. Video footage from both YouTube and Jaco’s own instructional videos will be included. Students will develop grooves and compositions in Jaco’s style.

**ILBS-P202**  
The Music of Paul Chambers  
1 credit  
Course Chair: Steve Bailey  
Offered: Fall, Spring  
Required of: None  
Electable by: Bass principals  
Prerequisites: PIBS-112

The Music of Paul Chambers is a bass playing lab. This course is a study of the style of Paul Chambers’s jazz bass performance. Through listening and analysis, practice, and performance, students will gain an understanding of the characteristics of the bass lines and solos that are the epitome of jazz bass. Often called “The Bird of the Bass”, Paul Chambers’s playing is the cornerstone of countless classic recordings from the bebop era.

**ILBS-211**  
Bass Lab – Reading 3  
1 credit  
Course Chair: Steve Bailey  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ILBS-112 or written approval of instructor and course chair

A continuation of ILBS-111 and ILBS-112. Material presented will advance the concepts taught in those labs. The focus will be on out-of-class preparation of written examples as well as in-class sight-reading at an advanced level.

**ILBS-215**  
Bass Lines from Motown/Atlantic  
1 credit  
Course Chair: Steve Bailey  
Offered: Fall, Spring  
Required of: None  
Electable by: Bass principals  
Prerequisites: ILBS-112 or overall ensemble rating 2

This course will examine the bass styles of James Jamerson, Carol Kaye, Jerry Jemmott, Chuck Rainey, Willie Weeks, Tommy Cogbill, Bob Babbitt, and David Hood, the bassists for Motown and Atlantic records during the 1960s and 1970s. Students will learn to play the original bass parts to hit songs from this music period. Students will then learn to create and play bass parts using this stylistic vocabulary/rhythm section technique over chord progressions in this style. Emphasis on tone and rhythmic feel will also be covered.

**ILBS-221**  
Bass Lab – Lines 2  
1 credit  
Course Chair: Steve Bailey  
Offered: Fall, Spring, Summer  
Required of: Bass principals  
Electable by: All  
Prerequisites: ILBS-121

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

ILBS-222
Bass Lab – Lines 3
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: ILBS-221

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

ILBS-225
Bass Lab – Basic Timekeeping
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring, Summer
Required of: None
Electable by: Bass principals
Prerequisites: None

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.

ILBS-241
Electric Bass Pop Repertoire
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: None

A bass lab designed to develop familiarity and performance skills in the pop repertoire. Bass lines to a number of classic pop tunes will be learned, and the ability to transpose these lines to several other keys will be developed. Students will learn harmonic sequences that are frequently used in pop music styles, and will also develop interactive and communication skills by teaching new songs to the class.

ILBS-244
Five- and Six-String Electric Bass Lab
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: None

A general overview and application of different types of knowledge applied to five- and six-string bass, including but not limited to different muting techniques, two- and three-octave scales, arpeggios, intervals, reading in positions, and also discussions on various neck widths, string closeness, pick-up placement, and bolt-on necks versus neck-through basses.

ILBS-247
Funk/Fusion Styles for Bass
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: PIBS-211 or ensemble rating 3433

Development of working knowledge of funk styles for bass, including grooves, reading syncopated rhythms, developing a good sound with thumb slapping and popping, and importance of drum/bass concepts in contemporary rock and commercial styles.

ILBS-251
Basic Slap Technique for Electric Bass
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None (bass principals) or written approval of course chair (non-bass principals)

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

ILBS-254
Finger Style R&B/Fusion Lab
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring, Summer
Required of: None
Electable by: Bass principals
Prerequisites: Overall ensemble rating 3

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

ILBS-255

**The Evolution of Hip-Hop Bass**
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: Overall ensemble rating 2

This lab focuses on the techniques required to perform in the hip-hop style. Recordings and transcriptions will be presented, and students will be required to perform the bass parts and lines. Content covers the beginnings of hip-hop (rap) in New York in the late 1970s, focusing on groups such as Grandmaster Flash and others. The gospel influence of Ce Ce Winans and more contemporary hip-hop artists such as D’Angelo, the Roots, Steve Coleman, Jill Scott, and others will be presented. Drum and bass grooves will also be explored.

ILBS-257

**Bass Performance Group**
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring, Summer
Required of: None
Electable by: Bass principals
Prerequisites: ILBS-112 or PIBS-211

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

ILBS-261

**Introduction to Latin Jazz Bass Playing**
1 credit
Course Chair: Steve Bailey
Offered: Fall
Required of: None
Electable by: Bass principals
Prerequisites: PIBS-111

Students will learn the basics of Latin jazz bass playing. Emphasis on Cuban and Brazilian music and rhythms from the ’20s through the ’60s.

ILBS-262

**Brazilian Bass Lab**
1 credit
Course Chair: Steve Bailey
Offered: Spring
Required of: None
Electable by: Bass principals
Prerequisites: Overall ensemble rating 3

This is an instrumental lab for bassists that focuses on the Brazilian styles of bossa nova, samba, partido alto, *chorinho*, and *afoxé*. Weekly assignments will cover a wide range of Brazilian music repertoire, including bass lines and melodies. Students will be exposed to reading in 2/4, 4/4, and cut-time meters, as well as Brazilian percussion instruments and their patterns.

ILBS-263

**Playing in Odd Meters**
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: Overall ensemble rating 3

This lab serves as an introduction to improvising and playing music in odd and unusual meters in various styles of jazz, rock, funk, global music, etc. Students will be exposed to a variety of bass lines transcribed from masters of different styles and receive guidance on how to invent suitable bass lines for various odd-meter styles.

ILBS-271

**Blues Bass Lab**
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: ILBS-121

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

ILBS-274

**Bass Lab – Singing and Playing**
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring, Summer
Required of: None
Electable by: Bass principals
Prerequisites: ET-111

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

ILBS-281

**Arco Workshop**
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ILBS-181 (bass principals) or written approval of course chair (non-bass principals)

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

ILBS-284

Orchestral Repertoire Workshop for Double Bass
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ILBS-281 (bass principals) or written approval of course chair (non-bass principals)

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

ILBS-321

Reading Contemporary Bass Rhythms
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ILBS-211 or written approval of instructor and course chair

A continuation of ILBS-211. Study of contemporary written bass parts as encountered in shows and recording sessions, principally in soul, funk, and R&B styles featuring challenging notated beat subdivisions.

ILBS-324

Bass Lab – Advanced Rhythmic Language
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Ensemble rating 4444 or PIBS-212

Development of rhythmic language ability through study of principles of temporal articulation and elaboration: creation of polymeter and polyrhythm via grouping of subdivisions of the basic meter. Use of subtle tempo change (rubato) within established rhythmic and harmonic contexts for expressive purposes in live performance as well as automated recording environments. Note: Performance majors are given preference in enrollment.

ILBS-327

John Coltrane Bass Lines
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: Ensemble rating 5555

Study of the music of John Coltrane from the perspective of developing bass lines. Particularities of harmony and rhythm in interpretation of both original and standard tunes.

ILBS-331

Arco Bass in the Jazz Idiom
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: PIBS-211 and ensemble rating 4 in improvisation (third digit of rating)

A lab offering various applications for the bowed bass in jazz, for bass principals who have acquired basic arco technique and possess some knowledge of improvisation. Bowing skills learned will be applicable to melody playing, soloing, and accompaniment.

ILBS-334

Bass Guitar MIDI Controller Lab
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring, Summer
Required of: None
Electable by: Bass principals
Prerequisites: PIBS-112 or overall ensemble rating 3

Study of the MIDI bass guitar controller as a doubling instrument. Aspects of setting up a system, necessary adaptations of technique, and necessary expansion of musical horizons will be explored using Berklee-supplied MIDI equipment and playing representative repertoire.

ILBS-344

Five- and Six-String Electric Bass Chord Lab
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: PIBS-212 and ensemble rating 4444

A study of various approaches and voicings that are possible on the five- and six-string bass as well as inversions, octave displacements, playing changes through a tune, and playing melodies with chord sound accompanying.

ILBS-351

Slap Techniques for Electric Bass 2
1 credit
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: ILBS-251

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.
COURSE DESCRIPTIONS

ILBS-361  
Latin Bass Lines  
1 credit  
Course Chair: Steve Bailey  
Offered: Fall, Spring  
Required of: None  
Electable by: Bass principals  
Prerequisites: ILBS-364, PIBS-212, or ensemble rating 5 in reading (first digit of rating)

A performance lab focusing on the development, interpretation, and performance of bass lines in the Latin jazz ensemble setting. Includes the study of characteristic melodies in this style.

ILBS-364  
Bass Lab – Sight-Reading Latin Rhythms  
1 credit  
Course Chair: Steve Bailey  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Bass principals  
Prerequisites: Ensemble rating 5 in reading (first digit of rating)

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, bolero, merengue, and salsa.

ILBS-421  
Bass Lab – Advanced Reading  
1 credit  
Course Chair: Steve Bailey  
Offered: Fall, Spring  
Required of: None  
Electable by: Bass principals  
Prerequisites: Ensemble rating 4444 or PIBS-212

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

ILBS-481  
Bach Cello Suites for Bowed Double Bass  
1 credit  
Course Chair: Steve Bailey  
Offered: Fall, Spring  
Required of: None  
Electable by: Bass principals  
Prerequisites: ILBS-284, ILBS-331, or written approval of instructor and course chair

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

ILEN-333  
Turntable Technique  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: MTEC-111

Students will develop basic skills using the turntable both as a means of live expression and performance and as a production tool. Weekly hands-on exercises will be emphasized. The course traces the historical development of the turntable from its origins in Jamaican music through its importance as a major expression of hip-hop culture, and to the turntable's prominence in contemporary music. Artistic, ethical, and legal issues surrounding the use of the turntable will be examined. For students with little or no prior experience.

ILGT-115  
Guitar Performance Skills for the Non-Guitar Principal  
1 credit  
Course Chair: Larry Baione  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None

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

ILGT-119  
Guitar Styles Skills Labs  
1 credit  
Course Chair: Larry Baione  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Guitar principals  
Prerequisites: None

Instrumental labs for guitar principals with a minimum of second-semester standing. Offered in stylistically delineated sections (jazz, rock, funk, fusion, blues), these labs develop performance skills in the specified style.

ILGT-211  
Ensemble Preparation Lab – Guitar  
1 credit  
Course Chair: Larry Baione  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Guitar principals  
Prerequisites: None

A lab focusing on the development of lead, comping, and soloing skills necessary for effective performance in an ensemble. Aids to skills development include a graphic/electronic repertoire of rhythm tracks that provides effective ensemble environments. Planned outcomes include successful transition into the college ensemble program.
COURSE DESCRIPTIONS

ILGT-213
Guitar Comping and Soloing in Odd Meters
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

A course developed to aid guitarists in negotiating odd and compound meters. The student will explore meters based on groupings of 5, 7, 9, and 11 through a graduated series of exercises, études, class demonstration, and participation. Some knowledge of chord voicings and the ability to solo over chord changes is strongly recommended, but not essential.

ILGT-215
Bottleneck Blues Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

A weekly one-hour departmental lab to develop skills and repertoire in the traditional bottleneck blues guitar style.

ILGT-217
Creative Applications for Proficiency Materials
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

This lab will explore creative applications for Guitar Department final exam materials with emphasis on improvisation, accompaniment, and composition in non-jazz contexts, including use of triadic and drone-based modal vamps to assist utilizing the less familiar modes in melodic minor, harmonic minor, and harmonic major; improvisation over common and "nonfunctional" harmony; and comping, voice leading, and voicing creation.

ILGT-221
Standard Tune Workshop for the Guitarist
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

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.

ILGT-223
Guitar Harmony 1
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Complete enharmonic examination of four-note structures beginning with “drop 2” type voicings and including various tension additions and substitutions. Different voice-leading concepts will be introduced resulting in an enriched vertical and horizontal harmonic awareness by students.

ILGT-225
Guitar Chart Reading and Performance
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: None

Development of reading skills focusing on interpretation of lead sheets as well as performance of guitar parts. Blend, balance, and accurate performance of intermediate to advanced rhythmic materials are to be addressed.

ILGT-227
Guitar Chord Soloing
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

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).

ILGT-228
Fingerpicking Blues Guitar
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Study of technique, repertoire, and improvisational approaches in the fingerpicking style of playing blues guitar.
COURSE DESCRIPTIONS

ILGT-230
Performing Solo Guitarist
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

This lab offers students the opportunity to perform solo guitar pieces in any style, to develop solo guitar arrangements or compositions for performance, and to exploit the harmonic/melodic capabilities of the guitar. Essential elements of solo guitar will be discussed, demonstrated, and applied to student performances. Students will learn and perform original arrangements or transcriptions of pieces by artists or composers of any genre for midterm and final projects. Jazz, pop, blues, classical, funk, and folk styles will be among the idioms to be addressed.

ILGT-231
Jazz/Blues Guitar
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

This lab focuses on basic to intermediate jazz blues techniques including single-note blues heads, solos, and standard dominant-seventh, minor-seventh, and major-seventh blues progressions. Weekly playing assignments; analysis of recordings by various blues artists.

ILGT-235
Jimmy Page Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

A concentrated course of study for guitarists based on the music of Jimmy Page. Topics will include early blues and rock influences, detailed analysis of solos and compositions, and use of open tunings.

ILGT-237
Hard Rock/Metal Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Exploration of technical innovations provided by three decades of classically influenced, hard-rock players. In-depth study of the early pioneers of the style (Ritchie Blackmore, Uli-Jon Roth, Michael Schenker) and the more recent guitarists (Yngwie Malmsteen, Jason Becker, Joe Stump) who helped to redefine the genre known most commonly as shred.

ILGT-238
The Music of Kenny Burrell and Grant Green
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Students will listen, analyze, transcribe, and perform solos by guitarists Kenny Burrell and Grant Green. Material covered will include instruction on the performance styles and techniques of these artists and their approach to improvisation, with attention to fingerings, phrasing, articulation, and harmonic structures.

ILGT-241
Jazz/Rock Improvisation for Guitar
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Study and application of scales and harmony in this style of improvisation and their application to the guitar, including fingerings and guitaristic devices (string bending, slides, etc.). Presentation is through written and recorded examples of contemporary artists (including nonguitarists), instructor demonstration, and student performance with taped rhythm section.

ILGT-243
Jazz/Rock Rhythm Guitar Playing
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

The application of harmony as it occurs in popular music. Rhythm guitar parts presented through tapes, transcriptions, and demonstrations of jazz, rock, funk, and fusion records. Included are adaptations of keyboard parts to guitar and discussion and demonstration of various rhythm guitar techniques (two- and three-note voicings, mutings, etc.).

ILGT-245
Rock Guitar Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Performance of material from Rock Guitar Styles including extensive lead and rhythm examples in all idioms of rock music from the 1950s to the present day.
COURSE DESCRIPTIONS

ILGT-247
Steel Guitar Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: None

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

ILGT-249
Slide Guitar Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

Study of technique, repertoire, and improvisational approaches with regard to contemporary slide guitar performance.

ILGT-251
Advanced Blues/Rock Guitar Techniques
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Study of advanced rock and blues guitar techniques: string bending, chromatic harmony in the idiom, tone production, and repertoire. This will be accomplished through analysis of tune melodies and solo transcriptions prepared by the teacher and transcriptions completed by each individual student. Emphasis will be placed on jazz improvisation approaches and their application to rock and blues soloing.

ILGT-253
Groove Concept for Funk Guitar Performance
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

This lab will break down all aspects of funk guitar styles. Students will familiarize themselves with salient concepts including phrasing, time, rhythm playing, “playing the pocket,” harmonics possibilities, and understanding the many roles that the guitar can play in funk settings. Funk is a dialect in the musical language. As is the case with any language, students will focus on understanding and communicating in this dialect, listening to pronunciation and how sentences are phrased, and building a strong vocabulary.

ILGT-261
Guitar Lab – Developmental Arpeggios
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: None

Instrumental lab for guitar principals dealing with two-octave, three- and four-part arpeggios across the guitar. Included in weekly assignments will be exercises and drill studies.

ILGT-265
Guitar Lab – Performance Techniques and Comping
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

A performance lab for guitarists focusing on combining jazz style harmonic techniques with the development of rhythmic flexibility. This course is for students who wish to develop these skills in an interactive setting.

ILGT-267
Guitarist Approaches to Vocal Accompaniment
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

A Guitar Department course in which students will study methods and techniques specifically related to the accompaniment of vocalists in a variety of styles and settings. Students will learn repertoire-appropriate chord and melodic techniques, including drop two and three, voicings; walking bass techniques; chord soloing techniques; and finger- and pick-style playing; as well as techniques for working with male and female vocalists in solo, duo, trio, or larger settings.

ILGT-269
Polyrhythms for Guitar 1
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

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.
COURSE DESCRIPTIONS

ILGT-271
Linear Approach Concepts
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

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

ILGT-275
Recording/Practice Techniques for the Performing Guitarist
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

A course exploring a wide range of creative, aesthetic, conceptual, and technical aspects of recording electric and acoustic guitar. Topics will include the creation of overdubbed parts in a recording session and related aspects of tone; orchestration and concept; recording media; direct recording of electric guitar; microphone use and theory applied to electric and acoustic guitar; use of equalization, compression, and other effects in a recording environment; and mixing and production concepts.

ILGT-285
Country Guitar Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

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

ILGT-319
Guitar Styles of the Beatles
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

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

ILGT-321
Advanced Standard Workshop for the Guitarist
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-221 and ensemble rating 4444

A continuation of ILGT-221 using standards that present greater challenges. Tunes are prepared (melody, chords, bass line, and improvisation) for critiqued performance on a weekly basis. Techniques for and approaches to improvisation, including the application of melodic and harmonic minor scales and diminished and whole tone scales.

ILGT-323
Guitarmony 2
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-223

A lab for guitar principals continuing the development of harmonic and voice-leading concepts introduced in ILGT-223. Various string combinations and voicing sizes will be introduced, and a more in-depth examination of modal harmonies and upper-structure triads will be developed.

ILGT-325
Walking Bass Line and Chords for Guitar
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

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.

ILGT-327
Advanced Chord Soloing
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-227

Students will record solo guitar pieces of their choice, which may include original arrangements, transcriptions, adaptations in various genres, and Guitar Department-produced handouts. Recordings may also include chord soloing with rhythm section.
COURSE DESCRIPTIONS

ILGT-331
Guitar Synthesizer Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: None

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.

ILGT-333
Electronic Effects for Guitar
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: None

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

ILGT-340
The George Benson Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

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

ILGT-341
Jazz/Rock Improvisation for Guitar 2
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-241

A continuation of ILGT-241, with more advanced theory and techniques. Analysis becomes secondary, and in-class performance is emphasized. Instructor demonstration is continued.

ILGT-343
Jeff Beck Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Study of guitar performance skills based on the music of Jeff Beck. Concentration on intonation, tone production, transcription skills, and a variety of techniques both conventional and unorthodox.

ILGT-344
The Jim Hall Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

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

ILGT-345
Advanced Rock Guitar Performance Techniques
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Instrumental lab for guitar principals with third-semester or higher standing. Emphasis on application of theory and musicianship concepts presented in core music studies (harmony and ear training) to modern rock guitar improvisation.

ILGT-346
The Music of the Allman Brothers Band
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

This course teaches guitarists the music of the Allman Brothers Band. Students will be given transcriptions and learn to play the music of the Allman Brothers, which will include analysis and improvisation pertaining to the harmonic structure of the tunes. Slide technique, pentatonic and modal scale applications, chord forms, and arpeggios will also be incorporated into the class.
COURSE DESCRIPTIONS

ILGT-347
Jimi Hendrix Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Study of guitar performance skills based on the music of Jimi Hendrix. Concentration on intonation, tone production, transcription skills, and a variety of techniques both conventional and unorthodox.

ILGT-349
Solo Jazz Guitar
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

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.

ILGT-360
Advanced Brazilian Guitar Styles
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

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

ILGT-363
Advanced Reading
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Performance lab for guitar principals focusing on development of advanced reading skills. Each session will be thorough and challenging. Individual solos as well as group arrangements will be played.

ILGT-365
Advanced Guitar Performance Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: By audition

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

ILGT-367
Building Guitar Technique through Triads
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

This lab uses the original George Van Eps method for guitar. The student is rigorously involved in developing a triad-oriented approach to the fingerboard. Topics covered include harmonized scales and scale patterns, melodized triads, and free improvisations. Strong emphasis on correct technique for both right and left hands.

ILGT-369
Polyrhythms for Guitar 2
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-269

This is a continuation of ILGT-269 (rhythmic displacement in comping and soloing by the use of polyrhythms and polymeters).

ILGT-371
Professional Guitar Styles
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

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.
COURSE DESCRIPTIONS

ILGT-373
The Linear Style of Pat Martino: Approaches to Jazz Improvisation
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Instrumental lab for guitar principals emphasizing performance in the style of Pat Martino. Study of études and line studies as preparation for performing transcribed solos. Application of linear concepts to improvisation.

ILGT-375
Wes Montgomery Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

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

ILGT-385
Show/Theater Guitar Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

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

ILPC-281
Introduction to Timpani
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: Total percussion principal MUED majors
Electable by: All percussion principals
Prerequisites: None

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

ILPC-315
Concert Snare Drum Techniques
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: Total percussion principal PERF majors
Electable by: All percussion principals
Prerequisites: ILPD-125

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

ILPC-319
Advanced Drum Rudiments
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: Drum set and total percussion principals
Prerequisites: ILPD-112

A study of the 26 American rudiments, the Swiss rudiments, and their variations. Application of rudimental vocabulary to successful performance of solo études, including Wilcoxon's Modern Swing Solos.

ILPD-111
Drum Set Basics
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Drum set and total percussion principals; hand percussion principal PERF majors
Electable by: All percussion principals
Prerequisites: None

Development of fundamental snare drum studies including grip, sticking, sticking patterns, rhythmic studies, reading, and rudimental studies. Drum set grooves and techniques will be introduced as well.
COURSE DESCRIPTIONS

ILPD-112
Jazz Drum Set Fundamentals
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Drum set and total percussion principals; hand percussion principal PERF majors
Electable by: All percussion principals
Prerequisites: Overall ensemble rating 2

Continued orchestral and rudimental snare drum studies along with drum set time and improvisational skills utilizing 12- and 32-measure tune forms primarily in the jazz context, including the use of brushes.

ILPD-125
Snare Drum Techniques for the Drum Set Principal
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: All percussion principals
Prerequisites: ILPD-111

Study of snare drum performance techniques and reading of constant odd meters, changing meters, polyrhythms over one and two beats, and metric modulation.

ILPD-211
Introduction to Brazilian and Afro-Cuban Drum Set
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Drum set principals
Electable by: All percussion principals
Prerequisites: ILPD-112

Development of fluency and effectiveness with Afro-Cuban and Brazilian rhythms applied to drum set with an emphasis on form. Continued brush, orchestral, and rudimental snare drum studies.

ILPD-212
Drum Set Chart Interpretation
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Drum set principal PERF majors
Electable by: All percussion principals
Prerequisites: Overall ensemble rating 3

Intermediate-to-advanced drum set chart reading and improvisation studies, notation, and repertoire. Continued orchestral and rudimental snare drum studies.

ILPD-217
Brush Techniques
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: Drum set and total percussion principals
Prerequisites: ILPD-112

This lab emphasizes techniques related to traditional wire brushes and heavier specialty brushes, including conventional sweeping and figure patterns, individualized patterns, distribution of rhythm between both hands, reverse functioning in the hands, and techniques related to jazz and bossa nova styles. Repertoire study and brush stylists including Philly Joe Jones, Vernell Fournier, and Ed Thigpen will be investigated.

ILPD-221
Rock Drumming Repertoire and Application
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: Overall ensemble rating 3

This course will enhance the learning and playing of standard repertoire for the drumset in various rock styles. Numerous songs will be analyzed, studied, and memorized. This course is designed to allow the student to gain a working knowledge of the standard rock repertoire.

ILPD-225
Jazz Repertoire Development and Application
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: Overall ensemble rating 3

This course will enhance the learning and playing of standard repertoire for the drum set in various jazz styles. Numerous songs will be analyzed, studied, and memorized. This course is designed to allow the student to gain a working knowledge of the standard jazz repertoire.

ILPD-229
Hip-Hop Repertoire Development and Application
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: Overall ensemble rating 3

This course will enhance the learning and playing of standard repertoire for the drum set in various hip-hop styles. Numerous songs will be analyzed, studied, and memorized. This course is designed to allow the student to gain a working knowledge of the standard hip-hop repertoire.
**COURSE DESCRIPTIONS**

### ILPD-233
**Funk Repertoire Development and Application**
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All percussion principals  
Prerequisites: Overall ensemble rating 3  

This course will enhance the learning and playing of standard repertoire for the drumset in various funk styles. Numerous songs will be analyzed, studied, and memorized. This course is designed to allow the student to gain a working knowledge of the standard funk repertoire.

### ILPD-235
**Polyrhythms 1**
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring, Summer  
Required of: Total percussion principal PERF majors  
Electable by: All percussion principals  
Prerequisites: ILPD-112  

This course will examine polyrhythmic studies including multi-simultaneous patterns, metric modulation, and cross rhythms.

### ILPD-237
**Acoustic Characteristics of the Drum Set**
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All percussion principals  
Prerequisites: None  

This course examines the sonic and acoustic dimensions of the instruments that make up the drum set. Study of the history, materials used, manufacturing processes, tuning, and maintenance of these components through demonstrations and direct experience. Comparisons of common descriptive sonic vocabulary with the actual sounds; techniques for adapting and controlling sound in various styles.

### ILPD-239
**Country Drumming Styles**
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All percussion principals  
Prerequisites: None  

A performance-based historical survey of country and western drumming styles up to the present day. Development of performance skills in country and western feels incorporating both stick and brush techniques. Major drummers in this style will be studied.

### ILPD-250
**Global Sight-Reading and Advanced Rhythmic Solfege**
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All percussion principals  
Prerequisites: Overall ensemble rating 3  

This performance-oriented lab draws on a global selection of musical genres including Indian, Middle Eastern, Latin American, Balkan, and African traditions, and utilizes them as structural models or compositional inspiration for a variety of concise yet challenging sight-reading and recitation exercises. Each example is introduced both as a vocal exercise, using native mnemonic or other onomatopoeic syllables to represent the given notation, and performed on a variety of instruments, focusing primarily on the snare drum but also making use of hand percussion and drum set. This course will be of interest to anyone who wishes to advance his/her reading and interpretative skills while exploring new rhythmic concepts and languages outside the classical/orchestral and popular Western genres.

### ILPD-261
**Jazz Drum Styles**
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None  

A study of drummers in the jazz idiom. Resources include audio and video examples, articles, transcriptions, and demonstrations. Artists covered will include Joey Baron, Brian Blade, Art Blakey, Larry Bunker, Jon Christensen, Jimmy Cobb, Troy Davis, Alan Dawson, Jack DeJohnette, Al Foster, Steve Gadd, Billy Hart, Roy Haynes, Billy Higgins, Elvin Jones, Lewis Nash, Bill Stewart, and Jeff Watts.

### ILPD-317
**Advanced Brush Lab**
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All percussion principals  
Prerequisites: ILPD-217  

Building on ILPD-217, this course offers students the opportunity to improve basic skills. Studies include ballad and swing patterns, odd meters, Latin, solo, and ensemble playing. Various contemporary brush stylists will be examined. In addition, continued repertoire study is included.
COURSE DESCRIPTIONS

ILPD-331
Contemporary Electronic Percussion
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: ILPD-211

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 and drum machines, including programming, triggering, and interfacing.

ILPD-333
Advanced Drum Chart Reading
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: ILPD-212

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.

ILPD-339
Fusion Repertoire Development and Application
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: All percussion principals
Prerequisites: Overall ensemble rating 3

This course will enhance the learning and playing of standard repertoire for the drum set in various fusion styles. Numerous songs will be analyzed, studied, and memorized. This course is designed to allow the student to gain a working knowledge of the standard fusion repertoire.

ILPD-351
Alternative Setups for Drum Set and Percussion
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: ILPD-211

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

ILPD-355
African Rhythms for Drum Set
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: Drum set, total percussion, and hand percussion principals
Prerequisites: Overall ensemble rating 3

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

ILPD-357
South American Rhythms for the Drum Set
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: Drum set, hand percussion, and total percussion principals
Prerequisites: Overall ensemble rating 3

This course develops integrated applications of all South American percussion concepts for the drum set. Topics include identification of various Brazilian, Venezuelan, Uruguayan, Peruvian, Colombian, and Argentinean musical instruments and drum set applications of all rhythms (both with and without a percussionist). Topics are examined from both traditional and nontraditional perspectives.

ILPD-361
New Orleans Drumming
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: Drum set and total percussion principals
Prerequisites: Overall ensemble rating 2

A study and analysis of New Orleans drumming styles, from street beats to funk and jazz.
COURSE DESCRIPTIONS

**ILPD-369**  
**Double Bass Drum Studies**  
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All percussion principals  
Prerequisites: None

This lab explores the application of two bass drums (and double pedal) in the rock, jazz/rock, and funk/fusion styles. Technical coordination studies include feet positioning, continuous and noncontinuous grooves, and double bass fill/solo concepts.

**ILPD-373**  
**Afro-Cuban/Brazilian Rhythms for Drum Set**  
2 credits  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: Drum set and total percussion principals  
Prerequisites: ILPH-357 or ILPH-359

Intended for students who have completed ILPH-371, this course will develop integrated applications of all Latin percussion concepts for the drum set. Topics include drum set performance with no percussionist and with one or more percussionists, physical integration of percussion instruments into the drum set for simultaneous performance by one player, and creation of custom sets and set-ups for specific musical situations. Topics will be examined from both traditional and nontraditional perspectives.

**ILPD-424**  
**Caribbean Rhythms for Drum Set**  
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: Drum set, hand percussion, and total percussion principals  
Prerequisites: Overall ensemble rating 3

Building on the foundation of ILPD-373, this lab will develop integrated applications of Caribbean percussion concepts for the drum set. Topics will include identification of various musical styles from Trinidad, Martinique, Guadeloupe, Haiti, Jamaica, Puerto Rico, Curacao, Cuba, and the Dominican Republic. Basic techniques and patterns for traditional percussion instruments and drum set applications of all rhythms (both with and without a percussionist) will be discussed. All topics will be examined from both a traditional and nontraditional perspective.

**ILPD-433**  
**Advanced Jazz Drumming**  
1 credit  
Course Chair: John Ramsay  
Offered: Spring  
Required of: None  
Electable by: Drum set principals  
Prerequisites: Overall ensemble rating 4

This lab emphasizes post-bop and modern jazz techniques. Topics include advanced repertoire development, technique/cooordination development, polyrhythmic application, and conceptual approaches along with transcription, listening, and analysis of a number of master drummers, such as Roy Haynes, Jack DeJohnette, and Tony Williams.

**ILPH-293**  
**Afro-Caribbean Rhythms and Percussion for Nonpercussionists**  
2 credits  
Course Chair: John Ramsay  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All non-percussion principals  
Prerequisites: None

Rhythms, song styles, and percussion instruments of Cuba and other Afro-Caribbean regions. Development of performance skills in various rhythm styles through study of basic techniques of characteristic percussion instruments.

**ILPH-351**  
**Drumming Styles of Ghana**  
2 credits  
Course Chair: John Ramsay  
Offered: Fall, Spring, Summer  
Required of: Hand percussion principals  
Electable by: All percussion principals  
Prerequisites: None

An intensive study of West African drumming styles from the Ewe, Ga, and Dagbamba people of Ghana, West Africa. This course will emphasize three areas of performance techniques: straight stick, curved stick, and hand drumming styles. Repertoire studied will include *agbekor*, *kpanlogo*, and *damba*. Teaching methods will incorporate call-and-response formats, videos, and transcriptions. Authentic instruments will be provided.

**ILPH-353**  
**Native American Drumming Lab**  
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: None

Study of various techniques and tribal styles of American Indian drumming using traditional songs as the repertoire for learning. Teaching style will be hands-on: students will perform on traditional Native American drums and percussion instruments.
COURSE DESCRIPTIONS

ILPH-354
Bata Rhythms/Afro-Cuban Ceremonial Drumming Lab
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
 Electable by: All
Prerequisites: ILPH-293 or ILPH-357 or by audition

Study of various techniques and tribal styles of American Indian drumming using traditional songs as the repertoire for learning. Teaching style will be hands-on: students will perform on traditional Native American drums and percussion instruments.

ILPH-357
Afro-Caribbean Rhythms and Percussion
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Hand percussion principals, drum set principals, and total percussion principal PERF and PROM majors not taking ILPH-359
 Electable by: All percussion principals
Prerequisites: None

A lab for percussion department principals focusing on rhythmic techniques and song styles from Cuba, Puerto Rico and the Dominican Republic and their related percussion instruments. Development of performance skills through study of recordings, transcriptions, and supervised ensemble playing. Note: ILPH-359 may be taken instead of this course.

ILPH-359
Brazilian Rhythms and Percussion
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Hand percussion principals, drum set principals, and total percussion principal PERF and PROM majors not taking ILPH-359
 Electable by: All percussion principals
Prerequisites: None

A lab focusing on rhythmic techniques and song styles of Brazilian music and their related percussion instruments. Development of performance skills through study of audio and video recordings as well as supervised ensemble playing. Note: ILPH-359 may be taken instead of this course.

ILPH-P365
Timbale Playing Styles 1
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
 Electable by: All percussion principals
Prerequisites: Overall ensemble rating 2

An introduction to timbale playing that will cover the history of the instrument from its Creole origins when it was still a timpani, to the contemporary timbale set-up: three cowbells, bass drum, cymbals, jam-block, and snare. This course will cover danzón, cha-cha, mambo, pilon, Mozambique, “traditional” salsa, and songo styles. With each style, the student will learn to play a tune in that genre and study stylistically appropriate patterns, fills, and solo material. This course is highly recommended for drum set principals who wish to improve their overall understanding of Latin music though adaptation of timbale playing concepts to the drum set.

ILPH-371
Advanced Afro-Cuban Rhythms and Percussion
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: Hand percussion principal PERF majors
 Electable by: All percussion principals
Prerequisites: ILPH-293 or ILPH-357

Continuation of ILPH-357 and ILPH-359. Development of more advanced techniques and concepts through deeper examination of evolution and derivations of the rhythmic styles. Intended course outcomes include performance-level group playing and improvisation as well as soloing.

ILPH-375
Practical Applications of Afro-Latin Rhythms
2 credits
Course Chair: John Ramsay
Offered: Fall
Required of: None
 Electable by: All percussion principals
Prerequisites: ILPH-293 or ILPH-357

A study of traditional or indigenous Afro-Latin rhythmic concepts and their application to contemporary musical forms. Expanded concepts of technique as it relates to this study and to related instruments. Emphasis on performance with traditional instruments and rhythmic concepts in nontraditional music.

ILPH-391
Steelpan Techniques for Percussionists
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
 Electable by: All percussion principals
Prerequisites: None

A study of steelpan performance techniques designed for percussion principals. Skills development will include the sticking techniques required for steelpan players, rhythmic patterns, scale-learning methods on the instrument, and general performance techniques.
COURSE DESCRIPTIONS

ILPH-429
Contemporary Techniques for Pop Percussion
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: None

With emphasis on R&B, rock/funk, swing, motown, and pop styles, this course explores the study of small hand percussion: tambourine, shakers, cowbells, and cabasa, as well as congas, bongos, and timbales, individually as well as in combination with each other to form multiple percussion setups. Transitions, groove building, and coordination techniques will be analyzed in class. Chart reading and interpretation, as well as some transcription techniques, will be covered throughout the semester. Knowledge of basic conga techniques is strongly recommended.

ILPH-451
Drumming Styles of Guinea
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: Hand percussion principal PERF majors
Electable by: All percussion principals
Prerequisites: None

An intensive study of West African drumming styles from the Susu, Malinké, and Bagba people of Guinea, West Africa. Class format will include hand drumming techniques for the djembe and stick patterns on the dununs (bass drums). All material covered will be taught orally by the instructor along with video presentations. Repertoire will include yankadi, makuru, kuku, and sinte. Authentic instruments will be provided.

ILPH-459
Brazilian Rhythms and Percussion 2
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ILPH-359

A continuation of ILPH-359, with emphasis on the drumming styles of northeastern Brazil. Development of performance skills through study of recordings, transcriptions, and supervised ensemble playing.

ILPM-121
Mallet Lab 1
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Hand percussion principal PERF majors
Electable by: All percussion principals
Prerequisites: None

A mallet-keyboard lab for percussion principals with no prior mallet experience. Development of basic skills required including grips, stroke, pedaling, dampening, sight-reading, basic four-mallet technique, scales, and arpeggios.

ILPM-221
Mallet Lab 2
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Vibraphone principal non-PERF majors
Electable by: All percussion principals
Prerequisites: ILPM-121 or by audition

A mallet-keyboard performance lab for Percussion Department principals with some basic grounding in mallet work, including grips, scales, and reading experience. In this lab, the student will begin to address broader melodic, harmonic, and technical issues involved in mallet playing, including the continuation of four-mallet technique applied to basic harmonic progressions.

ILPM-231
Mallet Keyboard Musicianship
2 credits
Course Chair: John Ramsay
Offered: Fall
Required of: Marimba and total percussion principal PERF majors
Electable by: Hand percussion, vibraphone, and total percussion principals
Prerequisites: HR-112 and ILPM-121

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

ILPM-341
Marimba Transcription and Repertoire
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: Marimba principal MUED, PERF, and PROM majors
Electable by: Marimba, total percussion, and vibraphone principals
Prerequisites: Written approval of course instructor

A lab emphasizing skills essential for marimba and percussionists to develop a personalized repertoire and contribute to performance literature for the marimba. Students will learn to adapt music for the marimba from sources such as lead sheets; music for violin, guitar, and harp; and transcribed recordings. Works composed for the marimba will also be studied and performed.

ILPN-111
Keyboard Lab – Reading 1
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: None

Instrumental laboratory for piano principals emphasizing reading studies in a variety of idioms. This course increases sight-reading abilities through exposure to traditionally notated materials.
COURSE DESCRIPTIONS

ILPN-112
Keyboard Lab – Reading 2
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-111 or overall ensemble rating 2
Continuation of ILPN-111. Instrumental laboratory for piano principals emphasizing more challenging reading studies in a variety of idioms. This course increases sight-reading abilities through exposure to traditionally notated materials.

ILPN-121
Keyboard Lab – Comping 1
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: None
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.

ILPN-122
Keyboard Lab – Comping 2
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-121 or overall ensemble rating 2
Continuation of ILPN-121. Instrumental laboratory for piano principals emphasizing more challenging comping studies and the application of these techniques to a variety of idioms. Recorded material for play-along purposes.

ILPN-213
Keyboard Lab – Chart Reading
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-112 and ILPN-122, overall ensemble rating 3
Practical training in the kind of reading and comping skills necessary for successful ensemble participation, such as introductions, endings, fills, notational practices, and style awareness. Recorded material for play-along purposes.

ILPN-224
Keyboard Lab – Advanced Comping
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3
Continuation of ILPN-122 emphasizing more advanced voicing techniques. Instrumental laboratory for piano principals emphasizing comping studies, including rhythm, and the application of these techniques to the jazz idiom. Recorded material for play-along purposes.

ILPN-227
Accompaniment Techniques for the Singer/Pianist
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals and SONG majors
Prerequisites: ISKB-212 or PIPN-112
Practical intermediate keyboard skills for self-accompanying vocalists and singer/songwriters. Focuses on rhythm, voicing, registration, and overall arrangement. Enhancement of individual performance skills and repertory through study and critiqued performance of musical examples drawn from appropriate contemporary styles.

ILPN-235
Upper Structure Triad Applications
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3
This course involves the in-depth study of upper structure triads (USTs) in all chord types and triad combinations. Content and exercises focus on identification of triads for specific tension combinations, the study of techniques for comping in a group using a variety of USTs, and application of the knowledge of USTs in a linear fashion for jazz improvisation, and applying USTs as a technique for harmonizing melodies in a solo piano format.
COURSE DESCRIPTIONS

ILPN-237
Advanced Rhythmic Lab for the Keyboardist
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-112 and ILPN-122, or overall ensemble rating 3

A lab workshop specifically designed to improve the keyboardist’s understanding and mastery of different rhythmic concepts and their application on the keyboard into various musical contexts. Students will learn percussion and speaking rhythms, which they will apply on the keyboard. The course material will be based on different rhythmic approaches of jazz performers such as Jelly Roll Morton, Thelonious Monk, Danilo Perez, McCoy Tyner, and others; 20th-century composers, including Olivier Messiaen, György Ligeti, and Alberto Ginastera; and a variety of global music styles.

ILPN-241
Advanced Stylistic Comping – Pop
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of pop music styles. There will be use of recorded material for play-along purposes.

ILPN-242
Advanced Stylistic Comping – Funk/Fusion
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-112 and ILPN-122, or overall ensemble rating 3

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

ILPN-243
Advanced Stylistic Comping – Latin
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3

Instrumental laboratory for piano principals emphasizing the application of comping techniques to a variety of Latin and Latin-influenced jazz and pop music styles. Use of recorded material for play-along purposes as well as transcriptions of comping of major Latin piano players.

ILPN-244
Advanced Stylistic Comping – Roots/Rock
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-111 and ILPN-121, or overall ensemble rating 3

Instrumental laboratory for piano principals emphasizing the application of comping techniques to a variety of “roots of rock” styles influenced by blues, New Orleans, and gospel music. Use of recorded material and transcriptions of influential players. Emphasis on in-class performance and play-along.

ILPN-247
Improvisation in Afro-Cuban Piano
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-112 and ILPN-121, or overall ensemble rating 2

The course explores the rhythmic and harmonic/melodic vocabulary in Afro-Cuban piano improvisation. Phrasing with the clave is a main focus of the course. Percussion instrument patterns are explored in-depth as they relate to the clave and influence the role of the piano. Percussion (“quinto”) solos are analyzed and compared to piano solos. Broad exposure to a variety of piano solos will reveal typical elements of the idiom.

ILPN-253
Keyboard Lab – Improvisation
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-121 or overall ensemble rating 2

A performance lab intended for keyboardists with little or no experience in improvisation. Instructional focus is on understanding of materials of improvisation both theoretically and aurally, and assimilating these materials into established musical forms and styles. Learning methods include playing with tapes and MIDI sequences, various call-and-response activities, and writing, performing, and analyzing improvisations.

ILPN-271
Jazz Harmonic Techniques for Piano 1
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

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

ILPN-272
Jazz Harmonic Techniques for Piano 2
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ILPN-271

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

ILPN-273
Jazz Harmonic Applications
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: ILPN-272

An organized approach to develop a thorough knowledge of common harmonic vocabulary used in contemporary jazz harmony, arranging, and composition. Foundation materials established in ILPN-271 and ILPN-272 are applied to one-handed and two-handed voicings through construction and supportive exercises. Designed for pianists and other instrumentalists who want to further develop keyboard skills.

ILPN-P274
Jazz Harmonic Applications 2
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ILPN-273

The course offers an organized approach to develop a thorough knowledge of common harmonic vocabulary used in contemporary jazz established in ILPN-271, ILPN-272, and ILPN-273 (Jazz Harmonic Techniques for Piano 1, Jazz Harmonic Techniques for Piano 2, and Jazz Harmonic Applications) as applied to one-handed and two-handed voicings through construction and supportive exercises. Designed for pianists and other instrumentalists who want to further develop keyboard skills.

ILPN-335
Hammond Organ Techniques
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3

Instrumental lab for piano principals emphasizing fundamental techniques and skills involved in playing the Hammond organ in predominant contemporary styles, including jazz, R&B, blues, rock, and funk. Study of recorded examples and transcriptions of influential performers.

ILPN-337
Blues Styles for Hammond Organ
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3

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

ILPN-339
Rock Styles Lab – Hammond Organ
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3

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

ILPN-345
Hammond Organ Techniques 2
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-335

Continued study of specific techniques for Hammond organ learned in ILPN-335, Hammond Organ Techniques. Greater emphasis on left-hand bass and foot-pedal bass. Exploration of the role of organ in a variety of settings, including jazz organ trio, rock band, acid jam band, gospel choir, and recording studio.
COURSE DESCRIPTIONS

ILPN-P375
Danilo Perez Performance Lab
1 credit
Course Chair: Stephany Tiernan
Offered: Spring
Required of: None
Electable by: Piano principals
Prerequisites: Overall ensemble rating 5

An advanced elective lab that will meet for five three-hour sessions per semester. The meetings will be scheduled at the beginning of each semester by the instructor. The lab will focus on creativity and finding your own voice, technique, improvisation, and ensemble playing. See chair for schedule. The class will present a recital as a final project.

ILPN-381
Classical Repertory for Two Pianos
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-112 or overall ensemble rating 3

An advanced instrumental lab for pianists that focuses on traditional and 20th-century literature for two pianos, four hands.

ILPN-385
Classical Accompanying
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-112 or overall ensemble rating 3

The study and performance of traditionally notated accompaniments for music in a wide variety of styles serving to enhance performances and rehearsal skills, as well as broaden professional opportunities. Styles include opera, art songs, choral compositions and arrangements, and Broadway musicals.

ILRE-375
Recital Workshop for Performance Majors
1 credit
Course Chair: Carl Riley
Offered: Fall, Spring, Summer
Required of: All fifth-semester PERF majors enrolled in RPXX-311
Electable by: Fifth-semester PERF majors
Prerequisites: PIXX-212 and current enrollment in RPXX-311

Required for all fifth-semester performance majors. Each student will perform three times during the semester. Students will critique one another's performances. Topics to be discussed will include repertoire, stage presence, constructive criticism, and mental preparation.

ILST-111
String Reading Lab
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

This class will teach string players how to be fluent and expressive readers of standard music notation. It involves learning how to process both the quantitative aspects (pitch, rhythm, and form) and the qualitative properties (phrasing, dynamics, articulation, etc.) of written music. Using a variety of styles, students in this class will work on recognizing common pitch patterns, rhythmic motives, and “road maps” (repeats, da capos, codas, parallel and contrast phrase structures, and typical harmonic progressions). Ear training skills will be emphasized to develop the strong inner hearing crucial for good reading. Upon completion of this course students will have improved their ability to read standard music notation fluently and musically in a variety of styles.

ILST-121
Jazz Violin Lab
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring, Summer
Required of: None
Electable by: String principals
Prerequisites: None

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

ILST-240
Sound Reinforcement Techniques for Strings
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

This course provides an understanding of the technology available for effective performances in nonacoustic situations. Topics covered include pickups, microphones, electric instruments, amplifiers, effects, stage sound/monitors, mixers, recording acoustic instruments, recording electric instruments, and how to take care of your acoustic instrument.
COURSE DESCRIPTIONS

ILST-250
Recording Techniques for String Players
2 credits
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

This is an interdivisional course that offers students in the String Department, Professional Writing Division, and Music Production and Engineering Department insight into how to operate most efficiently in the recording studio. The course will be divided into three or four sections of three weeks each. In each section, all participants will meet in the recording studio to record one or more works written by a writing division student for strings, or strings with other tracks previously recorded.

ILVC-111
Vocal Sight-Reading Techniques 1
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: Voice principals
Electable by: Voice principals
Prerequisites: ET-111

Introductory lab for singers to further develop listening skills, reading notation, concepts of rhythm, intervals, chord changes, time-feels, and grooves applied to singing lyrics and pitches simultaneously; sight-reading will include lead sheets, sheet music, and specific vocal arrangements.

ILVC-115
Musical Independence Skills for Singers
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: None

Introductory lab for singers focusing on skills necessary for repertoire development. These include finding the right key for a song, transposition, development of lead sheets, and basic self-accompanying skills necessary to learn songs independently. The goal of the course is to develop self-sufficiency for vocalists in learning new material.

ILVC-121
Vocal Pop/Rock/Country Styles Lab
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: Voice principals
Electable by: Voice principals
Prerequisites: None

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

ILVC-122
Vocal Jazz/Blues Styles Lab
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: Voice principals
Electable by: Voice principals
Prerequisites: None

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

ILVC-123
Vocal R&B Styles Lab
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: Voice principals
Electable by: Voice principals
Prerequisites: None

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

ILVC-141
Beginning Improvisation for the Singer
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: None

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

ILVC-151
Acting Skills for the Vocalist
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring
Required of: None
Electable by: Voice principals
Prerequisites: None

This lab is designed to increase body awareness and develop the stage presence and performance skills of vocalists through the use of acting techniques. Improvisational acting methods will be utilized in song performances.
COURSE DESCRIPTIONS

ILVC-P200
Vocal Technique and Wellness
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring
Required of: None
Electable by: Voice principals
Prerequisites: None

Maintaining a balance between body, mind, and spirit is essential for any musician to be healthy. This is wellness. In this course vocalists learn techniques for keeping their instruments in top shape, reducing both vocal and overall stress, and managing real life factors like performance anxiety. This course will also present techniques and a detailed look at vocal anatomy, to support learning to sing virtually every style of music with a healthy, long-lasting approach.

ILVC-210
Elements of Vocal Technique for Non-Voice Principals
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: Non-voice principals
Prerequisites: None

A lab for non-voice principals designed to address the basic elements of singing: breath management, intonation, tone quality, and phrasing. Students will participate in periodic self-assessment, including videotaping of in-class performance.

ILVC-211
Vocal Sight-Reading Techniques 2
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: Voice principals
Electable by: Voice principals
Prerequisites: ILVC-111

A continuation of ILVC-111. Additional concentration on singing lyrics on chord tones, seventh chords, minor chords, and modes in different time-feels and grooves.

ILVC-P220
Musicianship for Singers
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring
Required of: None
Electable by: Voice principals
Prerequisites: ET-111 and PW-111

Musicianship for Singers provides singers with the opportunity to gain mastery of the knowledge and skills they learned in Ear Training and Music Application and Theory. Students put their theory knowledge into practice with melodic and rhythmic patterns using solfege, piano, and music notation.

ILVC-251
Rehearsal Techniques for Vocalists
2 credits
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: ENVC-111

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.

ILVC-271
Microphones, PA Systems, and the Singer
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: Voice principal PERF majors
Electable by: Voice principals
Prerequisites: None

A lab for vocalists providing an overview of sound-reinforcement equipment currently used in live performance and how to use it effectively. Topics will include basic system hookup, kinds of microphones, PA mixers, and speakers, how to EQ individual vocal channels, adding effects, use of monitors, and communicating effectively with the sound person.

ILVC-281
Performance Skills for the Background Singer
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: None

Vocal lab concentrating on techniques and performance skills necessary for background singing in live performance venues. Topics include intonation, blend, rhythmic phrasing, riffs and embellishments, entrances and cutoffs, voicings, written versus head arrangements, stage presence, microphone settings, and microphone technique.

ILVC-311
Vocal Sight-Reading Techniques 3
1 credit
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: ILVC-211 or ensemble rating 4 in reading (first digit of rating)

A continuation of ILVC-211. Additional concentration on singing lyrics on various chords, modes, and pentatonic scales in different time-feels and grooves.
COURSE DESCRIPTIONS

ILVC-331
Advanced Vocal Performance Lab 1
2 credits
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: ILVC-121, ILVC-122, ILVC-123, or overall ensemble rating 4

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

ILWD-111
Woodwind Lab – Techniques 1
1 credit
Course Chair: Bill Pierce
Offered: Fall, Spring, Summer
Required of: Woodwind principals
Electable by: Woodwind principals
Prerequisites: None

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

ILWD-112
Woodwind Lab – Techniques 2
1 credit
Course Chair: Bill Pierce
Offered: Fall, Spring, Summer
Required of: Woodwind principals
Electable by: Woodwind principals
Prerequisites: None

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

ILWD-113
Woodwind Lab – Techniques 3
1 credit
Course Chair: Bill Pierce
Offered: Fall, Spring, Summer
Required of: Woodwind principals
Electable by: Woodwind principals
Prerequisites: None

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

ILWD-211
Woodwind Improvisation Lab 1
1 credit
Course Chair: Bill Pierce
Offered: Fall, Spring
Required of: None
Electable by: Woodwind principals
Prerequisites: ILWD-113

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

ILWD-221
Practice Routines for Flute
1 credit
Course Chair: Bill Pierce
Offered: Spring
Required of: None
Electable by: All
Prerequisites: None

A lab focusing on efficient and effective practice to develop sound, technique, articulation, and other fundamentals. Approaches to difficult passages; customization and personalization of practice routines; how to avoid common mistakes in practicing. Scales, arpeggios, and chromatic exercises are approached combining classical and jazz performance orientations. Consideration of flute players in both fields and the application of color, dynamic range, vibrato, articulation, breathing, and tone development. In addition to the material provided by the instructor, students will bring their own choice of jazz and/or classical pieces to perform in class. Basic and advanced material will be covered.

ILWD-241
Jazz Flute Lab
1 credit
Course Chair: Bill Pierce
Offered: Spring
Required of: None
Electable by: All
Prerequisites: ILWD-113

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.

ILWD-311
Woodwind Improvisation Lab 2
1 credit
Course Chair: Bill Pierce
Offered: Fall, Spring
Required of: None
Electable by: Woodwind principals
Prerequisites: ILWD-113 or ILWD-211

A continuation of ILWD-211 Woodwind Improvisational Lab 1, designed for the intermediate woodwind principal. Continued work with chord scales, jazz articulation, and standard jazz repertoire; study and performance of jazz solo transcriptions.
**COURSE DESCRIPTIONS**

**ILWD-321**  
Woodwind Doubling Lab – Flute  
1 credit  
Course Chair: Bill Pierce  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None

The study of the flute as a doubling instrument for the woodwind principal. Fundamentals of embouchure, breathing, and technique are presented using representative methods, études, and solos. Emphasis is placed on doubling situations.

**ILWD-322**  
Woodwind Doubling Lab – Clarinet  
1 credit  
Course Chair: Bill Pierce  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None

The study of the clarinet as a doubling instrument for the woodwind principal. Fundamentals of embouchure, breathing, and technique are presented using representative methods, études, and solos. Emphasis is placed on doubling situations.

**ILWD-323**  
Woodwind Doubling Lab – Saxophone and Theater Doubling  
1 credit  
Course Chair: Bill Pierce  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None

Preparation for a career as a theater and pit musician, including Broadway shows, Las Vegas, Hollywood, cruise ships, and film. Study of all woodwind instruments and techniques with concentration on tone quality, intonation, and facility. Instruments include: clarinets (piccolo, soprano, bass and contra-alto); saxophones (soprano, alto, tenor, and baritone); flute/piccolo; and oboe, English horn, and bassoon. Discussions will include instrument setup and arrangement, reeds, and performance problems, and other related topics such as resumes, musician contracts, and percentages for doubles.

**ILWD-331**  
Woodwind Doubling Lab – MIDI Wind Controller  
1 credit  
Course Chair: Bill Pierce  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ILWD-113

The study of the MIDI wind controller as a doubling instrument. Fundamentals of technique are presented with representative literature and MIDI sequences using various kinds of synthesized voices. Students must own a MIDI wind controller.

**ILWD-341**  
Flute Repertoire Class: Baroque through Contemporary  
1 credit  
Course Chair: Bill Pierce  
Offered: Spring  
Required of: None  
Electable by: Flute principals  
Prerequisites: None

A study of the core works essential for any professional flutist’s repertoire. Through an interactive master-class setting, students will learn performance practices in a wide range of styles, including baroque, classical, and 19th-century; explorations of extended and experimental techniques found in 20th- and 21st-century compositions for the flute; and selections from flute music from around the world. Students will work with their own accompanists, including piano, guitar, and harp, and perform frequently, including an end-of-semester in-class or public concert.

**ILWD-345**  
Brazillian and Latin Flute Lab  
1 credit  
Course Chair: Bill Pierce  
Offered: Fall, Spring  
Required of: None  
Electable by: Woodwind principals  
Prerequisites: None

Study of characteristic rhythms, articulation, phrasing, and improvisation techniques necessary to perform and interpret music in various Latin styles. Creative and effective use of these skills in the student’s own improvisational style.

**ILWD-355**  
Advanced Woodwind Sight-Reading Lab  
1 credit  
Course Chair: Bill Pierce  
Offered: Fall, Spring  
Required of: None  
Electable by: Woodwind principals  
Prerequisites: ILWD-113 and ensemble rating 4 in reading (first digit of rating)

A course for advanced woodwind students wishing to improve their sight-reading skills. Reading exercises will cover a wide range of styles including swing, bebop, funk, Latin, odd-meter jazz, and various studio styles. The course will draw heavily from the required text Creative Reading Studies by Joseph Viola. Other materials to be used include selected études, transcribed solos, and exercises designed by the instructor(s). The course will focus primarily on line reading, although exercises that target chord-change reading may also be included.
COURSE DESCRIPTIONS

ILWD-365
Saxophone Section Playing
1 credit
Course Chair: Bill Pierce
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: ILWD-113

Aspects and techniques of playing in a saxophone section within the big band context: lead playing, blending with the lead and with the brass section, and section soli playing.

ISBR-221
Trumpet Class for Music Education Majors
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors not taking ISBR-231
Electable by: MUED majors
Prerequisites: None


ISBR-231
Trombone Class for Music Education Majors
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors not taking ISBR-221
Electable by: MUED majors
Prerequisites: None


ISGT-221
Guitar Class for Music Education Majors
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: MUED majors
Prerequisites: None


ISGT-231
Guitar Class for Music Therapists 1
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: None

Introduction to guitar performance skills with emphasis on applications in music therapy environments.

ISGT-232
Guitar Class for Music Therapists 2
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: ISGT-231 or written approval of course instructor

Continued development of guitar performance skills with emphasis on applications in music therapy environments.

ISKB-P111
Keyboard Fundamentals
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: COMP, CWPR, FILM, JCMC, and SONG majors
Electable by: COMP, CWPR, FILM, JCMC, and SONG majors
Prerequisites: PW-111

An online keyboard program for non-piano principals designed to give students skills in note reading, chord voicings, rhythmic interpretation, technique, and other instrumental skills. Using video clips, recorded play-alongs, chord-study exercises, weekly recorded assignments, and feedback from the teacher, students will be able to play simple accompaniments, read notes on the grand staff, realize a lead sheet, apply simple voice-leading techniques, and develop hand independence and a familiarity with different styles. Students will acquire the ability to use the keyboard as a resource in learning harmony, ear training, arranging, and technology applications such as notation and sequencing.

ISKB-211
Basic Keyboard Techniques 1
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: COMP, CWPR, FILM, JCMC, and SONG majors
Electable by: COMP, CWPR, FILM, JCMC, and SONG majors
Prerequisites: PW-111

COURSE DESCRIPTIONS

ISKB-212
Basic Keyboard Techniques 2
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: COMP, CWPR, FILM, JCMP, and SONG majors
Electable by: COMP, CWPR, FILM, JCMP, and SONG majors
Prerequisites: ISKB-211

Continuation of ISKB-211. Advanced comping, voicings, additional melody with accompaniment.

ISKB-215
Keyboard Skills for the Writer
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: COMP, CWPR, FILM, JCMP, and SONG majors
Prerequisites: ISKB-212 or PIPN-111

A course designed to provide the Professional Writing Division student with the specialized keyboard skills necessary to develop their composition abilities. This course will focus on developing sight-reading skills applicable to score-reading, lead-sheet reading, transposition, etc. Open to piano principals or those who have completed basic keyboard classes.

ISKB-221
Keyboard Class 1 for Music Education Majors
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: MUED and MTHE majors
Prerequisites: None

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.

ISKB-222
Keyboard Class 2 for Music Education Majors
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: MUED and MTHE majors
Electable by: MUED and MTHE majors
Prerequisites: ISKB-221

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.

ISKB-321
Keyboard Class 3 for Music Education Majors
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED majors
Prerequisites: ISKB-222

Further development of techniques necessary for functional piano playing in public school teaching. Full chorale style with the aid of graduated coordination studies. Emphasis on rhythmicized accompaniment patterns and transposition of material based on standard school music (major keys with secondary dominants). Chorale-type accompaniments based on various styles.

ISKB-322
Keyboard Class 4 for Music Education Majors
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED majors
Prerequisites: ISKB-321

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.

ISPC-221
Percussion Class for Music Education Majors
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: MUED and MTHE majors
Prerequisites: None


ISPC-231
Percussion for Music Therapy
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: MTHE majors
Electable by: All
Prerequisites: None

Introduction to various percussion instruments, rhythms, and techniques that can be used to facilitate drum circles and interactive percussive events for the music therapy patient/client.
**COURSE DESCRIPTIONS**

**ISST-221**

String Class for Music Education Majors  
1 credit  
Course Chair: Melissa Howel  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MUED majors  
Prerequisites: None

Functional study of string instruments. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

**ISVC-111**

Guitar Accompanying Skills for the Vocalist  
1 credit  
Course Chair: Anne Peckham  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: None

A lab for singers wishing to develop self-accompanying skills on the guitar: chord forms, rhythmic patterns, etc.

**ISVC-112**

Guitar Accompaniment Skills for the Vocalist 2  
1 credit  
Course Chair: Anne Peckham  
Offered: Spring  
Required of: None  
Electable by: Voice principals  
Prerequisites: ISVC-111

A continuation of ISVC-111 for singers wishing to further develop self-accompanying skills on the guitar. Course will focus on the successful combination of guitar techniques (bar chords, power chords, elementary fingerpicking styles, and elementary lead guitar work) with a vocal selection suited to the student's ability.

**ISWD-222**

Clarinet Class for Music Education Majors  
1 credit  
Course Chair: Cecil Adderley  
Offered: Fall, Spring, Summer  
Required of: MUED majors  
Electable by: MUED majors  
Prerequisites: None

Functional study of the clarinet. Technical fundamentals of class instruction in music education. Use of representative elementary/secondary school methods and materials.

**ISWD-223**

Double Reed/Saxophone Class for Music Education Majors  
1 credit  
Course Chair: Cecil Adderley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MUED majors  
Prerequisites: None


**Internships**

**CW-495**

Contemporary Writing and Production Internship  
2 credits  
Course Chair: Matthew Nicholl  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: CWPR majors  
Prerequisites: Written approval of course chair

Monitored and evaluated professional work experience in an environment related to the contemporary writing and production major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Contemporary Writing and Production Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.
EP-495

**Electronic Production and Design Internship**
2 credits
Course Chair: Michael Bierylo
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: Written approval of course chair and EP-223

Monitored and evaluated professional work experience in an environment related to the electronic production and design major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Electronic Production and Design department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

IN-492

**Los Angeles Internship Program: 2 Credit**
2 credits
Course Chair: Debra Gelinhas
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: 5th semester standing, satisfactory completion of 50 credits by the start of the internship, minimum of 3.00 CCumGPA (concentrate GPA) and 2.50 CcumGPA (overall GPA), and permission of Office of Experiential Learning

Monitored and evaluated professional work experience in a field related to student's course of study. All internships take place in the Los Angeles area. The L.A. Internship Program involves a substantial workload commitment, comparable to full-time study. Students are required to intern for 140 hours over the duration of the semester in which they are enrolled in the Los Angeles Internship Program. Housing for interns is secured by the college. For more information and to apply for the L.A. Internship Program, see the Office of Experiential Learning to obtain materials. Enrollment is limited to students who apply and are accepted for the Los Angeles Internship Program. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.
COURSE DESCRIPTIONS

IN-493  
New York Internship: 2 Credit  
2 credits  
Course Chair: Debra Gelinas  
Offered: Summer  
Required of: None  
Electable by: All  
Prerequisites: 5th semester standing, acceptance into New York Internship Program

Monitored and evaluated professional work experience in a field related to student’s course of study. All internships take place in New York, NY. Students are required to intern for 140 hours over the duration of the semester in which they enrolled in the New York Internship Program. Students will also be required to attend weekly workshops led by prominent alumni and members of the music industry. Enrollment is limited to students who apply and are accepted for the New York Internship Program. Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the internship site and the college. Student housing is secured by the college. See the Office of Experiential Learning for more information and application materials.

IN-497  
Los Angeles Internship Program: 6 Credit  
6 credits  
Course Chair: Debra Gelinas  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: 5th semester standing, satisfactory completion of 50 credits by the start of the internship, minimum of 3.00 CCum GPA (concentrate GPA) and 2.50 Cum GPA (overall GPA), and permission of Office of Experiential Learning

Monitored and evaluated professional work experience in a field related to student’s course of study. All internships take place in the Los Angeles area. The L.A. Internship Program involves a substantial workload commitment, comparable to full-time study. Students are required to intern for 300 hours over the duration of the semester in which they are enrolled in the Los Angeles Internship Program. Housing for interns is secured by the college. For more information and to apply for the L.A. Internship Program, see the Office of Experiential Learning to obtain materials. Enrollment is limited to students who apply and are accepted for the Los Angeles Internship Program. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

IN-498  
Summer Internship Program in London  
6 credits  
Course Chair: Debra Gelinas  
Offered: Summer  
Required of: None  
Electable by: All  
Prerequisites: 5th semester standing, satisfactory completion of 50 credits by the start of the internship

Monitored and evaluated professional work experience in a field related to student’s course of study. All internships take place in London, England. Interns will be required to work at the internship site for 2–3 days a week for approximately 10 weeks. The remaining days of each week will be devoted to class presentations and field trips exploring British life and culture. Students will be required to attend a pre-departure orientation session in Boston and a second orientation upon arrival in London. Housing for interns is secured by the college. To apply for the Summer Internship Program in London, see the Office of Experiential Learning for application materials. Enrollment in the Summer Internship Program in London is limited to situations approved by the Office of Experiential Learning. Note: Credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

IN-499  
New York Internship: 6 Credit  
6 credits  
Course Chair: Debra Gelinas  
Offered: Summer  
Required of: None  
Electable by: All  
Prerequisites: 5th semester standing, acceptance into New York Internship Program

Monitored and evaluated professional work experience in a field related to student’s course of study. All internships take place in New York, NY. Students are required to intern for 300 hours over the duration of the semester in which they enrolled in the New York Internship Program. Students will also be required to attend weekly workshops led by prominent alumni and members of the music industry. Enrollment is limited to students who apply and are accepted for the New York Internship Program. Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the internship site and the college. Student housing is secured by the college. See the Office of Experiential Learning for more information and application materials.
COURSE DESCRIPTIONS

JC-495

Jazz Composition Internship
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring, Summer
Required of: None
Electable by: JCMP majors
Prerequisites: Sixth-semester standing and written approval of course chair

Monitored and evaluated professional work experience in an environment related to the jazz composition major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Jazz Composition Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

MB-495

Internship in Music Business/Management
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in management and marketing tracks not taking MB-490 or MB-491
Electable by: MBUS majors
Prerequisites: LSOC-225, LMSC-251, and MB-325; MB-255 or MB-355; and one of the following: MB-331, MB-335, or MB-337

Monitored and evaluated professional work experience in an environment related to the music business/management major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Music Business/Management Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Students in the music products industry track are required to take MB-495. Credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

MP-495

Music Production and Engineering Internship
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED majors
Prerequisites: MP-340 and written approval of course chair

Monitored and evaluated professional work experience in an environment related to the music production and engineering major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Music Production and Engineering Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

MTH-495

Music Therapy Internship
6 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: MTH-432 and written approval of course chair

This course involves 1,040 hours of full-time music therapy experience at a clinical internship site approved by the American Music Therapy Association. Enrollment is permitted after the completion of all course work and after the student applies and is accepted to a site. Successful completion of the internship is required before receiving the degree or sitting for the Music Therapy Board Certification Examination. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

PM-495

Professional Music Internship
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring, Summer
Required of: None
Electable by: PROM majors
Prerequisites: PM-375 and written approval of course chair

Monitored and evaluated professional work experience in a retail, entrepreneurial, or corporate environment matched to the student’s individual career goals. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Professional Music Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.
**PS-495**  
**Professional Performance Internship**  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: PERF majors, sixth-semester and above  
Prerequisites: ILRE-375

Monitored and evaluated professional work experience for the performance major. Upon completion of the internship, students will submit a project/portfolio. Placement is limited to situations available from or approved by the Office of Experiential Learning and the appropriate Performance Department chair or a designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

**SW-495**  
**Songwriting Internship**  
2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: SONG majors  
Prerequisites: Sixth-semester standing and written approval of course chair

Monitored and evaluated professional work experience in an environment related to the songwriting major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Songwriting Department chair or a designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

**LAHS-P230**  
**Indian Art, Music, and Culture**  
3 credits  
Course Chair: Darla Hanley  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

This course is designed to introduce the students to a comprehensive study of the principal thoughts, concepts of beauty, music, and aesthetics in the art of India. The articulation of Indian art will reveal the relevance of the philosophies of Hinduism, Buddhism, and Jainism. The course will provide a socio-historical approach to the understanding of Indian art, dance, and music. The course will also include brief histories of Eastern civilizations as frameworks for the understanding of their aesthetic and philosophical concepts as presented in works of art. The history and aesthetics of Indian classical and contemporary traditions of music and dance will be introduced to the students and some comparisons to the Western tradition will be used to help students relate, contrast, and compare them to their own creative practice that will compliment their art and study and in turn grasp a deeper understanding of the subject matter.

**LAHS-231**  
**History of Art 1**  
3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

This course covers the prehistoric to the Gothic period. It is a survey of painting, sculpture, and architecture from prehistory, the ancient Near East, Egypt, Greece, Rome, Byzantium, the early Middle Ages, and the Romanesque and Gothic periods. Slide lectures are supplemented by works viewed at the Museum of Fine Arts, Boston.

**LAHS-232**  
**History of Art 2**  
3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

This course covers the late Gothic period to the early 20th century. It is a survey of European art from the end of the Middle Ages through the Renaissance, mannerism, the baroque, rococo, neoclassicism, romanticism, realism, impressionism, postimpressionism, and early abstraction; also American art from the colonial period to the early 20th century. Slide lectures are supplemented by works viewed at the Museum of Fine Arts, Boston and the Isabella Stewart Gardner Museum.
In this course, students explore contemporary art as it evolved (and continues to evolve) in Europe, America, and globally. Students explore how contemporary art varies depending on culture, and how global issues affect postmodern art. Students also define and redefine the concepts of modernism and postmodernism. Students explore how the latter developed historically, stylistically, and culturally. Students also explore the consequences of new thinking about gender and identity and the phenomenon of cultural globalization as applied to the contemporary practice of art.

LAHS-P236
Race and the Visual Arts
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

In this course, students explore the representation of race in visual culture and the ways in which culture marks subjects, objects, and bodies with racial identity. Wherever we look we are confronted by images that are explicitly or implicitly racialized—in artistic production, marketing and advertising, film and television, magazines and newspapers, and science and technology. In American society our history confronts us with the painful reminders of the oppression and marginalization of bodies whose color deviates from whiteness. Students explore the ways that visual artists have problematized the representation of racial identity. Students also explore how one “talks back” to images about racialized bodies. How do marketing and advertising exploit and/or privilege certain types of racialized bodies in the visual field? How have representations of racial identity evolved over the course of the history of film and television? When is racial identity foregrounded? When is veiled and why? How do medicine and technology reconfigure how we see racialized bodies? How do other categories of difference such as gender, sexuality, and class complicate the representation of racialized bodies? In this course, students read texts from history, literature, sociology, Africana studies, visual studies, art history, and cultural studies; they view images of painting, photography, sculpture, performance art, film, television, advertising, and medical research. If you want to think critically about racialized images—from Uncle Tom to Aunt Jemima and beyond—then this is the class for you.

LAHS-P238
Scandals and Vandals: Forgery, Theft, and Destruction in the History of Art
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

This course exposes students to the dynamic world of theft, forgery, destruction, and the restoration of works of art. Through readings and museum visits, students engage questions of authenticity, ownership, commercialism, and the cultural role of works of art in the world today and throughout history. Students learn how works of art are forged; they also learn the history and theories of museum collection building. In addition, they explore concepts of artistic expression and authenticity. When is a work of art “real”? What does it mean for art to be “forged”? Does restoration of art works affect authenticity? Students also explore concepts of and the complex history of art ownership.
LAHS-333
Approaches to Visual Culture
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

This course explores the critical and theoretical approaches to understanding the meanings we make of images, icons, and visual representations. Visual culture refers to what has traditionally been thought of as the fine arts as well as more popular forms of visible media such as comics, advertising, television, film, decorative arts, video, installations, performance art, and digital and new media art. Assignments will be both analytical and creative, incorporating writing, drawing, and collage. Readings and classroom discussions will be supplemented by viewings of Boston art collections. Note: LAHS-231 or LAHS-232 are also recommended as prerequisites but are not required.

LAHS-P334
Artist, Society, and the Avant-Garde
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

This course explores the changing and multiple roles of art and the artist in society, as these have evolved from classical antiquity to the contemporary period. We begin by exploring how the Greek and Medieval ideas of the artist as imitator and craftsman were questioned and altered during the Renaissance and later periods, when the Modern idea of the artist as individual creator, and avant-garde figure, began to take hold in Western artistic, philosophical, and political culture. The course places special emphasis on the role of the artist today, by locating a key moment of change in the late eighteenth century, when the French and American revolutions altered the political landscape of the West in fundamental ways by questioning the authority of the church and the monarchical state, and by establishing democratic institutions that, in theory at least, stressed the equality of all individuals. It is out of this crux of political and social change that the avant-garde—and our modern notion of the artist as a kind of free agent, pursuing his/her own creative, social, and political impulses—was born. The texts we will read, and the examples of visual art and music we will explore, span the period from Greek antiquity to contemporary times, and include works by Plato, Aristotle, Leonardo da Vinci, Descartes, Kant, Hegel, Gustave Courbet, Marcel Duchamp, John Cage, Cindy Sherman, and others.

LAHS-P341
Creative Conversations between Music and the Visual Arts
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All non-Global Jazz Institute Students
Prerequisites: LENG-111

In this course, students will explore and expand their understanding of musical composition, improvisation, and performance by responding musically to works of painting, photography, sculpture, and hybrid works of art at the Museum of Fine Arts, Boston. Thoroughly interdisciplinary in approach, this course is conducted as a series of guided conversations centered on existing works of visual art at the MFA, in conjunction with in-class discussions of relevant examples drawn from the history of music. These conversations will form a springboard for student musical explorations, to be conducted in a workshop setting in class, and based on works of art at the MFA. Over the course of the semester, each student will have the opportunity to workshop two pieces, based on specifically chosen works from the MFA’s collections. Specific composers and artists to be discussed and studied include Franz Liszt, Hector Berlioz, Modest Mussorgsky, Guillaume Dufay, Arnold Schoenberg, John Cage, van Gogh, Rembrandt, Picasso, Jackson Pollock, Andy Warhol, Cindy Sherman, and others.

LCHN-P181
Chinese 1
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

This course is a study of Modern Standard Chinese language, as well as Chinese music in the context of history and culture. With a language learning focus on listening, speaking, reading, and writing, this class teaches all the fundamentals beginning students need for basic communication in Chinese. The course helps students understand both the grammar used in formal language and everyday informal language. Equally important, students will better understand and appreciate Chinese music through the study of Chinese language, history and culture. By studying and analyzing Chinese music, students will learn to combine elements of Chinese music into their own creative work. In addition to the in-class studies, students will have the chance to experience Chinese culture first hand by visiting Boston Chinese communities, as well as having exchange performance opportunities. Note: This course is not available for credit to students for whom Chinese is a first language.
## COURSE DESCRIPTIONS

### LCHN-P282  
**Chinese 2**  
3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: LCHN-P181

This course is a study of Modern Standard Chinese language, as well as Chinese music in the context of history and culture. A continuation of LCHN-P181, this course continues to expand students’ understanding of the Chinese language. By the end of this course, students will be able to pronounce and write more complicated Chinese characters, discuss the weather, order food in a restaurant, ask for and give directions, discuss health issues, describe travel plans, and many other common topics of discussion. The course helps students understand both the grammar used in formal language and everyday informal language. Equally important, students will better understand and appreciate Chinese music through the study of Chinese language, history and culture. By studying and analyzing Chinese music, students will learn to combine elements of Chinese music into their own creative work. In addition to the in-class studies, students will have the chance to experience Chinese culture first hand by visiting Boston Chinese communities, as well as having exchange performance opportunities. Note: This course is not available for credit to students for whom Chinese is a first language.

### LCHN-P383  
**Chinese 3**  
3 credits  
Course Chair: Darla Hanley  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: LCHN-P282

This course is a study of Modern Standard Chinese language, as well as Chinese music in the context of history and culture. A continuation of LCHN-P282, this course continues to expand students’ understanding of the Chinese language. By the end of this course, students will be able to pronounce and write more complicated Chinese characters, discuss living arrangements, clothes, shopping preferences, budgets, and the internet; as well as more abstract topics, such as feelings, relationships, and agreement/disagreement. The course helps students understand both the grammar used in formal language and everyday informal language. Equally important, students will better understand and appreciate Chinese music through the study of Chinese language, history and culture. By studying and analyzing Chinese music, students will learn to combine elements of Chinese music into their own creative work. In addition to the in-class studies, students will have the chance to experience Chinese culture first hand by visiting Boston Chinese communities, as well as having exchange performance opportunities. Note: This course is not available for credit to students for whom Chinese is a first language.

### LCHN-P484  
**Chinese 4**  
3 credits  
Course Chair: Darla Hanley  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LCHN-P383

This course is a study of Modern Standard Chinese language, as well as Chinese music in the context of history and culture. A continuation of LCHN-P383, this course continues to expand students’ understanding of the Chinese language. By the end of this course, students will be able to pronounce and write more complicated Chinese characters, discuss traditional Chinese holidays and explain the Chinese calendar; describe the natural environment and environmental issues; and talk in detail about Chinese historical events. The course helps students understand both the grammar used in formal language and everyday informal language. Equally important, students will better understand and appreciate Chinese music through the study of Chinese language, history and culture. By studying and analyzing Chinese music, students will learn to combine elements of Chinese music into their own creative work. In addition to the in-class studies, students will have the chance to experience Chinese culture first hand by visiting Boston Chinese communities, as well as having exchange performance opportunities. Note: This course is not available for credit to students for whom Chinese is a first language.

### LENG-P102  
**English As a Second Language Intensive**  
6 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: Students who place in LENG-104 and who would benefit from intensive instruction  
Electable by: None  
Prerequisites: Placement

In this intensive course, speakers of other languages will develop the skills of speaking, listening, reading, and writing in English necessary for success in all college classes. Students will read short articles, essays, and stories; practice their writing and speaking in formal and informal contexts; develop their vocabulary, and review beginning grammar structures.

### LENG-104  
**English as a Second Language 1**  
3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: Nonnative English-speaking degree students scoring below a designated point on the English Proficiency Exam  
Electable by: None  
Prerequisites: English Proficiency Exam

In this course, speakers of other languages will develop the skills of speaking, listening, reading, and writing in English necessary for success in all college classes. Students will read articles, essays, and stories; write short narrative and expository essays; develop their vocabulary; and review intermediate grammar structures.
**COURSE DESCRIPTIONS**

**LENG-105**  
*English As a Second Language 2*  
3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: Nonnative English-speaking degree students scoring below a designated point on the English Proficiency Exam  
Electable by: None  
Prerequisites: LENG-104 or sufficient test score

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

**LENG-106**  
*English As a Second Language 3*  
3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: None  
Prerequisites: English Proficiency Exam

In this course, speakers of other languages will develop reading, writing, and critical-thinking skills necessary for success in LENG-111 and other college classes. Students will write short essays (narrative, expository, persuasive) focusing on issues of clarity, organization, development, unity, and coherence. They will read and analyze college-level texts, including articles, essays, and short stories; develop their vocabulary in academic and non-academic contexts; and review advanced grammar structures.

**LENG-111**  
*Writing and Communication*  
3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: Degree students  
Electable by: All  
Prerequisites: LENG-106 or native English speaker

In this course, students explore the writing and communication process and develop writing and communication skills as they create their own written and oral works, linked to their academic and personal needs. Students develop techniques for writing clear, coherent papers, and for communicating ideas orally. They also examine sentence-level issues, paragraph structure, organization, and form, as well as consider style, audience, and tone. In addition, students read texts ranging from nonfiction to fiction, with a special focus on close analytical reading of nonfiction essays. Students learn library research, information literacy and research documentation styles, including Modern Language Association and/or American Psychological Association.

**LENG-201**  
*Literature*  
3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: Degree students  
Electable by: All  
Prerequisites: LENG-111

In this course, students explore different themes and genres within the field of literature, examining critical and creative thinking through literary analysis. Students apply the skills of synthesis, interpretation, and evaluation in writing and speaking about fiction, drama, poetry, creative nonfiction, and literary criticism. Students also explore concepts related to aesthetics such as beauty, rhythm, and sound; and concepts of literary analysis such as plot, point of view, character, tone, and style. Students complete analytical and creative writing assignments. The titles of individual sections of LENG-201 identify the theme of that section. Titles and descriptions are available at the Liberal Arts Department and http://classes.berklee.edu/libarts/courses.

**LENG-211**  
*Effective Communication*  
3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

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.

**LENG-221**  
*Preparing for the Massachusetts Communication Skills Licensing Exam*  
3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring  
Required of: Third- and fourth-semester MUED majors  
Electable by: MUED majors third semester and above  
Prerequisites: LENG-201

This course is designed to address the reading and writing skills necessary to prepare for the Massachusetts State Teacher’s Test on Communications Skills and Literacy. It will further address techniques developed in LENG-111 and LENG-201.
COURSE DESCRIPTIONS

LENG-318
Studies in Poetry and Lyric
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-201

In this course, students explore the elements of poetry: the relationship between meaning and rhythm, meaning and sound, and meaning and form. Students examine traditional and modern works, from Shakespeare to The Decemberists. Students learn sonnets, songs, narratives, blank verse, limericks, ballads, slam poetry, shout-outs, literary nonsense, and versified howls into the wilderness. Students participate in creative and analytical ways of reading and responding to poetry and assess the relationship between poetry and music.

LENG-319
Fiction and Film
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-201

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

LENG-321
Modern Drama and Film
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-201

Students will explore the creative forces that go into making films and film adaptations of plays. Works by directors such as Orson Welles, Francis Ford Coppola, Sofia Coppola, Martin Scorsese, the Coen brothers, Hitchcock, Ang Lee, Krzysztof Kieslowski, Federico Fellini, David Lynch, Neil Jordan, and Sam Mendes will be explored. Film adaptations of plays by such dramatists as Anton Chekov, Sam Shepard, Harold Pinter, Beth Henley, and David Mamet will also be investigated. Discussions of the elements of drama and film will focus on topics such as dramatic structure, film scoring, screenwriting, directing, acting, and the use of myth and archetype in contemporary films. This is a writing-intensive course.

LENG-325
Theater Workshop
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LENG-201

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

LENG-331
Creative Writing: Poetry 1
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LENG-201

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

LENG-335
Fiction Writing Workshop
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-201

This course focuses on the craft of composing fiction, including narrative design from the traditional to the experimental, point of view, voice, tension and resolution, character construction, and dialogue. We will also discover how student and professional writers catch and sustain their reader's attention. As models for creative writing, we will choose a small number of works by such authors as Jhumpa Lahiri, Raymond Carver, Alice Munro, Tim O'Brien, Ha Jin, Amy Tan, and Milan Kundera. Thinking as writers, not critics, we will read these stories as we read our own: with an eye and an ear tuned to the construction of imaginative stories people enjoy reading. However, the primary emphasis of this writer's workshop will be on shaping student's original short stories. The sessions will be highly interactive, including peer editing and regular small-group work. We will also explore the possibility of students publishing their stories in literary journals and eZines.
COURSE DESCRIPTIONS

LENG-336
Scriptwriting for Theater, TV, and Film
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-201

This workshop is a scriptwriters’ roundtable. Members collaborate on scripts for films (including shorts), one-act plays, or TV. They create stories, characters and dialogue that grab the audience’s attention and refuse to let go. Some classes are conducted as writers’ meetings for a film or cable series, including role-playing and improvisation. Creative options include drama, comedy, one-man/woman shows, multimedia projects, and composing music for collaborative scripts. As models for writing, we discuss briefly plays and films by dramatists such as the Coen brothers, David Lynch, Charlie Kaufman, Wendy Wasserstein, Wes Anderson, Alan Ball, Edward Albee, and David Mamet. However, the focus of the workshop is on students’ original scripts. Completed dramas will be submitted for publication in FUSION: A Magazine of Literature, Music, Art and Ideas.

LENG-337
Telling True Stories
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-111

In this course, students write creative nonfiction, including personal narratives, memoirs, journalism, travel writing, personal essays, and more. Through their writing, students explore their place in the world, develop and improvise personal narratives, and explore voice and identity. Students read and discuss texts written by others while writing personal responses to topics concerning music and other forms of art. The class also explores ways that creative nonfiction may reveal the truth better than “objective” reporting can, and the ways that memory works on our experiences. Classes revolve around writing, exploring outside texts, careful reading of peers’ work, and constructive feedback.

LENG-351
Music Criticism, Reviewing, and Blogging
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-201

This course will teach students the fundamentals of journalism and how to apply these fundamentals specifically to reviews and critical analyses of music. Students will write reviews of recordings and live concerts aimed at both professional musicians and the general public; interviews and news pieces related to the music industry, trends, gear, and instrument innovation; and publicity pieces and press releases. Students will also learn blogging techniques, as well as the differences between writing for the web and writing for print.

LENG-352
Music and Literature for Children
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-201

Utilizing interdisciplinary approaches to interpretation, composition, and music education, this course offers critical and creative approaches to understanding and articulating characteristics of exemplary musical and literary works for children and adolescents. This course explores the connections between children’s music and children’s literature through literary and musical analysis, as well as composition in both music and English. In the vast children’s music market, some compositions exhibit very high quality, while others seem to be market-driven drivel. What distinguishes the good from the bad, the meaningful from the fluff? How do we account for the progression from Prokofiev to Barney the Dinosaur? This course tries to answer these questions and more by positing that quality music for children can and should be both aesthetically interesting and intellectually engaging. We will look at music for children and explore the connections between children’s music and children’s literature. The course will focus on different genres of music and literature, from classical and folk to film scores and pop covers. We will also be reading and discussing the source material that inspired the music, including folk tales, nursery rhymes, and works by Lewis Carroll, Edward Gorey, Christina Rossetti, Shel Silverstein, and Lemony Snicket, among others. Particular attention will be paid to the nature of the diverse child audience that educators and performers will encounter in front of a classroom and an audience. As a capstone, there will be a music project component (involving sequencing software), so that students can apply their musical and critical acumen to music composition for children.
COURSE DESCRIPTIONS

LENG-365
Intercultural Communication
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

In this course, students learn about the major principles of intercultural communication. Students explore similarities and differences in cultural patterns around the world: values, beliefs, customs, verbal and nonverbal messages, ways of perceiving reality, types of social organizations, and worldviews. Students also explore the process of intercultural conflict and interaction and the ways in which social and cultural forces influence people’s lives. Emphasis is placed on obstacles to effective communication among people of different cultures and on ways to reduce these barriers. Students learn about the knowledge, skills, and attitudes necessary for effective intercultural communication, and examine such issues as ethnocentrism, prejudice, cultural adjustment, gender roles, health care, education, family structures, music, and other art forms around the globe.

LENG-P387
African American Children’s Literature and Culture
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: None

This course is designed to provide critical and creative approaches to one of the most neglected, yet rich, areas of African American studies: children’s literature and culture. Students will explore the artistic, cultural, political, and social significance of past and present African American children’s literature, beginning with folktales from Africa and African Americans, moving through the Harlem Renaissance and Civil Rights Era, and ending with present day material. This class will also focus on some of the contemporary issues, including the importance of physical appearance—and particularly hair—in the black community, the portrayal of slavery, and of course, the expression and exploration of black musical heritage. As a capstone, the final project will be a research paper so that students can make their own discoveries about this emerging field of study.

LENG-391
Children’s Literature: Multicultural Perspectives
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-201

This course explores the diversity of children’s literature both inside and outside our country, illustrating common social themes as well as multicultural perspectives. Content covers Western and non-Western folktales and fairy tales, along with vibrant representations of multicultural and non-Western children’s literature, including texts from African American (Carolivia Herron and Christopher Paul Curtis), Indian (Ruskin Bond and Anushka Ravishankar), Jewish (I.B. Singer and David Wisniewski), and Finnish writers (Tove Jansson). The class, through discussion and reading of primary texts and secondary critical sources, will learn to approach children’s literature with particular attention to historical, multicultural, and social contexts. Other topics examined include the definition of children’s literature, some of the many possible theoretical approaches to it, and the significant role it plays in our lives and our cultures.

LENG-P401
Scene Study Workshop
3 credits
Course chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

In a workshop setting, students read, explore, and act scenes from plays. Students present a minimum of three fully prepared, rehearsed scenes, one from each genre of plays: classical, contemporary, and musical theater. Students analyze and develop an understanding of the playwrights’ craft as it applies to character objectives and actions. Students analyze the relationship among playwright, narrative, and actor. In addition, students develop skill in interpreting scenes and making them their own.

LENG-424
Advanced Theater Scriptwriting Workshop
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: Permission of instructor
(Recommended: LENG-201, LENG-321, SW-335 and/or SW-445)

In the Advanced Theater Scriptwriting Workshop, students will research, draft and write a theater script with music. During the fall semester, students will have the opportunity to hear the script read by student actors and then put the script through the necessary revisions. The revised script could be produced in the Advanced Theater Production Workshop. Students will have the experience of writing a finished script, presenting it, then readying it for further development. The course will emphasize teamwork within the class as well as educate students to become collaborators within the interdisciplinary team of theater production.
POETRY JAM AND SLAM is all about performance poetry—studying it, writing it, and performing it. And this is not your typical poetry—it is the exuberant, genre-defying, political, personal, raucous, and powerful punch of the modern performance poetry movement. In this class, through poetry, theater, and musical exercises, students will seek their own poetic voices and the most powerful ways to express them to an audience. Students will explore the history of performance poetry, from the ancient competitions of Greece, to Whitman, to the Beats, and The Last Poets, to the modern forms of slam poetry, performance art, rap, and spoken word. Students will watch performances by the greats and create their own great performances, respecting, but also transcending, the traditional and sometimes stilted boundaries of poetry. The Boston slam talent will come to us, in the form of guest performers, and students will get out of the classroom, discovering the thriving Boston poetry slam scene. The semester will culminate with a Berklee slam poetry event, in which all students participate. This is not about finger-snapping and bongo-playing, so leave your beret at the door! No experience necessary, just enthusiasm!

LENG-452
Poetry Jam and Slam 2: Advanced Workshop
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-450

Poetry Jam and Slam 2: Advanced Workshop expands and evolves the students’ experience in the world of performance poetry. With the foundation of historical knowledge, writing and performance chops, and the sheer guts gained in the introductory Poetry Jam and Slam class, students in this workshop are poised to penetrate the deeper mysteries of performance poetry, including group pieces, conceptual art, unusual and effective poetic forms, slam strategy, and the marriage of word and music. Students explore a wide variety of styles, from hip-hop to confessional, and a broad spectrum of performers, from national headliners to local favorites. Students split their time between reading, experiencing, and discussing great poets, and developing further our own unique artistic voices through poetry and performance. As with the first course, the Boston slam talent will come to us in the form of guest performers, and we will get out of the classroom, becoming more involved in the thriving Boston poetry slam scene. The semester will culminate with a Berklee slam poetry event in which all students participate.

LENG-460
Flo’ology: Spoken Word and Improvisation
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

In this course, students explore various styles of poetry, spoken word and improvisation, utilizing a variety of cultural and literary art forms. Students learn about the primary influences of African American writers and the shaping of particular literary and musical genres around language usage. Students explore the spoken word tradition from the Harlem Renaissance to early street poetry to hip-hop, spoken word, and freestyle. Students examine the way spoken word artists have connected their words with music, and especially with the blues. Students study the works of great American artists and scholars, including Langston Hughes, Jill Scott, Tupac Shakur, Gil Scott Heron, The Last Poets, Michael Eric Dyson, Angela Davis, Cornell West, Maya Angelou, James Baldwin, James Brown, Alvin Poussant, and others. Students also write and perform their own original creations, developing their own style as writers and performers of spoken word art.
COURSE DESCRIPTIONS

LENG-P490
FUSION Magazine Seminar and Practicum
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-201

FUSION Magazine Seminar and Practicum provides students with advanced literary and editorial skills, as well as the hands-on experience of editing and producing a contemporary magazine for creative arts and ideas. Students develop their creative abilities in writing, film reviewing, editing, interviewing, and web and video production fundamentals related to FUSION. Students explore the creative genres of fiction, creative nonfiction, interviews, contemporary issues, drama, poetry, film, photography, artwork, and design. The course provides a variety of creative collaboration opportunities for students, including those among writers, editors, visual artists, musicians, and producers. Students work on FUSION Magazine: soliciting pieces, editing, working with authors, and more. Students also work on FUSION’s ongoing and newest projects, including City FUSION, pieces focused on urban living; and the Translation Initiative, a collaboration where students write native language to English translations of creative works. Students learn to use software, for basic production of online publications. Students learn to write and edit for print and for the web, and to make decisions about the design and production of both a print-based and web-based magazine.

LFRN-151
French 1
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

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

LFRN-252
French 2
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LFRN-151

This course is a continuation of LFRN-151. The emphasis of the course is on continued language acquisition and on developing more advanced oral and written comprehension and self-expression. Note: This course is not available for credit to students for whom this is a first language.

LFRN-353
French 3
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LFRN-252

In this course, students acquire oral and written communication skills in French. The topics presented are representative of French society and the francophone world, and the communicative tasks are taught within the framework of authentic situations. Students learn to speak, listen, and write in personal, public, professional, and educational situations that simulate real life. Observation and reflection are at the core of the learning process. Students observe linguistic phenomena in the material provided and learn to deduct grammar rules from it. The true appropriation of language emanates from the students themselves. This class takes a hands-on and real-life approach to language acquisition.

LFRN-454
French 4
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LFRN-353

This course enables students to acquire advanced oral and written communication skills. The topics presented are representative of French society and the francophone world, and the communicative tasks are taught within the framework of authentic situations. Students learn to speak, listen, and write in personal, public, professional, and educational situations that simulate real life. Students learn to speak about people and events, to write on a website, to read authentic French texts and more. Observation and reflection are at the core of the learning process. Students observe linguistic phenomena in the material provided and learn to deduct grammar rules from it. The true appropriation of language emanates from the students themselves. This class takes a hands-on and real-life approach to language acquisition.

LHIS-202
Nations and Nationalism
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-111

Nationalism has compelled people to die in the name of national symbols or patrimony, even in an age defined as “global” or even “postnational.” What are the causes and sources of nationalism, and why does nationalism continue to be relevant today? In this course, students explore the social history of nationalism, with particular emphasis on the role of music and musicians in nationalist movements. Students examine competing explanations for nationalism, apply these theories to contemporary and historical examples, and reflect on the role of musicians in civil society.
LHIS-203
**Ancient Religions and Philosophies**
3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

This course examines the origins of animist, Hindu, and Buddhist thinking. Students also explore early Zoroastrianism, Judaism, Christianity, and Islam and examine the relationship among these monotheistic traditions. Students will also consider Confucian, Taoist, and Greek philosophy (pre-Socratic and Platonic) through the study of primary sources and historical context and the exchange that occurs with cross-cultural contact.

LHIS-213
**Early History of the Americas**
3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: This class is one of several that will satisfy part of the Liberal Arts requirement in history for degree students  
Electable by: All  
Prerequisites: LENG-111

This survey course in the comparative history of North and South America begins with pre-Columbian civilization and examines the relationship between Amerindian, African, and European cultures during the colonization of the New World. Why did the Spanish and British empires create different economic worlds in the Americas? How did Native American cultures resist and influence the development of European political and legal systems? Course topics include the development of New York as a financial powerhouse under the Dutch, the emergence of a French empire in North America, Spanish expansion into North America, and the comparative histories of slavery in Brazil, the Caribbean, and the United States. Finally, the course examines the American Revolution, the intellectual foundations of Latin American independence movements, and the global impact of economic and cultural change in the Americas.

LHIS-214
**Modern History of the Americas**
3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: This class is one of several that will satisfy part of the Liberal Arts requirement in history for degree students  
Electable by: All  
Prerequisites: LENG-111

This survey course in the comparative history of modern North and South America focuses on constitutional and cultural nationalisms in a hemisphere of increasing immigration and diversity. Topics include revolutionary movements in the Americas from Mexican independence and the American Civil War to 20th-century Latin American political organizations... and utopian separatist movements in Canada and the United States. The course examines the comparative histories of frontiers, both natural and cultural, in North and South America, and the emergence of the United States as the dominant economic and political power in the hemisphere.

LHIS-215
**History of Modern East Asia**
3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: This class is one of several that will satisfy part of the Liberal Arts requirement in history for degree students  
Electable by: All  
Prerequisites: LENG-111

This survey course provides an introduction to the history of East Asia during the 19th and 20th centuries. Paying particular attention to the formation of East Asian modernity, the course will examine how the encounter between East Asia and Western Europe during this period informs current realities. We will look at the role of economic expansion, cultural difference, and scientific discovery in modern East Asian history. The course will cover ethnic nationalism and revolution in China, Japan’s emergence as a colonial power, and democratization of Taiwan. Finally, we will ask how current East Asian realities may challenge conventional understandings of development.

LHIS-216
**History of the Middle East**
3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

This survey course uses history to illuminate current conflicts in the Middle East. It asks who the people of the Middle East are—including Arabs, Turks, Persians, Jews, Christians, Muslims, Druzes, and Kurds—and how their multiple religious, political, ethnic, gender, and national identities intertwine to create complex and changing relationships with one another and with the rest of the world. We will examine women’s roles, the relationship of religion and state, and the spread of militant Islam, all of which present challenges to Middle Eastern societies and to the world today.
**COURSE DESCRIPTIONS**

**LHIS-217**

**The Modern Age: Europe 1700–1945**

3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

This course examines the history of Europe from the Enlightenment in the 18th century to the end of the Second World War in the middle of the 20th century. It was during these two-and-a-half centuries that traditional European society—rural, agrarian, aristocratic, monarchical—dissolved in a series of political, economic, and social revolutions that led to the formation of the modern world. Students learn about the political and social thought of the Enlightenment, the French Revolution, the Industrial Revolution, the rise of nationalism, the role of women in an age of “separate spheres,” the growing role of science, the First World War, the Russian Revolution, the rise of Fascism and Communism, the Second World War, and the Holocaust. Students examine the key events in European history which were most responsible for shaping the modern world. Students are also encouraged to consider the degree to which our current society is still a product of the ideas, debates, and controversies generated between 1700 and 1945.

**LHIS-218**

**Women and Culture in the West: Route to Modern Feminism**

3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

This course explores the historical objectification of women and the process by which women in Western culture have sought to gain control of their identities and their lives. The study requires a pluralistic approach to accommodate contesting views. We will examine how women’s options and perspectives were framed by major historical and cultural developments and how women in turn impacted key debates. The course will begin looking at women in the European Witch Craze, the Enlightenment, and the French Revolution. It will chronicle the suffrage struggle, women’s involvement in the workplace, and the options offered by Socialism and Fascism. Finally, it will examine the Women’s Liberation Movement, women’s reproductive rights issues, and women in the modern media.

**LHIS-219**

**History of Nazi Germany**

3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

This course explores all aspects of the history of Nazi Germany from Adolf Hitler’s rise to power in the early 1930s to his death at the end of the Second World War in 1945. Students examine the Nazi experience from as many vantage points as possible. The class explores the following: the Nazi seizure of power, the Hitler cult, the role of women in Nazi Germany, antisemitism, the Holocaust, Hitler’s foreign policy, the appeasement policy of the Western democracies, the Second World War, and daily life in the Third Reich. Because many of the issues touched on in the course have their roots deeper in the German past, the class also spends some time examining the unification of Germany in the late 19th century, the impact on Germany of World War One, and the history of the doomed Weimar Republic (1919-33). The class also watches several films, including a documentary on the Holocaust and the infamous Nazi propaganda film *Triumph of the Will*.

**LHIS-220**

**Cinema in Hitler’s Germany**

3 credits  
Course Chair: Darla Hanley  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

This course explores the history of German cinema between 1919 and 1945. In the first half of the semester we will be examining the films produced in the era of the Weimar Republic, that decade and a half following the First World War in which democracy failed to take permanent root in Germany. Although associated with political failure, the Weimar years were a time of artistic experimentation, and the films of the 1920s and early 1930s reflect the social, political, and cultural tensions of the period. In the second half of the course we will turn our attention to the cinema created in Germany during the Nazi dictatorship. In Hitler’s Germany movies were no longer simply entertainment; they also served as an important form of propaganda: glorifying the regime, creating a sense of national (and racial) unity, demonizing Germany’s Jewish minority, andjustifying an aggressive foreign policy of war and expansion. In the course of the semester we will be looking at horror films, thrillers, science fiction fantasies, dramas, musicals, love stories, documentaries, and action pictures. And all of them—even those intended as light entertainment at the time—convey historical lessons about how an open and democratic society could disintegrate and be overtaken by a ruthless and genocidal dictatorship.
COURSE DESCRIPTIONS

LHIS-221

World Revolutions
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

Revolution reveals politics and society at the moment of upheaval and transformation. Students examine a number of revolutions worldwide including the French, Russian, and Chinese as well as the more recent Cuban and Iranian revolutions. Study will encompass both origins and outcomes and explore theories of revolution as a means to identify patterns and assign meaning.

LHIS-223

History Topics
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LENG-111

History Topics courses enable students to choose from a variety of course themes that change each semester. Topics focus on a variety of historical periods and ideas. In History Topics courses, students explore the role of historical sources in the formation of ideas, as they examine various historical interpretations, debates, and methodologies. Students come to recognize that not all questions have simple yes-or-no, right-or-wrong answers. Students learn to appreciate and respect diversity and are able to identify bias in written and media sources used to document history.

LHIS-224

Africana Studies: The Sociology of Black Music in American Culture
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

This survey course examines the culture of black American music (West African griot music, spirituals, blues, jazz, black symphonic and concert music, gospel, R&B, soul, free jazz, funk, and hip-hop) through an exploration of music, artistry, and the social dynamics of American society. This course provides a critical examination of the impact this music has had upon creativity in the modern world. It also develops a critical line of thinking, discussion, and debate about the implications, effects, and meanings of cultural expression and phenomena, and what the development of black music tells us about American society, socially, spiritually, politically, and culturally. An important aspect of this exploration is the consideration of the aesthetic and cultural dimensions of black life and culture, Western conceptions of art, and the social and political contexts that shape the music. Critical discussion will be a crucial part of the classroom experience. Students are expected to attend class sessions prepared to discuss at length and in depth the selected musical works, transcriptions, lyric/text analysis, daily reading assignments, and issues related to course materials.

LHIS-225

Africana Studies: The Theology of American Popular Music
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-111

This course explores the social-political, cultural spiritual, and theological significance of popular music in American society. We will highlight the perspectives, insights, and work of creative artists who are committed to art and social engagement. This course operates upon the premise that making music is not merely a “pastime but a priesthood.” We will explore selected artists’ music through lyrical analysis, musical forms, and performance practices in order to examine what artists say they are doing with their art. We will also examine selected critical writings and articles that discuss the function of creative construction using varying aesthetic theories. This course expands exposure to artists and their music as it relates to the notion of artistic expression tied to spiritual yearning or definition. Major music and social themes to be explored include: community, identity, social activism, sexuality, theodicy (the question of a good God in the face of evil), spirituality, love, social justice, the blues, gospel, Utopianism, and religious exploration. Additionally, the class will view selected video and film documentaries.
This course explores the lives and works of great black musical artists. Through a view into the music and the lives of these artists and of certain meanings, themes, artists’ intent, and experiences, we gain insight into some very specific historical, cultural, and social windows. We will view black musicians’ work that cuts across the entire musical/artistic spectrum, giving us perspective into the development of the various musical genres, styles, and movements that make up American music, from blues to rock ’n’ roll and song classics to American art/classical music. Studying the lives of these greats allows an insider’s look into extraordinary career development and industry business practices. In an artistry shaped and forged by racial and social “outcasting” comes a very unique kind of narrative, sound, perspective, and insight, which is inextricably bound to hearing, understanding, and appreciating this unique American artistry.

LHIS-P227
Multicultural Contemplative Practices
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

What is meditation? What are the connections between personal transformation and the challenges that face the human race in the 21st century? What can we learn through meditation that has bearing on music, the arts, creativity, relationships, social justice, war, racism, poverty, and sustainable living on this planet? In this course, students explore cutting edge teachings of contemplative practices from different parts of the world. We examine new 20th- and 21st-century teachings based on eclectic interpretations of ancient wisdom systems that make multicultural contemplative practices accessible today in unprecedented ways. This course contains academic, experiential, and community learning components; assignments include texts, meditation practice, and visits to contemplative communities throughout Greater Boston.

LHIS-226
Africana Studies: Biographies in Black (Music, Lives, and Meanings)
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

Throughout the history of world civilizations many societies developed mystical and contemplative traditions that radically questioned the authority, hierarchy, and dogma of religious and political establishments. The mystics sought wisdom and compassionate action through cultivation of concentration, mindfulness, broader and deeper conscious awareness, and awakening the heart. In this course we explore their teachings in three ways: through reading ancient texts, practicing meditation, and community learning, which includes visiting communities that practice these teachings. The texts include ancient creation stories such as those in the Hindu Rig Veda (India), Hebrew Genesis (Israel), Socrates, Marcus Aurelius (classical Greece and Rome), Lao Tzu’s Taoism (China), Buddha (India), Buddhism (China, Thailand, Japan, Korea, Tibet), Islamic Sufism of Rumi and Hafiz (Middle East), Christian mysticism of Hildegard of Bingen, Meister Eckhart (Europe), and Jewish mysticism of Kabbalah (Spain).

LHIS-228
Contemplative and Mystical Traditions
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

How did the advent of American popular television in the 1940s change our culture, habits, routines, relationships, ideas, and politics? How does the popularity of “watching” for hours on end change the ways that we understand ourselves and others? How does the saturation of the airwaves with advertisements alter capitalism and influence consumerism? How does television affect our personal, affective, social, and moral lives? How have the representations of race, class, gender, and sexuality on television evolved over the last 75 years? How does television revolutionize our understanding of identity and meaning? In this course, students trace the history of American television from its popular emergence in the 1940s to the present day. Students examine the social history of television in the 20th and 21st centuries and explore the relationship among the tube, the viewer, and society as it has evolved over the last 75 years. Students explore the production of television, the studio networks, marketing and advertising, critical responses to television, satellite and cable television, fashion, celebrity, consumerism, fandom, and genre studies of various kinds of television shows, including network news, sitcoms, dramas, soap operas, serials, game shows, variety shows, reality television, talk shows, teen television, and Saturday morning cartoons. In this course, students will watch American television programming from every decade and will read critical texts from television studies, media studies, cultural studies, sociology, and social history. If you want to think critically about the boob tube—from Howdy Doody to The Golden Girls to Dancing with the Stars—then this is the class for you!
 COURSE DESCRIPTIONS

LHIS-P248
Palestinian-Israeli Relations
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

In this course, students examine Palestinian and Israeli histories, cultures, and relationships and delve into the origins of coexistence and conflict. Students explore opposing narratives that reflect and perpetuate conflict, deepen their ability to detect bias, understand the consequences of seeing truth from different perspectives, and cultivate respect for both peoples. Students explore religious, geopolitical, social, economic, ethnic, nationalist, racial and cultural elements of Palestinian, Arab, Israeli, Jewish, Muslim, and Christian identities. What role does religion play in a conflict between two predominantly secular peoples? What are the possibilities for and obstacles to peace? What are the power imbalances and inequalities not only between these peoples but within each one? The course employs text, film, music, food, research, and writing to understand both the challenges faced by these multilingual, multiethnic, multireligious, multiracial peoples and to experience their rich cultures.

LHIS-301
International Human Rights
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LENG-111

This course examines the development of human rights theories and practices, early efforts at an international response and the creation of a modern human rights agenda after 1945. Students explore race, ethnicity, and gender as human rights issues and examine the issue of humanitarian intervention in Bosnia, Rwanda, and Darfur. In addition, students examine globalization, terrorism, and the role of the United States in the current human rights debate.

LHIS-P320
20th-Century Women Songwriters
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-111

This course is a comprehensive study of influential female songwriters of the 20th century and their relationships with their cowriters and producers. Students explore the work of Dorothy Fields, Jerome Kern, Laura Nyro, David Geffen, Carole King, Gerry Goffin, Joni Mitchell, David Crosby, Diane Warren, Jack White, and others, and examine these songwriters’ inspirations, as well as their impact on subsequent writers. Students also study the interaction of these songwriters with other contemporary artists and thinkers, including other musicians, writers, and visual artists. Students analyze the influence of George and Ira Gershwin, Leonard Bernstein, and doo wop on the songwriters’ work, as well as the songwriters’ own personal and political lives. In addition, students analyze the elements that brought these exemplary songwriters to the top of the music industry at a very competitive time and investigate the combination of factors that led to success.

LHIS-321
America From the Jazz to the Digital Age
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-111

The 20th century, often referred to as “The American Century,” was a time of turbulent transformation in which Americans were forced to rethink their political ideas, their commitment to social justice, and their definitions of art and culture. In this course, students focus on the “big ideas” in American culture that shaped the nation’s history from the roaring ‘20s to the radical ‘60s. Students examine American music within the context of US history, studying folk music and the labor movement, modernism and jazz, and student activism and rock.

LHIS-P322
The Music of Laurel Canyon
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

This course encompasses the study of musicians who lived in Laurel Canyon, in Los Angeles, California, between the years 1964–1970, including Joni Mitchell; Crosby, Stills, Nash and Young; Mama Cass; Frank Zappa; Jim Morrison, and many others. Students explore the evolution of popular music in this particular place and time. Students also examine the ways that the events and culture of the time contributed to this musical evolution, and the ways that the musical response affected culture. By exploring these connections, students come to see how songwriters engage with their environment as they attempt to write music that reaches and influences a large audience. The class emphasizes the importance of artists considering the world around them, and their place in it, as they create work that feels fulfilling to them, and also inspirational to others.
COURSE DESCRIPTIONS

LHIS-334

Contemporary History
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-111

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 20th century. Note: This course may be used to fulfill the social science requirement.

LHIS-363

Gender and Power in History
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

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

LHIS-375

Mythology and Folklore
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-201

This course focuses on defining different types of cultural or mythical “models” for society and individuals; how they are formed; how they help shape beliefs, worldviews, and historical events; and how they still inform our lives today. The thematic approach of mythology and folklore will draw on documents from the fields of history (especially the timeframe from Ancient Greece to the late Middle Ages), linguistics, law, music, theatre, literature, art, and film.

LHUM-100

Artistry, Creativity, and Inquiry Seminar
2 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: Degree students
Electable by: All
Prerequisites: None

The Artistry, Creativity, and Inquiry Seminar provides an introduction to the life of the creative and curious mind. In this course, students explore their own creative process, reflect on their life choice as a musician, and examine the role of the artist in society. Students learn how to ask questions and find answers about topics and issues that affect the choices they make personally, professionally, and creatively at Berklee and beyond college. Students also evaluate their abilities and interests in order to develop college and career goals, and to begin the process of selecting a major. In addition, students begin maintaining their Berklee College of Music electronic portfolio. Taught by faculty who also serve as students’ first semester advisors, this course provides a creative and reflective atmosphere that encourages students to participate actively in their own learning. Students engage in discussion, getting to know the faculty member and each other.

LHUM-P218

Interdisciplinary Collaboration in Art
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-111

This course explores artistic expression through musical responses to poetry, dance, painting, film, photography, and other art forms. Through guided listening, viewing films and discussion, students learn to integrate the arts by preparing a performance. The class experiments and creates pieces to realize a synthesis of the arts. Artists to be examined include Paul Klee, Gunther Schuller, John Cage, Merce Cunningham, Mark Morris, Yo Yo Ma, and more. Collaborations among music students, dancers, writers, and visual artists are encouraged.

LHUM-P310

Creativity and Expression in the Arts
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: Berklee Global Jazz Institute students
Electable by: None
Prerequisites: LENG-111 or written permission of course instructor

In this course, students explore the artistic and creative processes involved in jazz and examine the connections among jazz and different modes of artistic expression, including the connections among jazz performance and visual art forms. Students analyze the ways that different art forms influence their music performances and compositions. Students evaluate the expressive qualities found in music and other art forms, including dance, visual arts, literature, film and more. Students refine their own personal aesthetic through reflection, research, inventive performance, improvisation, composition and analysis. This course is team taught by a faculty member from Liberal Arts and a faculty member from the Berklee Global Jazz Institute.
COURSE DESCRIPTIONS

LHUM-400

Professional Development Seminar
2 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: Sixth-semester standing

The Professional Development Seminar provides an opportunity for students in their sixth semester to reflect upon their academic and professional experience at Berklee, prepare to complete their Berklee programs, and transition from college into the professional world and/or graduate school. Students evaluate their knowledge, skills, abilities, and interests as they develop and/or refine college and career goals. Students also explore their own identities and their professional and personal relationships as they reflect on the role of the artist in society generally and their role as a musician in their community specifically. Students learn business, entrepreneurship, legal, and communication skills, and address issues of business ethics. Additionally, students refine and redirect their Berklee College of Music electronic portfolio towards a professional model and explore issues of presentation and critique. The Professional Development Seminar provides a creative and reflective atmosphere that encourages students to participate in their own learning while preparing for their future.

LHUM-P410

What Is Being?
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-201

The motto of Berklee College of Music is Esse quam videri, a phrase from Cicero’s essay “On Friendship,” which translates as “to be, rather than to seem.” This course gives students the opportunity to focus and reflect upon the differences between seeming and being, and think deeply about existence, self, and image. Organized around three interrelated themes: seeming vs. being; performance on stage and in everyday life; and the power of images and illusion in contemporary culture, the seminar requires students to consider real world issues by exploring in depth the great works of philosophy, literature and psychology. The course includes the reading and discussion of Plato’s Republic, Machiavelli’s The Prince, Shakespeare’s Hamlet, and Cervantes’ Don Quixote. Funded by a National Endowment for the Humanities Enduring Questions grant, LHUM-P410 is a unique opportunity for serious seminar-style exploration of a foundational issue in human thought.

LHUM-P433

Digital Narrative Theory and Practice
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111 and MTEC-111

This course blends theory and practice in an exploration of digital narrative: how stories can be told with digital and new media technologies. We will work critically and creatively with linear and nonlinear narratives in a range of media: writing, graphics, animation, games, multimedia, virtual worlds, and interactive media. The overall theme of the course will focus on moving image narratives—both linear and nonlinear—that explore ideas about storytelling, time, and memory. In particular, we will consider how interactivity changes narrative, and whether there are new kinds of digital narratives and aesthetics emerging. Students will make movies, websites, DVDs, movies and online installations that illuminate ideas about story, plot, character, time, and narration; comment on their creative work using the critical concepts they learn; and experiment with word processing, graphics, and web design software programs.

LJPN-171

Japanese 1
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: None

This course is a study of the Japanese language focusing on spoken Japanese and everyday conversation techniques. The areas covered include reading and pronunciation of the written language as well as study of Japanese traditions, customs, and literature. The course will focus primarily on speaking and conversation. Note: This course is not available for credit to students for whom this is a first language.

LJPN-272

Japanese 2
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LJPN-171

LJPN-272 is a study of the Japanese language focusing on spoken Japanese and everyday conversational techniques. The course covers reading and pronunciation of the written language, and a continued study of Japanese traditions, customs, and literature. The emphasis will continue to be on speaking and conversation. Note: This course is not available for credit to students for whom this is a first language.
COURSE DESCRIPTIONS

LJPN-373
Japanese 3
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LJPN-272

This course builds on the Japanese language skills students developed in Japanese 2. Students continue developing four language skills (speaking, listening, reading, and writing) through pattern drills and communicative activities. Students will learn additional sentence structures, functions, and grammatical patterns. 50 kanji characters will be introduced as students build their overall Japanese language communicative skills. Students are expected to fully master hiragana, katakana, and the 50 kanji. Upon the satisfactory completion of the course, students will be able to discuss their daily routines in Japanese.

LJPN-474
Japanese 4
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LJPN-373

This course builds on the Japanese language skills developed in Japanese 3. In this course students continue developing the four language skills (speaking, listening, reading, and writing) through pattern drills, communicative activities, and tasks. Students learn 50 additional kanji characters. Students develop skills to learn to use complex sentences. Upon the satisfactory completion of the course, students will be able to speak, read, and write paragraphs on topics such as personal history, personal experiences, and familiar people and places.

LMSC-130
Concepts of Mathematics
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

In this course, students develop quantitative and visual reasoning skills. Students also learn problem solving through applications in mathematics and finance. Computer technology assists in presenting material. This course introduces students to basic concepts of functions to prepare students for further study at Berklee. Note: This course may not be used to fulfill the natural science requirement.

LMSC-208
Principles of Music Acoustics
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: MPED and ELPD majors not taking LMSC-209
Electable by: All
Prerequisites: Passing score on the Math Proficiency Exam, LMSC-130, or completion of college level precalculus or higher

This course is a survey of acoustical phenomena relating to music. The course includes an overview of the nature of sound waves and vibration, sound propagation and room acoustics, sound level and its measurement, the human ear and perception, and tuning systems. Course material is directed toward the contemporary musician's need to understand acoustical phenomena in various contexts, including performance, writing, and music technology applications. Note: This course may be used to fulfill the physical science requirement. For ELPD and MPED majors, LMSC-208 can be used to fulfill both the natural science requirement for degree students and the acoustics requirement in the major concentrate.

LMSC-209
Applications of Music Acoustics
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: MPED and ELPD majors not taking LMSC-208
Electable by: All
Prerequisites: Passing score on the Math Proficiency Exam, LMSC-130, or completion of college level precalculus or higher

This course includes the study of basic vibrating systems and sound sources; sound outdoors and indoors (waves, echoes, and reverberation); sound transmission and noise reduction; sound reinforcement systems; room acoustics and vibration isolation; hearing and psychoacoustics; and acoustics of musical instruments. Math proficiency at the basic college level of LMSC-130 strongly recommended. Note: This course may be used to fulfill the physical science requirement. For ELPD and MPED majors, LMSC-209 can be used to fulfill both the natural science requirement for degree students and the acoustics requirement in the major concentrate.
COURSE DESCRIPTIONS

LMSC-210
Principles of Audio Electronics
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: Acoustics and electronics minors
Electable by: All
Prerequisites: LMSC-208 or LMSC-209

This course introduces students to the theory and practice of audio electronics. Students explore basic circuit theory and apply this knowledge to practical circuits that they encounter in musical applications. Students explore DC and AC signal flow, resistors, capacitors, inductors, transistors, and operational amplifiers; transmission lines; transformers; and power amplifiers. Students analyze and trace signal flow through several common audio circuits.

LMSC-221
Health and Wellness
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LENG-111

This course is designed to provide a scientific approach to issues of health and wellness necessary for the pursuit of a healthy lifestyle. Topics such as nutrition, exercise, stress, sexuality, substance abuse, eating disorders, and the physical environment will be examined in the context of human physiology. Note: This course may be used to fulfill the natural science requirement.

LMSC-222
Oceanography
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-111

In this course, students examine the interdisciplinary nature of the Earth's oceans. Students learn about the biological, chemical, physical, and geological aspects of the ocean. Students investigate the creatures that live in the ocean, including fish, marine mammals, and microscopic plants and animals. In addition, students examine waves, currents, and environmental aspects of the ocean, as well as the features of the sea floor. Through this course, students also explore the interaction between humans and the oceans, analyzing humanity's relationship with the sea.

LMSC-P223
Natural Disasters
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

In this course, students explore the major natural disasters seen on the Earth. Students investigate the likely location of different types of disasters, the potential impact on society, and whether different types of disasters can be predicted. Students also learn about earthquakes, volcanic eruptions, tsunamis, hurricanes, floods, landslides, asteroid impacts, and more. Students compare the potential dangers of different hazards, evaluate media reports on natural disasters, and assess legislation on natural disasters. In addition, students investigate the ways that humans interact with nature and affect these disasters.

LMSC-P224
Concepts in Contemporary Science
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

In this course, students explore topics of current scientific interest through a series of lectures/discussions with experts in their respective fields. Students examine major areas of scientific relevance such as climate change, water/air pollution, medicine, nutrition, etc. Students explore how these topics have direct impact on their lives and evaluate media coverage of these issues. Exact topics will vary every semester, according to the guest lecturers' areas of expertise.

LMSC-P240
Technology, Self, and Society
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-111

This course explores the relationship among technology, the self, and society. Students explore the concept of the self as it has evolved over the course of the romantic, modern, and postmodern eras, and as it has been affected by technology. The course explores the realm of technology and science as features of everyday life, and as a means by which subjects reproduce their identities. Students examine the ways in which different technologies (e.g., the telephone, the radio, the television, the internet, the automobile) shift our conceptualization of the self and reconfigure our relationship to society. Students critically examine the world around them and the ideologies of the self, of society, and of technology that determine the ways in which we interact with each other in the world.
COURSE DESCRIPTIONS

LMSC-P250
Biodiversity and the Sounds of Nature
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

This course introduces biodiversity and its sounds by exploring a variety of topics through lectures, texts, documentaries, music, and visits to museums and natural areas of interest. Focusing on voices and other sounds, students will deepen their appreciation of biodiversity and will learn about major groups of organisms, including insects, reptiles, amphibians, birds, and mammals. Students will explore ecosystems, which combine physical and biological components, and the conservation of biodiversity. In addition, students will investigate a wide-range of other acoustic resources, including wind and water.

LMSC-251
Data Management and Statistics
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: MBUS majors
Electable by: All
Prerequisites: Passing score on the Math Proficiency Exam, LMSC-130, or completion of college level precalculus or higher

In this course, students develop quantitative, graphic and verbal skills as they analyze data. Students learn to reduce data to its simplest and most representative expression, as well as to recognize data reduction and its implication and potential pitfalls. Students study the economics of the music industry in the United States and abroad. In addition, students learn to incorporate computer-enhanced data presentations into their own oral and written communications, and how to support research and experiments with data and statistics.

LMSC-271
The Body, Sound, and Inspiration in Performance and Beyond
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

In this course, students explore wellness practices that help nurture the potential for inspiration in performance. The course is both a laboratory for “stepping out of the box” with confidence in performance and a study of established wellness techniques. Students learn practice and wellness; how to demystify improvisation; they explore the science of sound impact on the body and they learn theories and practices of healthy performance. Students explore the following topics: embodying rhythm; authentically connecting with an audience; overcoming performance anxiety; and relaxing using Reiki, toning, and other forms of musical self-care. Students also develop skills that will enable them to explore the sources of their inspiration and creative expression.

LMSC-281
Logic and Programming
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: MBUS majors
Electable by: All
Prerequisites: Passing score on the Math Proficiency Exam, LMSC-130, or completion of college level precalculus or higher

In this course, students are introduced to logic as a philosophical concept and as a theory with practical computer programming application. Students examine the nature of thinking and rational discourse. They also study deductive and inductive reasoning, definition, propositions, syllogisms, contradiction and paradox, as well as various logical fallacies. Students apply this learning to computer programming.

LMSC-306
Principles of Physics
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Passing score on the Math Proficiency Exam, LMSC-130 or completion of college level precalculus or higher

This course is an introduction to the world of physical phenomena, including the following topics: mechanics, heat, electricity, and sound. Note: This course may be used to fulfill the natural science requirement.

LMSC-P307
Introduction to Psychoacoustics
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LMSC-208 or LMSC-209

This course examines human auditory processing from the eardrum to the auditory cortex. Students learn how speech and music signals are transformed from physical activity in the environment, to sensations in the cochlea, to psychological perceptions in the brain. The relationship between a sound and its perception will be discussed in terms of the underlying mechanisms and the limitations of our hearing system. Topics include a description of the auditory system and pathways; signal detection and discrimination; masking; temporal resolution; pitch, timbre, and loudness perception; sound localization; auditory scene analysis; and speech and music perception.
COURSE DESCRIPTIONS

LMSC-P310
Mathematics of Musical Signals 1: Signals and Filters
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LMSC-208 or LMSC-209

This course introduces students to the mathematics behind musical signals. Students learn about how signals are represented using trigonometry and complex numbers, converted to a digital format, represented using the Discrete Fourier Transform, and modified using filters. Students build on the knowledge gained in the prerequisite acoustics class (LMSC-208 or LMSC-209), and extend that knowledge into the mathematical realm.

LMSC-P315
Mathematics of Musical Signals 2: The Wave Equation
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LMSC-P310

In this course, students explore the ways that symbolizing musical signals contributes to the design and development of sound. Students study the mathematics behind acoustic and electrical signals. This course continues the exploration of the mathematics behind musical signals that began in LMSC-P310. Students use mathematics to analyze musical signals. They evaluate complex waveforms using mathematics. And they apply mathematics to signals to understand transformation. Students explore resonance and the wave equation. In addition, students learn further how to describe and manipulate mathematically musical signals and their representations.

LMSC-318
Environmental Science
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

This course explores the relationship between society and the environment. Students learn about ecosystems, the effects of population growth, and the influence of energy and pollution on environmental systems. In addition, students examine the flow of energy through ecosystems; the carrying capacity of an ecosystem; water, food, and mineral resources; fossil fuels vs. alternative energy sources; air and water pollution; climate change; and waste management. The class also discusses options to sustain and preserve the planet.

LMSC-424
Human Anatomy and Physiology
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: All
Prerequisites: LENG-201

This course covers basic knowledge of the structure and function of the human body. Each of the bodily systems will be dealt with as a separate entity, and then as an integrated part of the whole. This course is distinct from LMSC-221, Health and Wellness, in that it details more technical material for use in clinical settings at a level necessary to meet music therapy curricular competencies. Note: This course may be used to fulfill the natural science requirement.

LPHL-361
Philosophy of Religion
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

This course is an examination of the philosophical arguments for the existence of God—cosmological, ontological, teleological, moral, and experiential or mystical—as found in the work of such philosophers as Plato, Anselm, Aquinas, Descartes, Leibniz, Kant, Paley, Kierkegaard, and Buber. The historical development of these various “proofs” will be studied, including Hume’s skeptical arguments against them as well as what has existentially come to be called the I-Thou encounter and its relevance for the modern “eclipse of God.”

LPHL-365
Ethics
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-111

In this course, students explore the ethical questions that have engaged humankind from antiquity to the present. Such questions focus on life’s ideals: How should I live? What is the good life? Questions also examine models for relating to others: Why should I care about or be just towards others? Do we need friendship, love, community, and justice? What are social relations? Students critically interpret and evaluate philosophical texts, positions, and arguments as they reflect upon the diverse cultural and sociopolitical environments in which these questions have been explored throughout history.
COURSE DESCRIPTIONS

LPHL-381
Western Philosophy
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-111

In this course, students make connections among the ideas of different philosophers. Beginning with Socrates, students trace the history of philosophy as a critical engagement with finite, contingent existence. While some say that philosophy is out of touch with the world, from its beginning, philosophical study has sought to combine critical thinking with reflective living. “An unexamined life is not worth living.” These words of Socrates reinforce the notion that philosophy is not only a way of thinking, but also a way of living that entails the critical examination of ideas and the world in which we live. As students explore the philosophers of the past and present, they will develop a critical attitude towards the world today and relate philosophical insights to the world in which we live.

LPHL-382
Eastern Philosophy
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

In this course, students explore the ideas and traditions of the philosophical thinking and spiritual experience of the East, with special emphasis on Hinduism, Buddhism, Confucianism, Taoism, and Zen. Students examine such concepts as yoga, atman, brahman, nirvana, karma, dharma, avatar, bodhisattva, satori, jen, wen, li, tao, and yin yang. Students will also explore concepts of incarnation and reincarnation and relate these ideas to the world in which we live. As students explore the philosophers of the past and present, they will develop a critical attitude towards the world today and relate philosophical insights to the world in which we live.

LPHL-383
Aesthetics
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

This course will examine the nature of art and aesthetics as presented in the German Idealist Georg Wilhelm Friedrich Hegel, one of the major philosophers instrumental in the formation of modern aesthetic thinking, and as applied to music in particular. The role of the mind and intelligence not only in aesthetic appreciation, evaluation, and judgment, but also in the act of creation itself will be emphasized. The significance of critical interpretation, rational argumentation, and intellectual contemplation for the understanding of beauty and the sublime generally, and for the experiencing of individual works of art, in classical sacred music particularly, will also be studied and analyzed. In the process of evaluating, analyzing, and discussing both philosophical texts and musical compositions, we will explore various theories of art—representational, expressivist, formalist, moral, and inspirational—as well as distinguish various substitutes for or counterfeits of art, including entertainment, propaganda, fashion, sensationalism, and kitsch. Other distinctions between and questions about subjective tastes and objective standards, aestheticism and philistinism, talent and genius, fancy and imagination, reason and intellecution are to come under philosophical scrutiny. The approach or method in this course to the assigned material is text-centered discussion.

LPHL-P384
Africana Philosophy
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LPHL-381 or LPHL-382

In this course, students explore Africana philosophy, beginning with the ancient Egyptians and moving through the diversity of the human condition within the continent of Africa itself, as well as the African Diaspora. Students analyze key readings and examine the fundamental dimensions of Africana philosophy. In particular, students explore Africana philosophy in terms of its history, method, logic, epistemology, metaphysics, ethics, aesthetics, religion, and politics. Through analysis of texts and research, students learn about the major scholars and schools of Africana philosophical thought.

LPHL-475
Philosophy of Education
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: All
Prerequisites: LENG-111

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

LSOC-210
Introduction to Cultural Anthropology
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

This course introduces cultural anthropology, which is the study of living peoples, their beliefs, practices, values, ideas, technologies, economies, and more. Through a variety of theoretical approaches and research methods, students study the cultures of people across the world. Students examine human diversity and similarity and explore ways that observing real people in their local environment helps us understand humanity.
LSOC-211

**General Psychology**

- Credits: 3
- Course Chair: Darla Hanley
- Offered: Fall, Spring, Summer
- Required of: MUED majors
- Electable by: All
- Prerequisites: LENG-111

This course is a survey of the history, theory, and applications of general psychology, including the study of human behavior, factors in psychological development, methods of measurement, and the brain. Note: This course may be used to fulfill the social science requirement.

LSOC-213

**Music and Peace**

- Credits: 3
- Course Chair: Darla Hanley
- Offered: Fall, Spring, Summer
- Required of: None
- Electable by: All
- Prerequisites: LENG-111

This course explores the ways music and musicians affect social change and peace. It is a laboratory for both study and action and intellectual and experiential learning that operates on four levels: (1) studying conflict and peacemaking from the interdisciplinary perspectives of international relations, political science, psychology, religion and spirituality, and the arts; (2) learning from artists, activists, and academics who will visit the course to share their projects and perspectives; (3) researching the ways music and peace intersect in history and society; and (4) creating a music and peace project individually and/or as a group. Contemporary music can be a powerful vehicle for expressing and transcending pain caused by violence, racism, poverty, war, and injustice. The course deepens understanding of political, ethnic, racial, national, and religious differences in our own lives and society, while experimenting with ways to respond.

LSOC-220

**Music, Gender, and Society**

- Credits: 3
- Course Chair: Darla Hanley
- Offered: Fall, Spring
- Required of: None
- Electable by: All
- Prerequisites: LENG-111

This course introduces musical genres, repertoire, composers, and performers that reflect or inspire various gender images and identities in society. Drawing on interdisciplinary discourse, this course provides a variety of sources regarding music and gender in society and facilitates discussion of these topics. Students will complete journal entries, essays, peer review editing, and group discussions.

LSOC-225

**Principles of Economics**

- Credits: 3
- Course Chair: Darla Hanley
- Offered: Fall, Spring, Summer
- Required of: MBUS majors
- Electable by: All
- Prerequisites: Passing score on the Math Proficiency Exam, LMSC-130, or completion of college level precalculus or higher

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. Note: For MBUS majors, this course can be used to fulfill the social science requirement for degree students.

LSOC-P230

**Gender and Country Music**

- Credits: 3
- Course Chair: Darla Hanley
- Offered: Fall, Spring
- Required of: None
- Electable by: All
- Prerequisites: LENG-111

This course considers country music's songwriters, performers, and business people and how they reflect or inspire various gender images and identities in society. Drawing on interdisciplinary discourse, students explore a variety of sources regarding country music and gender in society and examine multiple perspectives. Students analyze the relationships among gendered identities, country music, its audiences, and the music industry. Students also synthesize these identities and other cultural factors to express their ideas about gendered identities in country music and in popular society.

LSOC-231

**Culture, Diversity, and Artistry**

- Credits: 3
- Course Chair: Darla Hanley
- Offered: Fall, Spring, Summer
- Required of: None
- Electable by: All
- Prerequisites: LENG-111

This course provides students with an interdisciplinary inquiry into how culture works with a focus on issues of diversity, power, creativity, identity, citizenship, globalization, media culture, leadership, and the role of the artist in society. Students will explore how to pose questions, find answers, and form opinions using the tools of critical thinking, reading, writing, speaking, listening, and viewing. Readings include fiction, poetry, autobiography, and essays on key concepts of diversity, culture, and artistry. Course work will combine critical and creative work in images, music, and words in a series of individual and group projects that foster an active learning environment. Many class meetings will involve guest speakers or panels of diverse Berklee faculty from across the college.
This course focuses on musical analysis, contextual cultural practices and how we understand them today. Finally, we will ask how globalization has transformed musical culture, commercial music production, and cultural hybridity.

In this course, students explore the extraordinary journey that led to the success of women in rock music. Students examine the biographies and histories of women rock musicians of all races, with special attention on the role of African American women in rock. Students explore the evolution of rock, beginning with the blues and continuing to the present day. Students will gain an understanding of what motivated women artists to choose rock music and students will learn how artists achieved success. Students will also explore the socioeconomic and political climate of the era in which the artists worked.

This course provides an introduction to issues, trends, and arguments in contemporary ethnomusicology, or the cultural study of music. As we listen to a variety of musical examples from Hindipop to hip-hop, we will examine these approaches actively through discussion, listening, and small-scale research projects. We will also engage with themes including youth culture, commercial music production, and cultural hybridity. Finally, we will ask how globalization has transformed musical practices and how we understand them today.

This course focuses on musical analysis, contextual cultural explorations, and study of the socio-historical circumstances fundamental to the emergence of Cuban music and its subsequent evolution as part of the larger cultural and social history of the Americas and the Caribbean, from about the 18th to the 21st century. In addition to an introduction to key figures in the development of Cuban music, we will analyze African-derived musical traditions rooted in ritual and religious practices (e.g. bembé, abakua, Palo) and their affects on the birth of characteristic secular urban and rural genres like contradanza, son, son montuno, comparsa, and rumba. The continuing influence of these major genres on contemporary Cuban music styles such as timba, as well as their longstanding international reach, will be investigated from the perspectives of artistic innovation and aesthetic synthesis, ongoing processes of musical hybridization, and the implicit social struggles of both musicians and cultural carriers at the core of many of these musical expressions.

This course examines the history of the music, artists, business leaders, and practices of one of the most important music genres of the 20th century: R&B/soul. Students explore the influence of the R&B/soul music personalities, and examine how they shaped business practices specific to the field. These practices created a blueprint for the current pop music field, dominated by such hip-hop music moguls as Russell Simmons, Jay-Z, and Sean Combs. The impact of the R&B/soul artists and business people—including artists Ray Charles, Sam Cooke, Stevie Wonder, Sly Stone, and Marvin Gaye; and producers Jimmy Jam, Terry Lewis, Teddy Riley, L.A. Reid, Babyface, Kenny Gamble, Leon Huff, Ahmet Ertegun, Berry Gordy, and Dick Griffey—will be investigated through listening, lecture, discussion and research.

This course explores the concepts of transformational power in music using musical examples from several different cultures. The desire to connect spiritually through music has been found to be virtually universal, but music can communicate that which is beyond language in both sacred and secular settings. Western culture’s 21st-century influence has shown that the pervasiveness of music and emphasis on entertainment can cause us not to always recognize its power. How do we define power and music in current cultural trends? Through guided listening to recordings of music from around the world, viewing films, interviews with guest speakers and musicians, and class discussions, we will explore the forms and context of music from different places around the world and make connections between music, transformation, and spirituality. Some of the topics will include compositions by: Hovhaness, Messiaen, Takemitsu, and Ellington; mysticism, zen, and the shakuhachi; Fairuz, Rumi, and Gilbran; the Navajo concept of beauty and harmony; and others.
COURSE DESCRIPTIONS

LSOC-P281
From Boys to Men: Masculinity in Contemporary Society
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

This interdisciplinary course investigates the ways in which masculinity is constructed in contemporary society. Through the lens offered by Masculinity Studies—a field that emerged directly from the work done in feminist studies and gender studies—we will investigate how boys become men, how social structures affect boys’ and men’s lives, and the subsequent effects on both women’s and men’s lives. Material will be from the disciplines of psychology, sociology, and science, and will also include autobiographical essays and short stories. We will also be viewing films and examining musical styles.

LSOC-P300
City Blues
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-201

When songwriter/poets portray a city through the blues, they choose gritty lyrics to reflect its tough side. They sing about their own struggle to remember the dream that seduced them to come to live and strive in the city. This course looks at those urban blues that challenge one’s every existence. Noise, high rent, and crowding are inconvenient. Unemployment, health risks, kids at risk, underemployment, housing shortages, homelessness, and crime are serious problems. These city ills trap many of its residents and yet, an impressively large number survive and thrive because of the city. In this course, you will look at city blues through the lens of sociology and enjoy the music inspired by the city. Assigned readings, group discussion projects, and analytical memos will help you gain a deeper understanding of the complexity of urban problems. The course will highlight today’s successful urban community organizations and urban change agents, partnerships, sponsorships, and resources that musician change agents must know about to power through and turn around the city’s blues.

LSOC-301
Behavioral Assessment and Observation
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: MTHE majors
Electable by: All
Prerequisites: LENG-201 and MTH-201 (MTHE majors), or written approval of course chair (non-MTHE majors)

This course is an introduction to observation and assessment. The role of assessment and accountability in therapeutic intervention will be discussed, specific assessment protocols reviewed, and assessment and observation techniques practiced. Assessment procedures will be considered relative to goal setting, treatment implementation, and client evaluation.

LSOC-307
Music Cognition
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LSOC-211

This course presents an overview of major topics in the interdisciplinary study of music cognition. Music processing in the human brain is studied including topics such as learning, memory, attention, categorization, communication, emotion, performance, and expertise. How is music similar to and different from language? How are musical skills acquired? How is emotion conveyed in music and are these cues universal or specific to certain cultures? Research findings will be considered from the perspectives of psychology, neuroscience, and music theory. A theme will be consideration of individual differences between musicians and nonmusicians.

LSOC-310
Group Dynamics
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LSOC-211

Understanding group dynamics and how to build positive and effective group interactions are key for any musician who will ever perform or work with others. This course explores the direct application of group interactions in personal and professional settings. Students learn roles of individuals within groups, including leadership and membership roles. Students also learn about the formation and termination of groups, as well as positive group dynamics and ways to build, lead, foster, and participate in groups. In addition, students learn about potentially dysfunctional group behaviors, ways to resolve conflicts, and how healthy group dynamics can facilitate their personal and professional growth.
This course surveys the history of political thought from the time of ancient Greece to the modern era. Students will read selections from the major philosophers and examine how their ideas contributed to the development of contemporary democracy. Note: This course may be used to fulfill the social science requirement.

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

This interdisciplinary course is a study of how writers, filmmakers, musicians, political figures, and Irish (and Irish-American) citizens continue to struggle with the diversity and tensions of Irish and Celtic identity. The focus of the course will vary from year to year to include a broad range of topics centered on the fusion in Irish and Celtic life of culture, politics, religion, drama, and music. Sample topics include: films by Jim Sheridan, Neil Jordan, Alan Parker, Paul Greengrass; contemporary Celtic music, from Altan and Silly Wizard to Sinead O’Connor; works by such authors as Joyce, Yeats, Frank McCourt, Martin McDonagh, Edna O’Brien, Seamus Heaney, and Roddy Doyle; Irish genealogy; the Great Famine; the resistance to British rule; the Irish Civil War; the IRA and Sinn Fein; “The Troubles” in Northern Ireland; Scottish national identity; and the songs of Robert Burns. Irish, Scottish, Welsh, Cape Breton, Appalachian, and other traditional musicians will visit the class to perform and discuss Celtic music and society.

As musicians, you will be visiting, working in, and probably living in cities. Questions this course tackles include: What makes a city work? How does a city inspire the artist? What makes some cities vibrant while others struggle to survive? How can I get the most out of my own city life? What is the musician’s role as a social change agent and how might I tap into the city’s resources and opportunities and create community? What is social capital? We will get out of the classroom to examine Boston as our primary city and compare this to personal knowledge of other urban centers worldwide. Readings and discussions emphasize the energy one finds in major cities with diverse populations and cultures; how people take cues from social interactions with strangers; how cityfolk navigate the design and layout of their city’s sidewalks, buildings, and open space; and how those besieged by the challenges of harsh city living find their own resiliency. Students determine their interests and dig deeper on their own. The learning outcomes include an ability to use sociology for a broader understanding of the complexities attached to everyday occurrences in fast paced urban living.
LSOC-375

New Blues for the Old South: Southern Culture and Change
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

This interdisciplinary sociology and writing course explores the changing times, attitudes and music in the South. Students read journal articles, biographies, ethnographies, and interviews of those who live, know and write about Southern culture, tradition, music, its legacy, and new challenges. In examining the social change themes of individual strength, collective support and community, the class will learn how demographic, cultural, and social realities blur boundaries, tear down barriers, and pose challenges to a region that has long documented its struggles and conflict in written and musical expression.

LSOC-411

Child and Adolescent Psychology
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: All
Prerequisites: LENG-201 and LSOC-211

This course is an opportunity for students to learn more about their own personal development and evolution up to this point, by examining theories and research regarding child and adolescent development, and by examining their own families of origin. Note: This course may be used to fulfill the social science requirement.

LSOC-421

Abnormal Psychology
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: All
Prerequisites: LENG-201 and LSOC-211

Using the classification of psychopathology contained in the current edition of the American Psychiatric Association’s Diagnostic and Statistical Manual of Mental Disorders (DSM-IV) as a guide, this course will explore the major psychopathology of childhood, adolescence, and adulthood. This exploration will involve examining the etiology of each disorder, its symptomatology, and different treatment approaches. Note: This course may be used to fulfill the social science requirement.

LSOC-431

Adult Development and Aging
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring
Required of: MTHE majors
Electable by: All
Prerequisites: LENG-111 and LSOC-211

In this course, students explore adult development and aging. Students examine the research literature on psychological, social, biological, and teleological aspects of how adults mature; and explore issues such as relationships, professions, death, dying, and thriving in a difficult world. Students compare the psychoanalytic, cognitive-behavioral, and existential approaches, including the theories of Freud, Erikson, Kegan, Vygotsky, Kübler-Ross, Prochaska, Gilligan, and Goleman. Through reflection, students apply theory to real personal and professional situations.

LSOC-441

The Psychiatric Setting
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111 and LSOC-211

Students will learn how to function in a variety of clinical and service related settings: hospitals, clinics, hospices, nursing homes, and educational and recreational centers. Factors to be studied include the principles of group dynamics, the presentation of cases, conflict resolution among ward teams, the nature of therapeutic relating, effective non-drug and drug-oriented treatment modalities, and the specific role of music therapy in relation to other modalities.

LSOC-P451

Existential Psychoanalytic Theory and Life
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-111 and LSOC-211

The course examines psychoanalysis and existential therapy. Students learn both traditional and current developments in the field. Students will review the work of Sigmund Freud, Medard Boss, Rollo May, and Viktor Frankl. Key questions for exploration include: Why do people do the things that they do? How can we free ourselves from our compulsion to repeat? We will explore the powerful forces that compel us to “act out” unconscious scripts. Issues covered will include: the repetition compulsion of addiction, the tyranny of anxiety and fear, the possibility of purpose, freedom and responsibility, love and will, and the relationship between “dreaming” and authentic living. A willingness to develop self-reflection is required.
COURSE DESCRIPTIONS

LSPN-P100
Curso intensivo
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: None

Curso intensivo provides a “crash course” in Spanish language and culture. Students learn basic language skills including core verb tenses and moods, Spanish syntax, gender, prepositions, Spain-specific usage/pronunciation, and real world vocabulary. These core concepts enable students to navigate everyday life in a Spanish-speaking country. Students acquire listening and speaking skills to help them successfully communicate in-country with tasks involving music, travel, friendship, household management, shopping, and leisure. Students also learn basic written communication skills that enable them to connect with Spanish speakers online. Finally, students develop a solid understanding of Spanish culture and history. Note: This course is not available for credit to students for whom Spanish is their native language.

LSPN-161
Spanish 1
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

This course covers basic grammar, composition, and cultural reading selections. The emphasis is on pronunciation and conversational Spanish. Note: This course is not available for credit to students for whom this is a first language.

LSPN-262
Spanish 2
3 credits
Course Chair: Darla Hanley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LSPN-161 or LSPN-P100

A continuation of LSPN-161, this course covers more advanced grammar, composition, and reading selections. Emphasis continues on pronunciation and conversational Spanish. Note: This course is not available for credit to students for whom this is a first language.

LSPN-P300
Cinema en español
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LSPN-162

Cinema en español introduces students to the diverse offerings of film in Spanish. Students learn to examine the art form of film as well as the unique cultural and linguistic aspects of Spanish and Latin American cinema. Students will develop knowledge of cinematography, film scores, screenwriting, acting, direction, and production of films. Students will analyze these elements of filmmaking within the context of Latin American and Spanish artistic environments, considering how culture influences art. In addition, they will explore the political, socioeconomic, and moral questions raised in each film. Finally, students will develop oral and written language skills through writing analytical and descriptive essays in Spanish as well as participating in classroom discussions. Note: This course is not available for credit to students for whom Spanish is their native language.

LSPN-363
Spanish 3
3 credits
Course Chair: Darla Hanley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LSPN-262

Spanish 3 develops the language skills built in Spanish 1 and 2. Students learn Latin American and Spanish culture, including music and literature. Exploring a variety of texts and disciplines, and focusing on conversation, students deepen their language skills. Grammar lessons are embedded in reading and writing assignments.

LSPN-P400
Literatura iberoamericana
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LSPN-363

Literatura iberoamericana introduces students to Latin American literature of the 20th and 21st centuries. Students examine two major literary genres: the novel and poetry. Students develop knowledge of the historical, linguistic and political movements that shaped the literary landscape of various Latin American countries. Students explore the influences of major writers on contemporary writers. Students learn the major elements of each genre. Students understand the interplay between political repression and artistic expression under dictatorships and civil war. Finally, students develop oral and written language skills through participation in class discussions and writing analytical essays in Spanish as well as writing and presenting a major author study. Note: This course is not available for credit to students for whom Spanish is their native language.
LSPN-464

Spanish 4
3 credits
Course Chair: Darla Hanley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LSPN-363

Spanish 4 is a continuation of Spanish 3 as students develop advanced language skills through readings and analyses of literature and cinema. This course focuses on representations of Latin American and Spanish culture including music, poetry, and fiction. Students explore a variety of texts as a means of deepening language skills through an integrated curriculum. Grammar lessons will be embedded in reading and writing assignments.

LHAN-222

History of Rock Music
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

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 trendsetters. 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.

LHAN-211

History of Western Music 1
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: Degree – all except COMP and MUED majors; Diploma – FILM majors
Electable by: All
Prerequisites: CM-211 or CM-251 and CP-210 or CP-211

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 works of art.

LHAN-212

History of Western Music 2
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: Degree – all except COMP and MUED majors; Diploma – FILM majors
Electable by: All
Prerequisites: CM-212, and CP-210 or CP-212

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.

LHAN-221

History of Jazz
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

A survey of music in the jazz idiom from its origin to the present. Chronological examination of the principal musicians and composers. Analysis of the more influential soloists, groups, and composers through the use of tapes and films. Students will develop a knowledge of the periods, styles, and forms of this music, and will have access to extensive research materials outside of the classroom.

LHAN-233

Classic Rock Guitar Players
2 credits
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

An in-depth look at some of rock's most influential guitar players. The importance of their contributions and innovations will be discussed through the use of videos, transcriptions, and recordings, along with instructor's demonstrations. Some of the players to be discussed are 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.

LHAN-241

African American History, Culture, and Music 1
2 credits
Course Chair: Carl Riley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: None

A survey course that investigates and analyzes the musical response by Africans in America to the social, political, psychological, and historical conditions that inspired various African American musical forms, including slave utterances, chants, moans, cries of deliverance, Negro spirituals, hymns, gospel, ragtime, jazz, soul, rhythm music, protest music, the blues, black disco, and hip-hop. These sacred and secular musical forms remain the most effective vehicles chronicling human expression, documenting the systemic conditions of human bondage, the survival of faith and hope, and the reaffirmation of the African aesthetic.
COURSE DESCRIPTIONS

LHAN-P242
Music of the English-Speaking Caribbean Islands
2 credits
Course Chair: Matthew Nicholl
Offered: Spring
Required of: None
Electable by: All
Prerequisites: AR-111 and HR-112

This course will look at the development of English-speaking Caribbean Island music and its most influential artists over the past sixty years. As with many Caribbean music traditions, this music and its sub-genres maintain direct links to West African sacred and secular music. This course will highlight the retaining of these links, the contemporary history of these islands as traced in lyrical content, and the influences and nuances that differentiate them. Required reading, listening and transcriptions will include preselected recordings of Lord Kitchener, Harry Belafonte, Mighty Sparrow, Arrow, Lord Shorty, Bob Marley, Peter Tosh, and David Rudder, as well as the legendary steelbands of Trinidad and the Caribbean.

LHAN-243
Japanese Music and Instruments
2 credits
Course Chair: Arnold Friedman
Offered: Fall
Required of: None
Electable by: All
Prerequisites: None

A study of Japan’s musical history and life, including: music of Shinto and Buddhism; music of the court and theater (gagaku, nogaku, kabuki); music of Japan’s instruments (biwa, shakuhachi, koto, and shamisen); folk and popular music; demonstration of selected instruments; and introduction to notation systems. The class will examine Chinese and other Asian influence on traditional Japanese music, as well as later cross-cultural influence between the Japan and other cultures around the world.

LHAN-245
Women in Music
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

An examination of women’s contributions to jazz and classical music in 20th-century America and the factors that influenced their careers. Students will study individual performers, composers, and all-women groups using audio and visual resources and critically evaluate the sociopolitical factors that affected their careers through lecture, discussion, and research.

LHAN-P247
Music of Women Composers
2 credits
Course Chair: Arnold Friedman
Offered: Spring
Required of: None
Electable by: All
Prerequisites: None

A survey course on the female contribution to the art of music from the Middle Ages to the present. Emphasis will be placed on the changing roles of, and attitudes towards, women as composers, performers, teachers, writers, instrument builders, patrons, etc. More specifically, this class will be conducted within a historical framework of contexts and perspectives; thus we will examine the achievements of women musicians in the light of societal expectations, impositions, limitations, and attitudes.

LHAN-P250
Maurice Ravel: The Man and His Music
2 credits
Course Chair: Arnold Friedman
Required of: None
Electable by: All
Prerequisites: CM-211 or CM-251 and CP-210

This course surveys the life and music of Maurice Ravel, one of the most important and influential composers of the 20th century. The class will include weekly listening and reading assignments with score study and analysis. We will watch videos of his ballet Daphnis et Chloé and his two operas, and students will write papers and give class presentations of his work. In addition to musical study, this class will be a historical survey of the era which Ravel lived and will include discussions and reading assignments about art, dance, literature, and political events that influenced his musical style.

LHAN-251
General Music History 1
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: COMP majors and MUED majors
Electable by: COMP majors and MUED majors
Prerequisites: CP-210 or CP-211 and either CM-211 or CM-251

A survey of the major styles in Western music from about A.D. 600 to the conclusion of the baroque period.

LHAN-252
General Music History 2
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: COMP majors and MUED majors
Electable by: COMP majors and MUED majors
Prerequisites: CM-212 or CM-252, and CP-210 or CP-212

A survey of the major styles in Western and non-Western music from the early classical period to the present.
LHAN-P253
African American Composers
2 credits
Course Chair: Arnold Friedman
Offered: Spring
Required of: None
Electable by: All
Prerequisites: CM-211 or CM-251

This course will discuss the contributions that African American composers have made to classical music from the late 19th century to the 21st century. We will explore the extramusical influences affecting black composers past and present, such as the Harlem Renaissance, the Civil Rights Movement, and the influence of jazz and other black music, and examine whether or not these influences play a role in the music of these composers. We will also try to discover the characteristics that may exist distinguishing the music of black composers from those of non-black composers.

LHAN-261
Concert Music After 1945
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ET-111 and PW-111

A survey course offering an overview of musical trends that have dominated concert music since World War II, with emphasis on symphonic and chamber music. Recent trends including minimalism, post-Webern serialism, chance and indeterminacy, electronic music, world music, neoromanticism, avant-garde experimentalism, multimedia, and others will be discussed. Pieces by composers John Adams, Takemitsu, Stockhausen, Penderecki, Schnittke, Torke, Cage, Feldman, Harbison, Xenakis, Reich, and others will be studied and analyzed.

LHAN-266
Dmitri Shostakovich: His Music and Life
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Summer
Required of: None
Electable by: All
Prerequisites: CM-212, and CP-210 or CP-211

This course combines historical, theoretical, and psychological aspects of research on the life of Dmitri Shostakovich and the majority of his works. Special attention is devoted to the symphonic and theater works with detailed analysis of the principles of musical and theatrical dramaturgy and emphasis on style, form, and musical language. Videotapes with excerpts of performances of the composer’s operas, ballets, and symphonic works, as well as passages from rare documentary films, are an integral part of the course.

LHAN-P288
Music of Olivier Messiaen
2 credits
Course Chair: Arnold Friedman
Offered: Fall semester in even-numbered years
Required of: None
Electable by: All
Prerequisites: CM-212, and CP-210 or CP-212

A study of the music, ideas, and philosophy of Olivier Messiaen; examination of Messiaen’s text on composition, Technique de mon langage musical (The Technique of My Musical Language); study of concepts for modes of limited transposition, nonretrogradable rhythms, birdsong studies, Hindustani rhythms, added value and added note systems, and augmentation-diminution. Major works investigated will be Quartet for the End of Time, Visions de l’Amen, Messe de la Pentecôte, Turangalîla Symphony, and Chronochromie. Presentation of an analysis of one of Messiaen’s works required.

LHAN-311
Style Analysis of Classical and Romantic Music
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: COMP majors
Electable by: All
Prerequisites: CM-212

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

LHAN-312
Style Analysis of 20th-Century Music
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring
Required of: COMP majors
Electable by: All
Prerequisites: LHAN-311

Study of music from the early 20th century to the present. Examination of the development of mainstream serial, electronic, aleatoric, and experimental composition.
COURSE DESCRIPTIONS

LHAN-P314

In the Mix: Contemporary Composition Approaches in Discussion on Form, Aesthetic, and Style
2 credits
Course Chair: Arnold Friedman
Offered: Spring
Required of: None
Electable by: All
Prerequisites: CM-212 and CP-212

This course draws from a wide variety of classical and contemporary compositional forms, styles, and concepts. Students examine and explore approaches through the analysis of scores, and through discussions, study, and listening. Students read writings of composers, dealing with creative conception and process in modern symphony, opera, chamber, experimental, and popular forms (exploring Bach, Bernstein, Varèse, Babbitt, Stockhausen, Ellington, Jarrett, Maria Schneider, Monk, Sting, Ani DiFranco, and more). Students explore various music and approaches, and read and write critical papers on their own aesthetic/perspectives. They apply various approaches as they develop their own composition process, style, and techniques.

LHAN-315

Traditional Composition Forms in the 20th Century 1
2 credits
Course Chair: Arnold Friedman
Offered: Fall
Required of: None
Electable by: All
Prerequisites: CM-212, and CP-210 or CP-211

A comprehensive survey of the forms that originated in the Renaissance, baroque, and classical periods, and their development and use by composers of the 19th and 20th centuries. Isorhythm, ground bass, variation passage, and fugue are traced in detail from their earliest use to the 20th century.

LHAN-316

Traditional Composition Forms in the 20th Century 2
2 credits
Course Chair: Arnold Friedman
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LHAN-315

A continuation of the survey of forms. Sonata, rondo, simple ternary, and other forms are analyzed in detail and traced through the music of composers from the 18th century to the present day.

LHAN-P317

Program Music
2 credits
Course Chair: Arnold Friedman
Offered: Fall
Required of: None
Electable by: All
Prerequisites: CM-212 and CP-210

This course offers the student the aesthetic foundations and practical approaches to program music, which is one of the most important fields in music composition throughout different epochs. This course focuses on the contemporary period. Based on the interaction between music, literature, theater, visual arts, history, and philosophy, LHAN-P317 gives the student an opportunity to deepen the comprehension of various aspects of music theory and history and to learn a broad range of techniques and practical methods in composition.

LHAN-P320

The Music of John Cage and Morton Feldman: Sound–Time–Process
2 credits
Course Chair: Arnold Friedman
Offered: Spring
Required of: None
Electable by: All
Prerequisites: CM-212 and either CP-210 or CP-211

John Cage and Morton Feldman were two of the most influential composers of the 20th century. This course is designed to acquaint students with their philosophies, their relationship to visual art and poetry, and, most importantly, their unique and original compositional techniques.

LHAN-331

The Bop Masters
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

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.
LHAN-335  
**Analysis of Progressive Rock Music**  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: HR-211

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

LHAN-341  
**African American History, Culture, and Music 2**  
2 credits  
Course Chair: Carl Riley  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: None

This course is a continuation of LHAN-241. These courses need not be taken in sequence. Part two of the course focuses on the indelible impact the African musical and cultural aesthetic has had on the formation of America’s contemporary music soundtrack and popular culture. The course closely examines the intersection of race, class, and gender as it pertains to the emergence of the Atlantic Sound, the Philly Sound, the Stax Sound, the Motown Sound, the Buddha Sound, Baptist Gospel Music, Church of God in Christ Gospel Music, Full Gospel Music, and the Holiness Movement. The course will also focus specifically on those African American musical artists who responded musically to the Civil Rights Movement.

LHAN-342  
**Contemporary South American Music**  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3 (intermediate level in reading and rhythmic skills are necessary)

A course for all instrumentalists and vocalists that focuses on the performance and analysis of music by many of the most important contemporary recording/performing artists and composers in South America. Recordings, scores, literature, and videos will be used to explain how these genres have evolved from their traditional styles by absorbing the influences of modern musical forms, including jazz, rock, pop, flamenco, and African music. We will discuss the historical, cultural, and social implications of this process of absorption and adaptation to form a comprehensive understanding of the multicultural, multiracial roots of contemporary South American music.

Through analysis and performance, students will learn how to extract elements of South American music and use it in other styles, including their own compositions and arrangements.

LHAN-345  
**Music and Cultures of Africa, Latin America, and South America**  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Summer  
Required of: None  
Electable by: All  
Prerequisites: None

A study of major music and cultures of Africa and the interaction of African and European cultures in the New World of Latin America and South America, focusing on the ways these cultures have produced new musical forms as a result. Other topics will include: issues of race, gender, ethnicity, and identity; placing music in its cultural and historical context; music as a representative of cultural values; aesthetics; cultural transmission; orality and literacy; and individualism versus group involvement.

LHAN-346  
**Music and Culture of India, the Far East, and Eastern Europe**  
2 credits  
Course Chair: Carl Riley  
Offered: Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None

A study of the music of North India and music and cultures of the Near East and Far East, including Japan, Indonesia, and Turkey, as well as Eastern Europe, including Greece, Bulgaria, and Russian Georgia. Focus will be on the interaction of cultures to produce new musical forms. Other topics will include: issues of race, gender, ethnicity, and identity; placing music in its cultural and historical context; music as a representative of cultural values; aesthetics; cultural transmission; orality and literacy; and individualism versus group involvement.

LHAN-351  
**The Music of Miles Davis**  
2 credits  
Course Chair: Tom Plsek  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: None

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.
LHAN-352
The Music of Duke Ellington
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: HR-212
A chronological investigation of the music of Duke Ellington and the development of the Ellington Orchestra. Through listening and score analysis, students become familiar with various techniques associated with Ellington's unique approach to composition, arranging, and orchestration.

LHAN-353
The Music of Charles Mingus
2 credits
Course Chair: Eric Gould
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: HR-212
An investigation of the basic elements discovered in the compositional and arranging styles of Charles Mingus. Categorizing and analysis of various works.

LHAN-371
The Beethoven String Quartets
2 credits
Course Chair: Arnold Friedman
Offered: Fall
Required of: None
Electable by: All
Prerequisites: CM-212
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.

LHAN-372
Bartók’s Chamber Music
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: CM-212
Score analysis, discussion, and study of Bartók’s principal chamber works. Comparison of formal characteristics, scoring, and compositional practices.

LHAN-373
Early Chamber Music of Arnold Schoenberg
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Summer
Required of: None
Electable by: All
Prerequisites: CM-212
Analysis of the early tonal and free atonal techniques in Schoenberg's pre-1923 compositions. Examinations of the causes and effects of preserial techniques in 20th-century composition.

LHAN-374
The Music of J.S. Bach
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Summer
Required of: None
Electable by: All
Prerequisites: CM-211 or CM-251 and CP-210 or CP-211
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.

LHAN-375
The Music of Igor Stravinsky
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: CM-212, and CP-210 or CP-211
An in-depth examination of representative works spanning Stravinsky's total creative output. Concentration on listening and analysis of representative works.

LHAN-376
The Symphonies of Jean Sibelius
2 credits
Course Chair: Arnold Friedman
Offered: Spring
Required of: None
Electable by: All
Prerequisites: CM-212, and CP-210 or CP-211
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.
Course Descriptions

LHAN-381
Seminal Composers of the 20th Century
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Summer
Required of: None
Electable by: All
Prerequisites: CM-212, and CP-210 or CP-211

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

LHAN-385
Analysis of Sonata Forms
2 credits
Course Chair: Arnold Friedman
Offered: Fall, Summer
Required of: None
Electable by: All
Prerequisites: CM-212

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.

LHAN-P411
Current Trends in Orchestra Composition
2 credits
Course Chair: Arnold Friedman
Offered: Spring
Required of: None
Electable by: All
Prerequisites: CM-212

Students will study orchestral compositions by the most recognized 21st-century concert music composers. Each week a recent major orchestral work will be discussed and analyzed aurally using a systematic descriptive approach analyzing: medium, meter, tempo, rhythm, melody, harmony, tonality, texture, form, orchestration, dynamics, text, and programmatic considerations. Composers included will be 21st-century winners of composition prizes such as the Pulitzer Prize and the Grawemeyer Prize. Other recognized composers establishing the current trends of orchestral music will also be included. The list of composers and pieces analyzed will change in future as current trends in composition evolve and become established.

Music Business/Management

MB-101
Introduction to the Music Business
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

This course will provide a survey of the music industry, highlighting those areas where music and business intersect. The focus will be on career possibilities in the music industry, the development of business-related knowledge and skills necessary for effectively maintaining a professional music career, the vocabulary and terminology of the music industry, and the distinction between music and business at the corporate level. The course will serve both the student wishing to increase his/her understanding of common business practices related to the music industry, and the student who is considering further study of music business/management.

MB-131
Taxation in the Music Business
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

A specialized study for musicians of local, state, and federal tax systems in the United States. Topics include personal, self-employed, corporate, and partnership taxation issues, with emphasis on effective record-keeping, filing requirements, taxable income determination, and allowable deductions.

MB-201
Principles of Business Management
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors
Electable by: MBUS, MPED, and FILM majors
Prerequisites: MB-255 must be taken concurrently with MB-201

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-P205
The Business of Flamenco Music
2 credits
Course chair: Don Gorder
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: MB-101

This course presents an overview of the current business, economic, and marketing and production aspects of flamenco music. Topics to be explored encompass flamenco music as an exported product, including in the American market; marketing of flamenco through the use of various media (radio, TV, press, Internet and web design); publishing potential; major record labels for flamenco music; touring and endorsements; piracy issues; and creating a profitable business with flamenco and other music.

MB-211
Legal Aspects of the Music Industry
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors
Electable by: All
Prerequisites: None

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-255
Computer Applications in the Music Industry
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors
Electable by: MBUS majors
Prerequisites: MB-201 must be taken concurrently with MB-255

A hands-on approach to the important role of computers in the music industry. Students work with the applications typically found in music business operations, including word processing, spreadsheets, databases, graphics, and visual displays. Emphasis is on the presentation and analysis of financial data. Particular attention is given to the use of the internet for communication and the location and retrieval of business-related data.

MB-275
Principles of Financial Accounting
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors
Electable by: MBUS majors
Prerequisites: MB-201

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-287
Business Communication
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

An in-depth study of the nature of human and electronic communication. Students write and edit a variety of business documents including cover letters, memos, reports, and proposals, among others, as well as practice extemporaneous speaking, presenting to a group, planning and running meetings, and supervising teams.

MB-301
Business Leadership and Ethics
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors
Electable by: MBUS majors
Prerequisites: MB-201

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-305
Music in the International Marketplace
2 credits
Course Chair: Don Gorder
Offered: Fall
Required of: None
Electable by: MBUS majors
Prerequisites: MB-201, MB-211, and LSOC-225

Study of current issues affecting the international music marketplace with emphasis on understanding the international record business and international music publishing. Study of the major geographical areas where music is traded; discussion of music market activities in individual countries.
MB-P311
Copyright Law
2 credits
Course Chair: Don Gorder
Offered: Fall
Required of: None
Electable by: MBUS majors
Prerequisites: MB-211 and MB-301

A comprehensive look at copyright law and its protections for all creative works, with a specific emphasis on copyright's applicability to the music industry. The course will take an in-depth look at copyright concepts first introduced in MB-101 Introduction to the Music Business and MB-211 Legal Aspects of the Music Industry, and further introduce students to enforcement mechanisms, defenses, and requirements for notice and registration. Pending legislation and the applicability of currently existing law to new media such as downloads and streaming will also be covered. The course would be helpful for anyone seeking a career in entertainment, but specifically law and licensing.

MB-325
Principles of Marketing
3 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors
Electable by: MBUS majors
Prerequisites: MB-275, LMSC-251, and either MB-255 or MB-355

An introduction to integrated marketing principles and practices within corporate and agency environments covering branding strategy and positioning, the value proposition, market research, customer relationships, target markets, buying behavior, the promotional mix, and related metrics. Students create an integrated marketing communication plan that reflects a comprehensive understanding of competitive strategy based on research findings as well as translating business objectives into effective marketing strategies and plans.

MB-331
Record Company Operations
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in management track
Electable by: MBUS majors
Prerequisites: MB-201, MB-211, and LSOC-225

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-335
Music Publishing
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in management track
Electable by: MBUS majors
Prerequisites: MB-201, MB-211, and LSOC-225

A detailed analysis of the inner workings of music publishing companies, with emphasis on the role of the publisher in the acquisition, market development, and administration of copyrighted musical compositions. Topics include copyright registration and renewal, contractual relationships with composers, and an analysis of domestic and international licensing of the publisher's catalog through recordings, motion pictures, print, and performance rights. Relationships with foreign affiliates and subpublishers are also covered.

MB-337
Music Product Development
2 credits
Course Chair: Don Gorder
Offered: Fall
Required of: MBUS majors in marketing track
Electable by: MBUS, MPED, and ELPD majors
Prerequisites: None

An in-depth survey of global music product development with emphasis on the product life cycle. Students consider the flow of goods and services from the perspectives of a manufacturer, a distributor, a retailer, and a consumer with emphasis on their interdependency. Topics include global and domestic sales data by music product categories, competitive analysis, innovation, differentiation, and continuous improvement with focus on sales and marketing efforts.

MB-339
Music Technology in the Marketplace
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring
Required of: None
Electable by: MBUS, MPED, and ELPD majors
Prerequisites: MB-201

A course that presents the essential elements of technology used for making music, including a brief history of music technology, a discussion of the physical and mathematical natures of various systems, and a presentation of the various families of music technology devices, in both hardware and software realms and analog and digital realms. Principles of development, manufacturing, ergonomics, and artistic validity will be considered, along with underlying principles of acoustics, electronics, and electroacoustics.
COURSE DESCRIPTIONS

MB-340
Business Startups
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in the entrepreneurial track
Electable by: MBUS majors
Prerequisites: MB-201, MB-275, and either MB-255 or MB-355

This course will introduce students to the concepts and requirements that must be considered and implemented during the critical planning stages of a business startup. Students will learn the basic concepts, including market research, submission of business licensing applications, regulatory filings, first contact with the IRS and state departments of revenue, location, organizational structure, financing, employee issues, and many other considerations. Guest speakers will be invited to speak on selected topics.

MB-341
Creative Promotion in New Media
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in the marketing track
Electable by: MBUS majors
Prerequisites: MB-211, MB-325, and LSOC-225

A comprehensive study of media options available for the promotion of artists, products, and services. Includes a brief discussion of marketing plans, followed by a detailed look at both old and new media. Concepts such as integrated marketing communication are melded with creative tools for branding. Students will analyze an existing promotion plan, as well as create one of their own for a new product. The course is useful for the future entrepreneur, corporate executive, creative production person, or anyone who needs information on consumer research, business relationships, and marketing efforts.

MB-345
Advanced Management Techniques
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: None
Electable by: MBUS majors
Prerequisites: MB-201, MB-275, and MB-301

An in-depth study of important management techniques and approaches. Subject areas include strategic planning, employee development, managing change, decision making, small business start-up and management, organizational structuring, labor relations, and business negotiating. The course will focus on the practical applications of the subject matter to the music industry through case studies, role playing, and simulations.

MB-355
Advanced Computer Applications
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors who do not take MB-255
Electable by: MBUS majors
Prerequisites: MB-201 and either MB-255 or written approval of course chair

This course builds on the fundamental computer concepts taught in MB-255 and includes database development and design using Microsoft Excel and 4D database software. Emphasis is on normalization and functional dependencies, relationships, and optimization in database design to help students design, create, and interact in a relational database environment. Note: MBUS majors are required to take MB-255 or MB-355. MBUS majors may skip MB-255 and enroll in MB-355 by achieving a satisfactory score on the MBUS Computer Placement Exam and receiving a waiver from the department chair. A passing score on the MBUS Computer Placement Exam does not constitute test-out of MB-255 or MB-355.

MB-375
Music Intermediaries: Agents, Managers, and Attorneys
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in the management track
Electable by: MBUS majors
Prerequisites: MB-201 and MB-211

The role of the intermediary in advising, representing, and furthering the careers of artists, focusing on the establishment of mutually beneficial working relationships. Topics include the mechanics of talent booking and contracting, union and government regulations, fee/commission structures, contractual considerations, fiduciary duties, budgeting, the development of a client base, and finding success through honesty and fair dealing.

MB-387
Website Design and Management
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in the entrepreneurial track
Electable by: MBUS majors
Prerequisites: MB-255 or MB-355

This course focuses on web site design and maintenance with HTML and JavaScript. Students will learn the basics of web site planning and design using HTML, Photoshop, sound/video editing tools, JavaScript, open source code, and online tools and services. Particulars on how to set up a new web presence, site testing, search engine optimization, web site management, and basic marketing will also be covered.
COURSE DESCRIPTIONS

**MB-P389**

**Managing Technology-Driven Business**
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors  
Electable by: MBUS majors  
Prerequisites: MB-255 or MB-355

This course will explore the underlying technology and terminology required to effectively communicate and conduct business in the technology-driven marketplace. In today's business environment, it is essential for managers and executives to understand the basic concepts behind contemporary information systems and how they can be used effectively in business. Topics include hardware, software, network architecture, information security, data warehousing, customer interfaces, and online marketing opportunities. Students will have the opportunity to work with common open source applications used for content management, customer relationship management, online purchasing and payment systems, and more.

**MB-397**

**Website Development for eBusiness**
2 credits  
Course Chair: Don Gorder  
Offered: Spring  
Required of: None  
Electable by: MBUS majors  
Prerequisites: MB-201, MB-387, and either MB-255 or MB-355

As the follow-up to MB-387, this course focuses on the actual use of web sites in business. Technologies used in today's business sites will be presented, such as CSS (cascading style sheets), Flash, PHP scripting, and online databases. Students will develop workable sites with consideration of content, demographics, management and leadership strategies, user experience, accessibility, legal issues, and site support services. Existing web sites will be viewed and critiqued for effectiveness, and aspects of online business models, business-to-business, and business-to-consumer will be explored. Emphasis will be given to both corporate and entrepreneurial web environments.

**MB-391**

**Concerts and Touring**
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors in the management track  
Electable by: MBUS majors  
Prerequisites: MB-201, MB-211, and MB-275

Business aspects of producing and promoting successful tours and shows. Emphases include: (1) the promoter's ability to purchase talent and produce successful shows, taking into consideration such matters as competition, population, guarantees and percentage splits, ticket pricing and distribution, advertising budgets, production costs, sponsorships, rental agreements, labor, security, concessions, tour packages, and promoter-owned venues; and (2) managing and producing a successful tour, focusing on a tour theme and marketing plan, routing, itineraries, riders, offers, contracts, subcontractors, show and tour personnel, merchandising, sponsorships, day-of-show, and show settlements.

**MB-405**

**Advanced Legal Issues and Contract Negotiation**
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MBUS majors  
Prerequisites: MB-211

Combines an examination of advanced legal topics relating to the music business with a workshop approach to the development of negotiating skills. Students will negotiate various agreements based on actual cases and work to settle disputes arising from the breach of agreement and termination of agreements. Topics to be covered include record deals between artists and record companies, distribution deals between independent and major record companies, copublishing and administration deals, producers and production deals, touring and merchandising, trademark and copyright disputes, group breakups, and disputes between artists and managers. Intensive preparation and class participation by students is expected.

**MB-P395**

**Business Finance**
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring  
Required of: MBUS majors  
Electable by: MBUS majors  
Prerequisites: MB-225, LSOC-225, and LMSC-251

The course focuses on the role of money in a music enterprise, with particular emphasis on the emergence of nontraditional forms of funding for talent and music-based enterprises. In addition, the course covers critical tools of financial analysis, both basic and sophisticated, as used by business professionals in corporate settings and investors in private ventures.
This course focuses on comparing and contrasting the licensing frameworks in the United States and European communities, paying special attention to the monetization of new licensing opportunities in media vehicles such as gaming, film, television, and the internet. Financial analysis and valuation of properties will be addressed through music industry case studies as used by business professionals in the international publishing corporations. In the first few weeks, students acquire a thorough understanding of the structure of the global music publishing industry, including its history, function, laws, and an overview of the financial income streams. In the following weeks, students unravel research subjects, analyze companies, acquire a song catalogue, and find ways to exploit and market their catalogue. The goal is to give students the competencies to work as a music supervisor at a film or television studio, an international music publishing company, or to start their own company.

Digital Marketing in the Music Industry
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring
Required of: MBUS majors in the marketing track
Electable by: MBUS majors
Prerequisites: MB-325

This advanced marketing course builds on the integrated marketing communication (IMC) concepts, functions, and processes covered in MB-325 Principles of Marketing with exclusive focus on digital marketing in the music industry. Students choose a music business entity of genuine interest to them for the purpose of creating an integrated digital marketing communication plan projected over a one-year term by quarters. Students define their offer, gather competitive intelligence, conduct primary and secondary market research, draw research findings, and apply them in the creation of a marketing proposal that uses all components of the promotional mix plus social media in the digital environment. At the end of the semester, students present and justify their digital marketing plan to a group of marketing experts including faculty and music industry marketing professionals.

Strategic Management
2 credits
Course Chair: Don Gorder
Offered: Spring
Required of: None
Electable by: MBUS majors
Prerequisites: LSOC-225 and MB-301

An introduction to the challenge of managing in complex contemporary environments, with special emphasis on the music and entertainment industry. The course is integrative, reflective of the breadth of issues that underlies the overall Berklee Music Business/Management curriculum. Its student team-based and experientially focused emphasis is designed to promote awareness of real-world business developments and develop practical skills as well as fundamental strategic planning and performance management knowledge and abilities. The intellectual core of the course will emphasize a holistic and strategic inquiry of the driving forces of competitive markets, the importance of history, the complexity of resource allocation under uncertainty, and the need to develop client/business-specific capabilities that are flexible and responsive to changing situations. Considerable time will be devoted to the study and analysis of companies and the utilization of project based activities, which may include actual client-initiated practice.

Current Events in the Music Industry
2 credits
Course Chair: Don Gorder
Offered: Fall
Required of: None
Electable by: MBUS majors
Prerequisites: LSOC-225, MB-275, MB-301, and either MB-255 or MB-355

Students research topics of current importance in the music industry and participate in moderated panel discussions. The course emphasizes thorough preparation, extemporaneous speaking, and critical listening. Through the discussions, students gain skills in issue analysis, debate, evaluation, and professional dialogue. Students are assigned weekly responsibilities as panelists, moderators, critics, and scribes.

Emerging Music Business Models
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring
Required of: MBUS majors in entrepreneurial track
Electable by: MBUS majors
Prerequisites: MB-325 and MB-340

A critical discussion of the future of the music business, focusing on the merging of record labels, management companies, agents, and do-it-yourself tools for the branding and promotion of musicians and music. Students will analyze the changing music industry and create a “company” which capitalizes on our convergence culture. The course will provide an overview of the many different do-it-yourself options now available, how to maximize a return on those tools, and outside consultants used to promote music.
## COURSE DESCRIPTIONS

### MB-490

**Senior Practicum 1 (Heavy Rotation Records)**  
1 credit  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors in management and marketing tracks not taking MB-495  
Eelectable by: MBUS majors  
Prerequisites: LSO-225, LMSC-251, MB-275, and MB-301; MB-255 or MB-355; and one of the following: MB-331, MB-341, or MB-375

Heavy Rotation Records was developed for students to receive hands-on experience in record company operations. HRR students oversee A&R, marketing, sales, publicity, publishing, promotion, artist development, concert promotion, and web design in the production and sale of recorded music. Students are assisted by faculty, guest producers, engineers, and major label personnel.

### MB-491

**Senior Practicum 2 (Heavy Rotation Records)**  
1 credit  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors in the management and marketing tracks not taking MB-495  
Eelectable by: MBUS majors  
Prerequisites: MB-325, MB-490, and one of the following: MB-331, MB-341, or MB-391

A continuation of the learning experiences gained in MB-490, with the added possibility of maintaining a key leadership/managerial role within the operations of Heavy Rotation Records.

### MB-P493

**Entrepreneurial Practicum**  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring  
Required of: MBUS majors in entrepreneurial track  
Eelectable by: MBUS majors  
Prerequisites: LMSC-251, MB-301, MB-325, and MB-340

This practicum course offers senior-level students an opportunity to apply their accumulated business knowledge in a problem-solving, laboratory environment. A continuation of the learning experiences gained in MB-340, the class places students into mentoring relationships with Berklee alumni, as well as other members of the Berklee community, who may have an operating business or who desire to launch a new business venture. Students will undertake, as class projects, the assistance of these hopeful entrepreneurs, in all aspects of starting and/or improving their enterprises. Appropriate business settings will be identified and chosen utilizing a simple proposal submission and screening process. Class sessions, which may include on-site visitations, will focus on developing options and action plans that lead to problem-solving areas students will encounter in business environments.

### MB-495

**Internship in Music Business/Management**  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors in management and marketing tracks not taking MB-490 or MB-491  
Eelectable by: MBUS majors  
Prerequisites: LSO-225, LMSC-251, and MB-325; MB-255 or MB-355; and one of the following: MB-331, MB-335, or MB-337

Monitored and evaluated professional work experience in an environment related to the music business/management major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Music Business/Management Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Students in the music products industry track are required to take MB-495. Credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

### MB-P499

**International Industry Seminar**  
4 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS and PROM majors in Valencia  
Eelectable by: All  
Prerequisites: None

This course is designed to immerse students in the European music industry and engage them in a variety of real-world professional settings. The term will begin with an overview of research writing and methodology related to field study. Students will interact with industry leaders, conduct interviews, and explore music business applications throughout the semester. Selected experiences include a trip to the world’s largest music industry conference, MIDEM; and visits to local music venues, companies, and agencies. Off-campus experiences will be partnered with weekly in-class seminar-style discussions to foster student reflections, evaluations, and comparisons between the European and U.S. music and entertainment business models and policy. Several artists and industry guest lecturers will visit classes throughout the term to supplement the instruction and provide a forum for professional networking and dialogue. Students will maintain journals to formulate questions and document experiences and reflections. In addition, they will identify an area of interest relevant to the European music industry and conduct field and library research on that topic. Students will write a formal paper, describe individual progress on their research in class meetings, and offer suggestions and feedback to their peers. The class will culminate with formal presentations of individual research and research findings.
COURSE DESCRIPTIONS

Music Education

ME-111
Introduction to Music Education
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: MUED majors
Electable by: All
Prerequisites: None

This course introduces students to the field of teaching music in a school setting. It explains the process of completing the Berklee music education curriculum and the process of becoming a licensed music teacher in the state of Massachusetts. Upon successful completion of this course, students will understand the music teaching profession, teacher licensing, national arts standards, the Massachusetts Curriculum Frameworks for the Arts, and how to successfully negotiate and complete the music education curriculum.

ME-152
Computer Applications for Music Education
2 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED majors
Prerequisites: MTEC-111

The purpose of this class is to help students become familiar and comfortable with music and other software that could enhance the student’s teaching of music in three specific areas: using technology outside of class to prepare music handouts, scores, tapes, or CDs; using a teacher station to present technology-enhanced lessons; and using technology in a MIDI lab where children work on computers.

ME-211
Elementary Classroom Methods
3 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: MUED majors
Electable by: MUED majors
Prerequisites: ME-111

Methods and materials for the instruction of general music in the elementary school are addressed in this class. This course will present a survey of the educational philosophies, objectives, teaching methods, and musical materials of the Orff, Kodály, Suzuki, Gordon, and Dalcroze methods of music education. Preparation of lesson plans, selection of music for the child voice, directed listening, notation of rhythm and melody, as well as formulation of principles for planning an entire musical curriculum are addressed. Minimum of 15 hours assigned observation in elementary schools is required.

ME-212
Music Classroom Methods and Materials
2 credits
Course Chair: Cecil Adderley
Required of: MUED majors
Electable by: MUED and PROM majors
Prerequisites: ME-211

This course will present the educational philosophies, classroom methods, and materials associated with the predominant techniques used in classroom music instruction in the United States. Class activities and individual study and preparation will focus on techniques for developing music skills through select approaches unique to each philosophy. These techniques will be used in planning for instrumental and vocal instruction, and general music activities with special emphasis on singing, moving, and playing recorder and classroom instruments.

ME-311
Secondary Classroom Methods
3 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: MUED majors
Electable by: MUED majors
Prerequisites: ME-211

An overview of music education in the secondary schools. Concepts and approaches to the organization and development of a music curriculum as applied to general music, instrumental, and choral programs. Special attention focused on the adolescent. Motivational concepts, administrative organization, student/instructor relationship, community involvement, the special student, cultural backgrounds, and evaluational procedures. Minimum of 15 hours assigned observation in secondary schools in the Greater Boston area.

ME-321
Choral Methods and Materials
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: MUED majors
Electable by: MUED majors
Prerequisites: None

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.
COURSE DESCRIPTIONS

ME-326
Multimedia for the Educator
2 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: All
Prerequisites: ME-152

The purpose of this class is to address the basic concepts of word processing, database, spreadsheet, and presentation software, with particular emphasis on their practical application to music teaching and music program administration, as well as the use of digital media (multimedia) in music education.

ME-328
Music, the Brain, and Learning
2 credits
Course Chair: Cecil Adderley
Offered: Spring
Required of: None
Electable by: MTHE and MUED majors
Prerequisites: None

This course introduces students to the function and structure of the brain and its application to their own study of music. The course includes practical applications of theory in musical learning and teaching, and culminates in a short observational research project on brain function in music.

ME-P332
Music in Early Childhood
2 credits
Course Chair: Cecil Adderley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: ME-211

This course will introduce students to music education for young children, from birth through the first five years of life. Early childhood cognitive, physical, and social development will be discussed. Age-appropriate skills, concepts, and activities will be a primary focus. Practical strategies for working with young children and their parents will be addressed. Issues pertaining to the development of a well-rounded, comprehensive, and effective curriculum for preschool age children will be central to the course.

ME-341
Teaching With a Multicultural Perspective
2 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: MUED majors
Electable by: MUED and MTHE majors
Prerequisites: None

This course will enable students to experience music of diverse cultures and give them skills for developing their own resources. Characteristics of art and folk music, instrumentation, the cultural setting, and resources for classroom and performing ensembles. The sounds of the culture, including language, will be explored.

ME-P342
Composition, Technology, and the K-12 Student
2 credits
Course Chair: Cecil Adderley
Offered: Fall
Required of: None
Electable by: MUED majors
Prerequisites: ME-152 and ME-326

The study of composition is fundamental to understanding the expressive qualities of music. It provides an ideal framework for exploration and experimentation with the basic materials of music. MENC recognizes the role of creativity and the importance of composition by including composing and arranging as one of the nine National Standards for Music Education (Standard #4). Collaborative and creative music composition can be facilitated in the classroom using music production and notation software. This course focuses on ideas and concepts for individual and group composition projects in the K-12 music classroom, as well as teaching and assessment strategies. DAW, notation, and instructional software, as well as myriad online resources, will be discussed and explored to create age-appropriate composition activities. In addition, special emphasis will be placed on how other media elements, such as text, graphics, audio, and video, as well as web-based tools, can enhance the music composition process for K-12 students.

ME-352
Preparing for the Music Licensing Exam
2 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: None
Electable by: MUED majors
Prerequisites: LENG-201

This course will include suggestions for test taking, memorizing material, organizing time, creating calendars, working on personal motivation techniques, taking multiple choice tests, and writing short essays.

ME-355
Music Education Orff Ensemble
2 credits
Course Chair: Cecil Adderley
Offered: Spring
Required of: None
Electable by: MUED majors
Prerequisites: ME-325

Students will learn a series of pieces to be played on Orff instruments. Pieces will be organized around arrangements of authentic folk music, pieces from the Orff/Keetman publications, and student compositions. Improvisation will be included in most pieces. Development of polyphonic awareness (singing a song while playing an instrument) will be an objective. Students will develop the basic technical skills for pitched percussion.
COURSE DESCRIPTIONS

ME-381
Survey of Instrumental Literature
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED majors
Prerequisites: None

A survey for music education majors of literature written for, and/or performed by, bands and orchestras in the elementary and secondary public schools. Note: This course is recommended to be taken concurrently with ME-431.

ME-383
Survey of Choral Musical Literature
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED and MTHE majors
Prerequisites: None

A survey for music education majors of choral literature for and/or performed by solo, small, and large ensembles in the elementary and secondary public schools. This course is recommended to be taken concurrently with ME-321.

ME-385
Methods and Materials for Marching Band
2 credits
Course Chair: Cecil Adderley
Offered: Fall
Required of: None
Electable by: MUED majors
Prerequisites: None

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-387
Instrument Repair 1
2 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

This course will address instrument repair for brass, woodwind, string, and percussion instruments used in traditional ensembles.

ME-P388
Instrument Repair 2
2 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ME-387

Part two of ME-387, this course addresses the rebuilding of woodwind, brass, string, and percussion instruments, especially those needing significant work.

ME-P389
Instrument Repair 3
2 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ME-387

Part three of ME-387 and ME-P388, this course covers keyboard instrument repair, including minor tuning of standard pianos.

ME-431
Instrumental Methods and Materials
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED majors
Prerequisites: None

An overview of the instrumental instruction program in the K-12 schools. Detailed examination of teaching techniques for beginning instrumental students. Survey of appropriate methods books for instrumental instruction.

ME-475
Pre-Practicum Apprenticeship/Seminar
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: MUED majors
Electable by: MUED majors
Prerequisites: ISKB-322, ME-211, ME-311, and written approval of course chair. NOTE: Passing score on MUED proficiency and MTEL Communication Skills are required.

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-495
Practice Teaching/Seminar
6 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: MUED majors
Electable by: MUED majors
Prerequisites: ME-475 and written approval of course chair. NOTE: Passing scores on both MTEL Communication Skills and Music exams are required.

Student teaching experience in elementary or secondary schools. A minimum of 450 clock hours practice teaching in kindergarten to grade 12 is required. Critique and evaluation of problems encountered in student teaching certification assignments in the public schools. Weekly seminar meetings are supervised by the Music Education Department chair.

MP-110
Introduction to Music Production and Engineering
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

This course explores the roles and responsibilities of music producers and engineers from idea inception to finished product. Included is an overview of studio technologies and basic recording procedures. This course is recommended for students considering the music production and engineering major or anyone desiring a broad overview of the field.

MP-113
Accelerated Pro Tools
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: MTec-111

Pro Tools has become the undisputed recording industry standard for digital audio production. It provides a comprehensive and powerful environment for audio recording, MIDI sequencing, editing, and "inside-the-box" mixing. This course will jump-start your Pro Tools production chops, covering a full range of basic as well as advanced tools and techniques in a single semester. Prior experience with Pro Tools or another DAW is highly recommended. You must have access to a native Pro Tools rig running current Pro Tools software. (Check with the MP&E Department for specific requirements.)

MP-114
Critical Listening Lab for Musicians
1 credit
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: All except MPED majors
Prerequisites: MTec-111

This online course focuses on developing critical listening skills with particular emphasis on analyzing recording and mix techniques in the context of the popular music mix. Topics include: acoustics of the critical listening environment; mix elements such as balances, panning, EQ, reverb, compression, delay and time-based effects; instrument identification; stylistic comparisons of recording and mix techniques. Listening analysis examples and concepts are reinforced through weekly critical listening assignments. A set of weekly audio ear training drills are also part of the class.

MP-115
Production Analysis Lab for Musicians
1 credit
Course Chair: Rob Jaczko
Offered: Fall, Spring
Required of: None
Electable by: All except MPED majors
Prerequisites: MTec-111

This course represents a step-by-step approach to the essential elements of effective records. Using in-class evaluation of demos, masters and commercial recordings, it takes students through an in-depth analysis and appraisal of the emotional effectiveness of recordings, with consideration for: artist identity, vision and intention; melody, lyrics and song form; arrangement, performance, and mixing. Several in-class presentations of student analysis projects are required.

MP-P205
Recording and Mix Techniques for Musicians
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring
Required of: None
Electable by: All except MPED majors
Prerequisites: EP-225, SW-151, PW-161, MTec-112, or MP-113

For non-MPED majors, this course is an introduction to modern recording and mixing techniques, oriented toward musicians with the need to record themselves and others in a typical home studio recording environment. Through a series of hands-on projects, culminating in a final recording and mix project, students will learn the fundamentals of microphones and microphone technique, audio signal flow, integration of MIDI with audio tracks, signal processing, editing, and professional mixdown techniques. NOTE: this course meets four times for four hours over the course of the semester.
COURSE DESCRIPTIONS

MP-210
Principles of Independent Record Production
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: All except MPED majors
Prerequisites: None

With the proliferation of low-cost, high-quality music technology, most musicians now have the means to make a viable commercial album without the support of a record label. Artists who choose this route may fill the role of producer by choice and/or financial necessity, or utilize the production services of associates whose resumes feature musical chops more than formal experience. This course provides an overview of independent record production for musicians interested in leveraging their musical expertise as the basis of taking on broader production responsibilities. The curriculum surveys the general production process from concept through mastering, focusing on producer roles and requisite skills, production methods and techniques, and technical options for recording. Students will gain relevant experience by producing an original song for an artist of their choice.

MP-211
Audio Technology 1
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MTEC-111; MP-214 and either LMSC-208 or LMSC-209 must be taken concurrently with (or prior to) MP-211

This course explores the fundamentals of analog and digital audio. Topics include recording consoles: design, function, and signal flow; principles of signal processing: reverberation, delay, equalization, compression, and other effects; an introduction to microphone and loudspeaker technology; and an introduction to music production and recording techniques in both analog and digital media. Class meetings consist of lecture sessions combined with in-class demonstration and some student hands-on training. Assignment-based lab time is required.

MP-212
Audio Technology 2
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-211, MP-214, and either LMSC-208 or LMSC-209; MP-241 must be taken concurrently with MP-212

This course covers the fundamentals and practical applications of a digital audio system, as well as methods for functioning in an integrated MIDI/digital audio workstation (DAW)/analog studio environment. This includes algebraic, graphical, and other techniques for the analysis and study of audio signals and systems; time and frequency domain measurements; decibels in audio and acoustical applications; systems analysis of contemporary recording and synthesis technology using block diagrams and sequential flow charts; and black box analysis. Course topics include system setup and interconnections; MIDI interface and synchronization; aspects of digital recording consoles/mixers, such as paged architecture, I/O, word clock, sample rate, and bit depth; and basics of a DAW, such as the elements of hard-disk recording, track and file management, digital audio, and sequencing strategies. Assignment-based lab time required.

MP-214
Critical Listening Lab
1 credit
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: None; MP-211 must be taken concurrently with MP-214

This course focuses on developing critical listening skills, with particular emphasis on engineering analysis within the context of the popular music mix. Topics include: psychoacoustics of the critical listening environment; engineering techniques such as balance, panning, EQ, reverb, compression, delay and time-based effects; instrument identification; and stylistic comparisons of engineering and mix techniques. In-class listening analysis and concepts are reinforced through out-of-class critical listening assignments. An out-of-class audio ear training component is also a part of the course.

MP-215
Music Production Analysis Lab
1 credit
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: None

This course represents a step-by-step approach to the essential elements of effective records. Using in-class evaluation of demos, masters and commercial recordings, it takes students through an in-depth analysis and appraisal of the emotional effectiveness of recordings, with consideration for: artist identity, vision and intention; melody, lyrics and song form; arrangement, performance, and mixing. Several in-class presentations of student analysis projects are required.
COURSE DESCRIPTIONS

MP-225

MIDI Systems for Music Production
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MTEC-111

This course explores the industry standard Musical Instrument Digital Interface (MIDI 1.0) specification, with an emphasis on musical projects designed to emulate professional practice and application. MIDI sequencing is done at computer-based workstations in the classroom, and outside of class using the student’s laptop and MP&E Major Bundle hardware and software components. Studio-based labs during the semester introduce the student to collaborative working environments. Contemporary software programs, such as Pro Tools and Logic, are covered.

MP-P226

Hybrid Recording and Mixing
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring
Required of: None
Electable by: MPED majors
Prerequisites: MP-225

This course addresses the increasingly hybrid nature of recording and mixing practices in music production. Through contrasts and comparisons, the course explores the impact on modern record-making of MIDI, music sequencing, sampling, extended frequency responses, file modification tools, and their effect on analog components in record-making. The course highlights why many current production teams seek the best of both worlds as they move forward in the creative process, beginning with digital sources, augmenting with analog components, editing on a workstation or laptop, moving to a large format console and ending up with a digital file, exploiting the DAW’s functionality as a tape machine in the analog domain and its expanded creative capabilities in the digital domain.

MP-241

Mix Techniques Lab
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-211 and MP-214; MP-212 must be taken concurrently with MP-241

This course introduces students to the aesthetic considerations and functional operation of equipment for multitrack mixdown of stereo masters. Topics include: common control room procedures and protocol; console and control room signal flow, control logic, and patching; balance; use of outboard signal processors; and documentation. Weekly out-of-class studio lab time consists of mixing prerecorded multitrack material. Audio ear training is also required outside of class time.

MP-247

The Business of Music Production
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MBUS, MPED, and ELPD majors
Prerequisites: None

This course takes the student through a broad review of copyright, licensing, publishing, collection agencies, deal structures, distribution, and new technologies and their impact on the music production business, from planning to client relationships.

MP-P305

Record Production for Musicians
2 credits
Course Chair: Rob Jaczko
Semesters offered: Fall, Spring
Required of: None
Electable by: All except MPED majors
Prerequisites: MP-P205

For non-MPED majors, this course takes the student through the fundamental steps necessary for any music production project: defining the goals of the recording project; selecting composers, arrangers, players, and singers as appropriate; choosing and making the most of the technical resources available to fit the defined goals and budget; working with fellow musicians; critically evaluating performance; and orchestrating and motivating all of the participants, from rehearsal to recording and final mix. Two multi-track production projects are required.

MP-310

Sound Reinforcement for Musicians
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: All except MPED majors
Prerequisites: None

For non-MPED majors who wish to learn the principles of sound reinforcement encountered in clubs or recital halls. Emphasis on effective interaction with engineers in concerts, in large halls, and in recording studios.
MP-318
Creative Production Skills
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-215, MP-241, and MP-247;
MP-340 and MP-341 must be taken concurrently
with MP-318
This course takes the student through the fundamental steps of any music production project: defining the goals 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; and orchestrating and motivating all of the participants and resources, from rehearsal to recording and final mix. Three production projects are required on 2-track and multitrack formats.

MP-320
Music Production for Records
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-318; MP-385 must be taken concurrently with MP-320
This course is a study of the creative and business aspects of producing records. Emphasis is placed on the creative and aesthetic techniques of production. Topics include song choice; song analysis; lyrics analysis; artist development and creative vision; scheduling, budgeting, and prioritization of tasks; communication issues; compromise and flexibility with regard to artist's vision; servicing the artist's and the record company's needs; and tracking the development of the production process from demo to master. Two multitrack projects are required.

MP-322
Sound Reinforcement Systems
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED and ELPD majors
Prerequisites: MP-211 or EP-220
This course explores techniques used for recording and reinforcing music on location. Topics include commonly encountered acoustical problems and an investigation of equipment and techniques used to overcome them. This class is a prerequisite for the hands-on Sound Reinforcement Lab (MP-325).

MP-325
Sound Reinforcement Lab
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED and ELPD majors
Prerequisites: MP-322
In this hands-on follow-up to MP-322, students practice setup and mixing of live ensembles and assist the audio staff at Berklee concerts and rehearsals in the Berklee Performance Center.

MP-340
Multitrack Recording Techniques
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-212 and MP-241; MP-318 and MP-341 must also be taken concurrently with MP-340
This course explores common recording techniques including microphone choice and placement, console and studio signal flow, session setup and protocol, and live recording. Discussion and utilization of limiters, compressors, and other signal processing equipment used in the multitrack recording process are part of in-class activities and recording sessions. Three studio recording projects are required. Supplemental audio ear training is available and advised.

MP-341
Mix Techniques 2
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-241; MP-340 must be taken concurrently with MP-341
This course is a study of the aesthetic considerations and functional operation of equipment used in multitrack mixdown of digital master recordings in a digital audio workstation environment. Special emphasis is placed on critical listening and aesthetic consideration of balances. Topics covered include common DAW procedures and protocol, data management, use of a virtual console, use of a control surface, signal flow, editing, and digital signal processing (plug-ins). Mixing exercises of prerecorded multitrack files are required outside of class.
COURSE DESCRIPTIONS

MP-351
Microphone Theory and Applications
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED and ELPD majors
Prerequisites: MP-340 or EP-320

This course will discuss design theory of recording studio microphones. Hands-on applications will include modification of microphone designs and acoustic testing of various design concepts and techniques.

MP-385
Advanced Recording Techniques
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-340; MP-320 must also be taken concurrently with MP-385

In this advanced recording class students analyze advanced large-format console signal flow, explore sophisticated ensemble microphone techniques and applications, compare digital and analog multitrack formats, and revisit and reinforce professional session protocol. Drum micing, session flow, documentation, and microphone choice and comparisons are demonstrated.

MP-421
Music Production for Visual Media
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-320 and MP-385

This hybrid production/engineering course deals with the technical and creative issues surrounding soundtracks for feature film, episodic television, commercials, and documentaries. Topics such as synchronization, SMPTE time code, word clock, and other technical issues combined with aesthetic considerations to complete projects dealing with music production for visual media, Foley, sound design, and ADR. A survey of careers in postproduction culminate in students working together in teams, mirroring their real-world counterparts.

MP-431
Vocal Production
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED majors
Prerequisites: MP-318

This class is a hands-on study of the production of vocalists in the recording studio. The emphasis is on techniques and strategies for obtaining the best possible vocal performance, in terms of both emotional impact and technical accuracy. Topics include analysis of commercially recorded vocals; discovering a vocalist’s identity; psychological and technical limitations; preproduction with vocalists (with emphasis on the song/vocalist relationship); establishing producer/vocalist rapport; working sympathetically and effectively in the studio environment; conducting a vocal session; vocal compilation; and background vocals. Technical topics include microphone choice and associated signal processing and mixing for vocals. In-class sessions are conducted and produced by both the faculty and students. Students are also required to sing and thus “be produced.” Students produce two multitrack projects incorporating re-recording and compiling of vocal tracks using previous projects.

MP-P432
Vocal Technologies for Records
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring
Required of: None
Electable by: MPED majors
Prerequisites: MP-341

This course addresses recorded vocal performances and the technologies used to highlight and support them in modern record production and mixes. The course explores the sonic evolution of vocals as the focal point of modern recordings with a signature that has moved from simple mix placement, dynamics processing, and time based effects to advanced concepts in audio editing, synthetic processing, automatic and graphic pitch correction, time compression, time expansion, flex, and elastic audio. Through analysis and hands-on processing of selected projects, the student will gain an understanding of the many choices available to modern record producers as they record and mix with a modern tool set that includes the vintage Talk Box, the Vocoder, Auto Tune, Melodyne, Elastic Audio, Flex Time, Vocalign, tempo based editing, and a host of other file modification protocols that are readily available on most digital audio workstations.
COURSE DESCRIPTIONS

MP-441
Advanced Mix Lab
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-385

This course presents advanced mixing techniques via in-class faculty demonstrations and student participation, emphasizing professional industry standards. Topics include hybrid analog console/DAW mixing techniques and an introduction to large-format console automation. Projects consist of mixing preexisting multitrack recordings as well as current advanced student production projects.

MP-P442
Control Surface Mixing Techniques
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring
Required of: None
Electable by: MPED majors
Prerequisites: MP-341

This course explores the functional operation of Digidesign’s DAW controller, the D-Control ES (ICON), used in multitrack mixdown of digital master recordings. The emphasis is on basic and intermediate operation of the hardware, with consideration given to critical listening and the aesthetics of mixing. Topics covered include overview and detailed instruction in operation of the surface, common DAW procedures and protocol, data management, signal flow, editing, and digital signal processing (plug-ins) in Pro Tools. Projects consist of mixing prerecorded multitrack files.

MP-456
Analog Recording Techniques and Applications
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED majors
Prerequisites: MP-385

This class provides an in-depth study of the professional techniques used in analog tape-based recordings. Students are instructed in tape machine mechanics and the analog tape transfer function. Machine alignment, razor blade editing, backwards reverb, comping (combining tracks), tape flanging, tape loops, format comparison (analog vs. digital), and documentation standards are all discussed. Students apply these skills in the studio using 2" and 1/4" analog tape.

MP-457
Ensemble Recording Techniques
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED majors
Prerequisites: MP-385

This class focuses on the skills necessary for recording live ensembles of musicians. Students work as engineers, assistants, and Pro Tools operators with faculty supervision and guidance in the context of weekly recording sessions. This class works in collaboration with regularly scheduled daytime recording ensembles, covering a variety of styles and instrumental groupings.

MP-458
Live Concert Recording and Mixing Techniques
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED majors
Prerequisites: MP-385

This class focuses on the techniques and applications employed in live concert recording. Students will regularly record concerts held in the Berklee Performance Center to 48-track multitrack and two-track formats, as well as concerts from Cafe 939 through the Berklee Internet Radio Network production studio to 32 tracks and stereo. Live mixing to video and or live broadcast of the Live-to-2 mix is also part of the typical work. Topics include systems integration of live sound reinforcement, live recording and video capture; microphone choice and placement; scene storage and documentation strategies; and audience/ambience recording techniques.

MP-P459
Flamenco Music: Recording and Production
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring
Required of: None
Electable by: MPED majors
Prerequisites: MP-385

This course explores the recording and production processes of various styles of flamenco music, as well as the recording of the common instruments used in flamenco. The various processes of recording and producing flamenco music to be studied include live recordings, recording without metronome, editing, programming, mixing, and mastering. Discussion also focuses on the common instruments and sounds used in flamenco music, including flamenco guitar, cajón, palmas (clapping), dancing, voices, and wind and string instruments, and the microphones and techniques utilized in recording the particular instruments. Several styles (palo) of flamenco, such as bulería, soleá, tangos, fandangos de huelva, and malagueña will be analyzed, including recording methods, sound libraries, and instrumentation. The recording of the flamenco music ensemble is tentatively scheduled to be part of the class experience.
COURSE DESCRIPTIONS

**MP-P460**

**Freelancing for Producers and Engineers**
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring
Required of: None
Electable by: MPED majors
Prerequisites: MP-320 and MP-341

This upper-level elective focuses on the technical, artistic, operational and business aspects of working in today’s world as a freelance producer/engineer. The objective of this course is to foster a versatile, entrepreneurial approach to the diverse—and increasingly nontraditional—production opportunities that dominate today’s business and cultural climate. The successful modern freelancer combines and transcends discrete industry roles with adaptation, improvisation, and creative problem solving in art and business. Students will refine and supplement skills learned in their previous courses, synthesizing a comprehensive, fluid skill set to service projects with a broad range of parameters, resources and goals. A series of hypothetical and practical scenarios will present students with widely varied objectives and parameters: client types, abilities and expectations; musical material, time and dollar budgets, and recording settings. The course will focus on in-class discussion and review of these projects, most of which will take place in-class, with both instructor(s) and students in the role of freelancers. Online materials will both assist in presenting information and act as an ongoing asset for the students after graduating. There will also be in-class discussions and online presentations from current professionals (including MTEC alumni) and a business tutorial, both in-class and on-line, focused on starting and operating a business.

**MP-471**

**Remixing for the Commercial Marketplace**
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED majors
Prerequisites: MP-320 and MP-441

This course focuses on pinpointing the musical concept and marketplace potential of remix productions, using recording studio and DAW technology to maximize emotional and sales impact. The class will analyze the effectiveness of individual components within key genres and produce new compositions based on those results.

**MP-475**

**Masters Engineering Lab**
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED majors
Prerequisites: MP-385

This advanced engineering elective builds upon previously acquired recording and mixing skills. Course emphasis is on achieving professional studio standards through in-class sessions and demonstrations. Topics include advanced signal processing, critical listening, large format console automation, and observation in various professional environments through site visits. Projects include live-to-2-track recordings, engineering MP-461 senior production projects, and the preparation of a senior engineering portfolio.

**MP-495**

**Music Production and Engineering Internship**
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED majors
Prerequisites: MP-340 and written approval of course chair

Monitored and evaluated professional work experience in an environment related to the music production and engineering major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Music Production and Engineering Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.
An introduction to the fundamentals of music technology geared to the needs of today's professional musician. One of the most significant challenges facing musicians today is mastering the skills required to continually adapt to a changing technology base. Musicians today must understand and be prepared for the fact that this technology base is moving more rapidly than it can be assimilated. The course topics will give an overview of all aspects of the current technology with the primary goal of enabling students to make intelligent decisions in evaluating future technological needs.

Building upon basic concepts and skills learned in MTEC-111 Introduction to Music Technology, this course will give students an opportunity to continue to explore the creative uses of music technology tools and deepen their understanding of the principles that underly these uses of technology. By completing a number of hands-on projects and assignments, students will advance their knowledge of audio recording and editing; MIDI sequencing; sound design using synthesizers, samplers, and DSP applications; notation software; and web authoring for purposes of self-promotion.

The Berklee Internet Radio Network Workshop supports students who wish to participate in the activities of the station, formalizing and identifying their participation in their transcripts. The course accommodates a wide variety of student skills and interests, directing participants into existing station committees: programming (DJs, production, scheduling, evaluation), promotion (public relations on campus and beyond), business and legal (maintenance of approvals, permissions, and licensing processes; organization of business flow within the station), and operations (technical backbone of station operations—website development, broadcast issues, recording, facilities development, and maintenance).

A course focusing on issues related to synthesizer architecture, patch programming/editing, and functionality within the MIDI production environment. A variety of synthesizer technologies will be addressed, including subtractive, FM, sampling, hybrid, and software-based synthesis.

This course examines the technical attributes of loudspeakers that assist the recording engineer in creating the best possible product. Topics include basic components of loudspeaker design, driver parameters, sealed and vented enclosures, crossovers, studio monitors, and computer aided analysis systems. Theoretical information and hands-on methods are used to inform students about advanced speaker systems. Listening evaluation is also an important component.

As an introduction to game audio, this course provides a general overview of the stages involved in producing sound and music for games. It begins with an examination of the role of sound designer and composer, including the responsibilities associated with each. The course begins with typical studio effects and sound manipulation, and addresses technical hurdles encountered in an interactive environment. Advanced concepts and techniques such as recording custom effects, proper integration of audio, and mixing techniques particular to the gaming industry are experienced through collaborative team assignments. Business topics include scheduling, contracts, and finalizing a workflow are presented throughout the semester. By the end of this course, the student will have completed full audio including sound design, dialogue, and music for cut scenes and a short game or portion of a game via readily available audio production, scripting, and interactive tools.
**COURSE DESCRIPTIONS**

**MTEC-P323**  
Production and Business of Dance Music  
2 credits  
Course Chair: Rob Jaczko  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: MTEC-111

This course allows the student to understand the history and business of dance music from its early disco format in the ’70s and ’80s to its wide variety of current styles and trends. Students write, produce, mix, and remix their work in the related style within the various dance music genres. In order to do this successfully, students are required to familiarize themselves with the current outlets for dance music (i.e. Traxsource, Beatport, In Grooves, etc.) and the current list of artists, producers, DJs, and remixers whose work can be found charted on these industry sites. A full understanding of the inner workings of this popular genre will be necessary for the students to be successful within this field. Three production projects are required.

**MTEC-383**  
Studio Maintenance and Troubleshooting  
2 credits  
Course Chair: Rob Jaczko  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MPED and ELPD majors  
Prerequisites: EP-320 or MP-212

This course focuses on beginner-level studio maintenance by combining lectures with hands-on lab activities. Electronic basics are introduced, including: voltage, alternating and direct current, resistance and impedance, capacitance, inductance, and electromagnetism. The principles of grounding, power supplies, analog and digital signal types, amplifiers, speakers, microphones, switches, and transistors are described. Basic repairs and troubleshooting in the field are discussed, including soldering. Students make a mic cable, S/PDIF cable, RC and RLC circuits, and assemble a simple signal processor such as a power supply, audio input/output circuitry, direct box, or a filter. Students troubleshoot their circuits using volt- and ohmmeters, oscilloscopes, and cable testers.

**MTEC-360**  
Architecture and Acoustics of Critical Listening Environments  
1 credit  
Course Chair: Rob Jaczko  
Offered: Spring  
Required of: None  
Electable by: MPED and ELPD majors  
Prerequisites: MP-341 or EP-381, and either LMSC-208 or LMSC-209

This course provides advanced information and training in the science of acoustics. It examines advanced methodologies for the testing of acoustic spaces and properties, leading to strategies for acoustic manipulation and design. Using existing and past projects as source material, world-renowned studio designer John Storyk takes students through the acoustical design process, including both acoustical and programmatic considerations. He draws on pictures, charts, graphs, and recorded examples taken from real-world projects, both completed and in process, to highlight the challenges encountered and solutions devised for creating program-satisfying and acoustically correct facilities. These facilities encompass both world-class, multiroom studio facilities as well as smaller-budget project and home studios. This is an applications-oriented follow-up to the required acoustics class.

**MTEC-420**  
Advanced Digital Mastering, Editing, and Delivery  
2 credits  
Course Chair: Rob Jaczko  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MPED and ELPD majors  
Prerequisites: MP-341 or EP-381

This in-depth, project-oriented class gives the student intensive exposure to the creative and technical issues involved in advanced music mastering, editing, and delivery. Topics include CD and DVD mastering, multichannel audio formats (5.1), internet audio, and the standards and practices of digital audio production. Students enhance their technical knowledge of advanced audio concepts and studio techniques while developing their ability to listen critically and creatively through hands-on projects. Further areas of exploration include audio restoration and forensic audio.

**MTEC-P421**  
Audio Implementation for Video Games  
2 credits  
Course Chair: Rob Jaczko  
Offered: Fall, Spring  
Required of: None  
Electable by: CWPR, ELPD, FILM, and MPED majors  

This course provides an immersion in the techniques and methodologies used in implementing sound and music assets into a video game environment. Covers the tenets of sound and music implementation as part of the game development structure. Project workflow, audio pipeline, and common middleware tools are used to mirror current audio practices in the video game industry.
MTEC-P422
Surround Sound Techniques and Practices
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring
Required of: None
Electable by: MPED and ELPD majors
Prerequisites: MP-421 and EP-326

This course is a survey of the history and techniques used in producing surround audio. The focus is split between understanding surround tools (microphones, consoles and monitoring), surround acquisition (recording techniques), and presentation (mixing and authoring) in the context of audio for disc, video, games and broadcast. The course includes practical work to reinforce theoretical and technical learning. It addresses the aesthetic considerations of surround production relating to varying end uses, and examines the elements of music that invite surround treatments based on the compositional ideas and production values.

MTEC-455
Hip-Hop Production for Records
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD and MPED majors
Prerequisites: EP-320 or MP-320

This course is designed to focus on the musical, vocal, and technical production skills in hip-hop record production. Advancing the basic concepts of music production techniques introduced in Music Production for Records (MP-320), the course embraces the professional practices for record production in the hip-hop genre. Students are required to showcase their skills in weekly projects and a final original project.

MTEC-P480
Interdisciplinary Arts Institute Directed Study
2 credits
Course Chair: Kari Juusela
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Concurrent enrollment in MTEC-P475 and written permission of course instructor

In this course, students will complete a project that exhibits the skills/artistry covered in MTEC-P475 Interdisciplinary Arts Institute Seminar, and that will serve as portfolio material as they enter the field. Individual critique of projects is provided. The specific nature of the project will be determined by written agreement between student and instructor. Students are required to take MTEC-P475 concurrently with this course.

Music Therapy

MTH-P111
Assistive Music Technology for the Visually Impaired
2 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring
Required of: None
Electable by: None
Prerequisites: Placement

This course teaches assistive music technologies that allow musicians with visual impairment to effectively communicate with other sighted musicians. The course explores Braille music and the basic elements and concepts of music through reading, listening, writing, and playing assignments. The course also explores notation and digital audio production through a number of projects. The projects include creating a lead sheet, a chart for the rhythm section and a lead line with Sibelius, and producing a musical arrangement and a podcast using Sonar.

MTH-201
Introduction to International Music Therapy
3 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: All
Prerequisites: None

This course covers the theories and processes of music therapy, the history of the profession, and a survey of basic principles, methods, techniques, and applications. Students will visit facilities where music therapy is practiced, observe music therapists in action, and discuss the role of music in therapy within a wide variety of clinical and community settings. In addition, they will be introduced to music therapy practices in different countries through published literature.
MTH-P211  
**Mind/Body Disciplines for Musicians**  
1 credit  
Course Chair: Suzanne Hanser  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: None  

This introductory course is designed to bring self-care awareness and skills for the musician. The demands and pressures of the music industry are discussed while exploring ways to enhance overall wellness, creativity, and performance, utilizing concepts of holism, energy, balance, and quality of life. Related goals, strategies, and skills, such as self-assessment, stress management, prevention, lifestyle enhancements, and integrative therapies (including music therapy, meditation, yoga, and visualization) are learned. A self-care model will be provided for students to adapt to their own needs.

MTH-233  
**Practicum 1 Field Work**  
0 credits  
Course Chair: Suzanne Hanser  
Offered: Fall, Spring, Summer  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: Declaration of MTHE major and concurrent enrollment in MTH-232  

Students are placed in a public or private school that serves children with special needs, primarily in small groups. Practicum 1 provides students with their very first experiences of providing clinical music. Students have the opportunity to demonstrate the ability to make a clear connection to the group and meet the special needs of children through clinical music activities.

MTH-231  
**Music in Special Education**  
2 credits  
Course Chair: Suzanne Hanser  
Offered: Fall, Spring  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: None  

This course allows students to learn and demonstrate skills in music therapy group leading. It also teaches students how to teach music to exceptional children and how to help them reach non-musical goals and objectives. Upon completion of this course, students will demonstrate proficiency on modified guitar technique, omnichord, and rhythmic instruments in addition to songwriting and improvising skills.

MTH-232  
**Music Therapy Practicum 1: Special Education**  
2 credits  
Course Chair: Suzanne Hanser  
Offered: Fall, Spring  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: Declaration of music therapy major and concurrent enrollment in MTH-231  

This course is the concurrent clinical music therapy practicum that accompanies MTH-231. Students are assigned to a facility or agency in the community and apply the skills they are learning in the classroom to this clinical placement.

MTH-281  
**Technology for Music Therapists**  
2 credits  
Course Chair: Suzanne Hanser  
Offered: Fall, Spring  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: MTEC-111  

A hands-on course designed to provide practical skills for incorporating technology into the practice of music therapy. Topics will include MIDI, digital sound, adaptive technology, music composition/performance software, and the internet. Students will use technology to develop original music activities and present them to the class.

MTH-311  
**Psychology of Music**  
2 credits  
Course Chair: Suzanne Hanser  
Offered: Fall, Spring  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: None  

This course will examine the psychological, physiological, and sociological foundations of music and music therapy. Students will learn aspects of musical behavior and processing including the influence of music upon behavior, physiological and affective responses to music, perception and cognition of music, psychomotor components of music behavior, learning and development, and preference and creativity.

MTH-312  
**Music Therapy Practicum 2: Geriatrics**  
2 credits  
Course Chair: Suzanne Hanser  
Offered: Fall, Spring  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: Concurrent enrollment in MTH-311  

This course is the concurrent clinical music therapy practicum that accompanies MTH-311. Students are assigned to a facility or agency in the community and apply the skills they are learning in the classroom to this clinical placement.
MTH-313  
**Practicum 2 Field Work**  
0 credits  
Course Chair: Suzanne Hanser  
Offered: Fall, Spring, Summer  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: Declaration of music therapy major and concurrent enrollment in MTH-312

Students are assigned to music therapy groups with older adults in nursing home and adult day care settings. Students are introduced to a data-based model of music therapy. They develop musical resources for this population, develop the ability to discuss therapeutic process, and complete a final case presentation in written and verbal forms.

MTH-331  
**Research in Music Therapy**  
2 credits  
Course Chair: Suzanne Hanser  
Offered: Fall, Spring  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: None

This course will examine how music therapists document the processes and products of what they do. After covering assessment and data-gathering techniques, it offers a survey of research methodology, ways to analyze data, and ethical considerations in music therapy practice. Students participate in designing, implementing, and analyzing the results of a music therapy experiment.

MTH-332  
**Music Therapy Practicum 3: Research**  
2 credits  
Course Chair: Suzanne Hanser  
Offered: Fall, Spring  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: Concurrent enrollment in MTH-331

This course is the concurrent clinical music therapy practicum that accompanies MTH-331. Students apply the research skills they are learning in the classroom to a clinical setting.

MTH-333  
**Practicum 3 Field Work**  
0 credits  
Course Chair: Suzanne Hanser  
Offered: Fall, Spring, Summer  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: Declaration of music therapy major and concurrent enrollment in MTH-332

This course is the fieldwork component of the concurrent clinical music therapy practicum that accompanies MTH-331. Students apply clinical, musical and research skills they are learning in the classroom to a designated clinical setting.

MTH-351  
**Exceptional Children**  
3 credits  
Course Chair: Suzanne Hanser  
Offered: Fall, Summer  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: None

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.

MTH-411  
**Music in Psychotherapy**  
2 credits  
Course Chair: Suzanne Hanser  
Offered: Fall, Spring  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: MTH-331 and MTH-332

This course will engage students in a group therapy experience in which they will apply music to the psychotherapeutic process. Students will learn a variety of approaches to psychotherapy and develop an individual philosophy of music therapy as it applies to adult psychotherapy.

MTH-412  
**Music Therapy Practicum 4: Psychiatry**  
2 credits  
Course Chair: Suzanne Hanser  
Offered: Fall, Spring  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: MTH-331, MTH-332, and concurrent enrollment in MTH-411

This course is the concurrent clinical music therapy practicum that accompanies MTH-411. Students are assigned to a facility or agency in the community and apply the skills they are learning in the classroom to this clinical placement.

MTH-413  
**Practicum 4 Field Work**  
0 credits  
Course Chair: Suzanne Hanser  
Offered: Fall, Spring, Summer  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: Concurrent enrollment in MTH-412

Students are assigned to a facility or agency in the community where clients are dealing with issues of mental and emotional health. Clients may be seen in either large or small groups and may be consistent or change from week to week. This practicum is designed as an exploration of clinical music techniques, including: clinical improvisation, song structure, song leading, clinical theory applied musically, and clinical listening. The main focus is the development of clinical musicianship.
COURSE DESCRIPTIONS

MTH-431
Music Therapy and Medicine
2 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: MTH-331 and MTH-332

This course will examine how music and other creative arts contribute to the therapeutic process. Students will participate in a creative arts group and demonstrate a variety of nonverbal therapeutic techniques.

MTH-432
Music Therapy Practicum 5: Medicine
2 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: MTH-331, MTH-332, and concurrent enrollment in MTH-431

This course is the concurrent clinical music therapy practicum that accompanies MTH-431. Students are assigned to a facility or agency in the community and apply the skills they are learning in the classroom to this clinical placement.

MTH-433
Practicum 5 Field Work
0 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: Concurrent enrollment in MTH-432

In this final practicum placement, students are assigned to a medical facility or agency in the community and generally work either bedside or in small groups. This practicum is designed as an exploration of clinical music techniques, including: clinical improvisation, song structure, song leading, clinical theory applied musically and clinical listening. The main purpose of this medical practicum is the development of clinical relationships. The course material and expectations focus on the students’ ability to play and provide music in a reliable and flexible manner in support of clinical relationships with clients and their music.

MTH-P475
Music Therapy Senior Seminar
0 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: Written approval of course chair

This course is designed as a senior seminar and will provide an overview of major clinical and professional issues within the music therapy and medicine field. Topics will include cultural competency, ethical, administrative, historical, research, and financial aspects of music therapy. Specific issues related to music therapy private practice will be explored, including legislation and government relations, reimbursement, standards of practice, and ethical dilemmas. Students will design, develop, and implement their own music therapy programs to carry out in clinical settings. In addition, the course will help integrate training from other music therapy courses and prepare students for their clinical internships.

MTH-495
Music Therapy Internship
6 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: MTH-432 and written approval of course chair

This course involves 1,040 hours of full-time music therapy experience at a clinical internship site approved by the American Music Therapy Association. Enrollment is permitted after the completion of all course work and after the student applies and is accepted to a site. Successful completion of the internship is required before receiving the degree or sitting for the Music Therapy Board Certification Examination. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Performance Ear Training

PFET-P211
Advanced Rhythmic Techniques for Performers
2 credits
Course Chair: Allan Chase
Offered: Fall
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

A lab workshop specially designed to improve performers’ understanding and mastery of different rhythmic concepts and their application on their instrument into various musical contexts. The students will learn percussion and speaking rhythms, which they will later apply on their own instrument. The course material will be based on different rhythmic approaches based on techniques applied in different cultures around the world, including: African, Indian, and Latin rhythmic systems and vocabulary. The workshop environment will be used to give the students practical examples of rhythmic concepts using prepared literature, specific compositions, audio tracks, and video material. They will practice performing these rhythms both individually and as a group.
COURSE DESCRIPTIONS

PFET-P351

Ensemble Ear Training for Performance
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Ensemble rating 3444 and ET-112

Being able to quickly learn music by ear and retain it, to accurately play or sing what you are hearing in your head, and to recognize and respond to what others play in real time are among the most important performance skills for contemporary musicians. Using call-and-response techniques in an ensemble-like setting, instrumentalists and vocalists will build their ear skills, connecting ear training to realistic performance situations on their instrument and developing greater acuracy of hearing and musical memory. Material includes melodies, harmony and counterpoint parts, and bass lines in a variety of styles.

PFET-361

Performance Ear Training for Woodwinds, Brass, Strings, and Vibes 1
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for brass, woodwind, string, and vibraphone principal PERF majors
Electable by: Brass, woodwind, string, and mallet principals
Prerequisites: Ensemble rating 3444 and ET-112

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.

PFET-362

Performance Ear Training for Woodwinds, Brass, Strings, and Vibes 2
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for brass, woodwind, string, and vibraphone principal PERF majors
Electable by: Brass, woodwind, string, and mallet principals
Prerequisites: PFET-361

Continuation of PFET-361.

PFET-364

Performance Ear Training for Keyboards 1
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for piano principal PERF majors
Electable by: Piano principals
Prerequisites: Ensemble rating 3444 and ET-112

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.

PFET-365

Performance Ear Training for Keyboards 2
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for piano principal PERF majors
Electable by: Piano principals
Prerequisites: PFET-364

Continuation of PFET-364.

PFET-367

Performance Ear Training for Guitar 1
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for guitar principal PERF majors
Electable by: Guitar principals
Prerequisites: Overall ensemble rating of 2 and ET-112

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.

PFET-368

Performance Ear Training for Guitar 2
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for guitar principal PERF majors
Electable by: Guitar principals
Prerequisites: PFET-367

Continuation of PFET-367.
COURSE DESCRIPTIONS

PFET-370
Performance Ear Training for Percussion 1
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for drum set, hand percussion, and total percussion principal PERF majors
Electable by: Drum set, hand percussion, and total percussion principals
Prerequisites: Ensemble rating 3444 and ET-112
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.

PFET-371
Performance Ear Training for Percussion 2
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for drum set, hand percussion, and total percussion principal PERF majors
Electable by: Drum set, hand percussion, and total percussion principals
Prerequisites: PFET-370
Continuation of PFET-370.

PFET-373
Performance Ear Training for Voice 1
1 credit
Course Chair: Allan Chase
Offered: Fall
Required of: None; Approved specified elective for voice principal PERF majors
Electable by: Voice principals
Prerequisites: Ensemble rating 4434 and ET-112

PFET-374
Performance Ear Training for Voice 2
1 credit
Course Chair: Allan Chase
Offered: Spring
Required of: None; Approved specified elective for voice principal PERF majors
Electable by: Voice principals
Prerequisites: PFET-373
Continuation of PFET-373.

PFET-376
Performance Ear Training for Bass 1
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for bass principal PERF majors
Electable by: Bass principals
Prerequisites: Ensemble rating 3444 and ET-112
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.

PFET-377
Performance Ear Training for Bass 2
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for bass principal PERF majors
Electable by: Bass principals
Prerequisites: PFET-376
Continuation of PFET-376.

PFSS-P301
Survey of Mediterranean Musical Styles
2 credits
Course Chair: Carl Riley
Required of: None
Electable by: All
Prerequisites: None
This course will examine the various tonalities, meters and compositional structures that characterize the various music styles from the Mediterranean region. This is a survey course focused on the folk music from the Mediterranean with a spotlight on how melody is the defining and dominant feature of the music. Students will explore modal systems with limited harmonic progression and tonalities not always consistent with western tonal systems and metric forms. The influence of religious music, the differing ethnic traditions, and the sociocultural differences of the principal music sources will be reviewed and studied. Listening, performing, songwriting, and sight singing are the main activities of this course.
### COURSE DESCRIPTIONS

**PFSS-311**  
**Survey of Bass Styles**  
2 credits  
Course Chair: Steve Bailey  
Offered: Fall, Spring  
Required of: Bass principal PERF majors  
Electable by: All  
Prerequisites: None

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.

**PFSS-321**  
**Survey of Brass Styles**  
2 credits  
Course Chair: Tom Plsek  
Offered: Fall, Spring, Summer  
Required of: Brass principal PERF majors  
Electable by: All  
Prerequisites: None

A study of the history of brass instruments (trumpet, trombone, French horn, euphonium, and tuba) in American music. Emphasis is on the performance styles of major players, including Herbert L. Clarke, Arthur Pryor, Louis Armstrong, Bix Beiderbecke, Jack Teagarden, Clifford Brown, Dizzy Gillespie, Miles Davis, J.J. Johnson, Harry James, Julius Watkins, Rich Matteson, and Harvey Phillips. Study will include articles as well as recorded and transcribed musical examples.

**PFSS-331**  
**Survey of Guitar Styles**  
2 credits  
Course Chair: Larry Baione  
Offered: Fall, Spring  
Required of: Guitar principal PERF majors  
Electable by: All  
Prerequisites: None

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.

**PFSS-341**  
**Survey of Drum Styles to the ‘60s**  
2 credits  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: Drum set principal PERF majors  
Electable by: All  
Prerequisites: None

A study of the development of the jazz drummer from its early period through the 1960s. Analysis through recordings and transcriptions of various playing styles. Studies of Big Sid Catlett, Max Roach, Buddy Rich, and others.

**PFSS-342**  
**Survey of Drum Styles since the ‘60s**  
2 credits  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: None

A survey of the development of contemporary drumming styles. This course is a historical and stylistic continuation of PFSS-341. The basis for study will be the principal artists who have emerged during and since the mid-1960s, and the musical styles in which they have performed. Also covered will be the development of the instrument itself as its role has evolved in various styles.

**PFSS-351**  
**Survey of Piano Styles**  
2 credits  
Course Chair: Stephany Tiernan  
Offered: Fall, Spring  
Required of: Piano and vibraphone principal PERF majors  
Electable by: All  
Prerequisites: None

A study of the history and development of the art of jazz piano and the lives and times of the artists themselves. Through listening to archival and contemporary recordings and analysis and discussions, the rich diversity of the different jazz styles will be examined, along with the artists associated with certain styles. Solo piano and group playing from ragtime to contemporary will be addressed.

**PFSS-361**  
**Survey of Contemporary String Styles**  
2 credits  
Course Chair: Melissa Howe  
Offered: Spring  
Required of: String principal PERF majors  
Electable by: All  
Prerequisites: None

An overview of the history of contemporary string playing, with special emphasis on the work of major innovators: Joe Venuti, Stephane Grappelli, Jean-Luc Ponty, and others. Recordings and transcriptions used to analyze technique and improvisational skills.

**PFSS-P362**  
**Survey of American Roots Music Styles**  
2 credits  
Course Chair: Melissa Howe  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: None

This course will survey and analyze a number of styles that form the bedrock of American popular music. These styles include blues, gospel, folk, country, Cajun, Tejano, and Native American. Students will learn through transcribing, intensive immersion in listening, and viewing videotape footage.
COURSE DESCRIPTIONS

PFSS-P363
Bluegrass Traditions and Contemporary Trends
2 credits
Course Chair: Melissa Howe
Offered: Spring
Required of: None
Electable by: String, bass, guitar, and voice principals
Prerequisites: None

Historical listening and performance class covering the tributaries of Bill Monroe’s music (old time country music, blues, and swing) and tracing the development of the styles from 1945 to the present day. Extensive transcription projects and in-class performance will be emphasized.

PFSS-371
Survey of Vocal Styles
2 credits
Course Chair: Anne Peckham
Offered: Fall, Spring
Required of: Voice principal PERF majors
Electable by: All
Prerequisites: None

A historical study of the development of the jazz vocalist and jazz vocal styles. Listening and style analysis through use of recordings and assigned student participation and performances. Singers covered include the Rhythm Boys, Bessie Smith, Sippie Wallace, the Boswell Sisters, the Mills Brothers, Ethel Waters, Ella Fitzgerald, Billie Holiday, Sarah Vaughan, Frank Sinatra, Diane Reeves, Al Jarreau, Bobby McFerrin, and representative contemporary artists.

PFSS-381
Survey of Woodwind Styles
2 credits
Course Chair: Bill Pierce
Offered: Fall, Spring
Required of: Woodwind principal PERF majors
Electable by: All
Prerequisites: None

The analysis of the history of woodwind instruments (saxophone, flute, clarinet) in jazz. Emphasis is placed on the various styles of major players. The study of woodwind players including Johnny Hodges, Charlie Parker, Cannonball Adderley, Lester Young, John Coltrane, Eric Dolphy, Frank Wess, Andy Kirk, Benny Goodman, John LaPorta, Gerry Mulligan, and others, through tapes, articles, and transcriptions.

PFSS-385
R&B, Funk, and Smooth Jazz Saxophone Styles
2 credits
Course Chair: Bill Pierce
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

The analysis of saxophone styles in the R&B lineage including players associated with smooth jazz, funk, blues, soul jazz, acid jazz, soul, pop, and fusion styles. Emphasis is placed on the various styles of major players including Earl Bostic, Grover Washington Jr., Red Prysock, Hank Crawford, David Sanborn, King Curtis, Kirk Whalum, Junior Walker, Maceo Parker, Tom Scott, Michael Brecker, Andy Snitzer, Gerald Albright, Ed Calle and others, through in-class playing, recordings, and transcriptions.

Private Instruction and Recital Preparation

PIXX-111
Private Instruction 1
1–2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: None
Principal instrument study level 1 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-112
Private Instruction 2
1–2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: PIXX-111
Principal instrument study level 2 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-211
Private Instruction 3
1–2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: PIXX-112
Principal instrument study level 3 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-212
Private Instruction 4
1–2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: PIXX-211
Principal instrument study level 4 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).
COURSE DESCRIPTIONS

PIXX-311
Private Instruction 5
1–2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: MUED, PROM, and PERF majors
Electable by: All
Prerequisites: PIXX-212

Principal instrument study level 5 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-312
Private Instruction 6
1–2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: MUED, PROM, and PERF majors
Electable by: All
Prerequisites: PIXX-311

Principal instrument study level 6 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-411
Private Instruction 7
1–2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: PERF majors
Electable by: All
Prerequisites: PIXX-312

Principal instrument study level 7 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-412
Private Instruction 8
1–2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: PERF majors
Electable by: All
Prerequisites: PIXX-411

Principal instrument study level 8 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

RPXX-211
Recital Preparation 1
1 credit
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: Third-semester PERF majors
Electable by: PERF majors
Prerequisites: PIXX-212

Recital Preparation 1 is required of all third-semester performance majors. This course, combined with PIXX-211, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both RPXX-XXX and PIXX-XXX. PIXX-XXX will be converted to PIXX-211 once a passing grade for PIXX-112 has been officially submitted.

RPXX-212
Recital Preparation 2
1 credit
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: Fourth-semester PERF majors
Electable by: PERF majors
Prerequisites: PIXX-211 or RPXX-211

Recital Preparation 2 is required of all fourth-semester performance majors. This course, combined with PIXX-212, is a college hour (50-minute) private lesson that meets on a weekly basis. The longer format allows more time for detailed instruction and learning required for the performance major. Course instruction provides individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening a sense of musical direction in preparing for performance of music. The instrumental department final exam is a major component of the final grade determination. Note: Students will enroll in both PIXX-XXX and RPXX-XXX. PIXX-XXX will be converted to PIXX-211 once a passing grade for PIXX-211 has been officially submitted.

RPXX-311
Recital Preparation 3
1 credit
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: PERF majors
Electable by: PERF majors
Prerequisites: PIXX-211 and concurrent enrollment in both ILRE-375 and PIXX-311

Taken in conjunction with ILRE-375. Includes preparation of repertoire for performances in the recital workshop.

RPXX-312
Recital Preparation 4
1 credit
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: PERF majors
Electable by: PERF majors
Prerequisites: ILRE-375, PIXX-311, and RPXX-311

Includes preparation of repertoire for a public performance as a leader.
COURSE DESCRIPTIONS

RPXX-411
Recital Preparation 5
1 credit
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: PERF majors
Electable by: PERF majors
Prerequisites: PIXX-312 and RPXX-312

Includes preparation of repertoire for the jury, which must be presented successfully in order to schedule the senior recital.

RPXX-412
Recital Preparation 6
1 credit
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: PERF majors
Electable by: PERF majors
Prerequisites: PIXX-411 and RPXX-411

Includes preparation of repertoire for the senior recital, which is the final project for performance majors.

Professional Music

PM-111
Essentials of Success
1 credit
Course Chair: Kenn Brass
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course chair

This course will address student adjustment to the experiences associated with an urban college: self-direction and learning, time management, decision-making, problem-solving, personal issues, and sensitivity toward diversity. Upon completion of the course students will be familiar with campus life, available support services, academic expectations, faculty roles, social responsibility, and study/practice technique.

PM-230
Computer Literacy for the Professional Musician
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring, Summer
Required of: None
Electable by: PROM majors
Prerequisites: Moderate typing skills strongly recommended

A course designed to familiarize Professional Music majors with the fundamentals of computer theory and operation, using the Apple Macintosh platform. Hands-on instruction will include word processing, spreadsheet, graphics, and database applications. Students will have access to the Professional Education Division technology facility for class and individual practice.

PM-P250
Movement for Musicians 1
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

This class is designed to offer fundamentals of movement and dance for musicians. Each session includes a brief warm up followed by a dance combination and/or work on body awareness, coordination, use of time and space, development of internal pulse, and stage presence, etc. No prior dance experience is necessary.

PM-310
Financial Management for Musicians
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-201

Overview of the financial planning process, including budgeting, risk management, taxes, retirement planning, estate planning, and investments.

PM-320
Investment Principles for the Professional Musician
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: PM-310

This course focuses on the personal investment portfolio. Review of securities such as stocks, bonds, mutual funds, and other investments, along with principles of portfolio management, will be included. Goals, objectives, risk tolerance, and time constraints will determine the strategy that is used to build a portfolio of mutual funds, stocks, or bonds. Review of events in today's dynamic and complex markets will be discussed. Special attention will be paid to interest rates and their impact on securities.

PM-P325
Managerial Finance
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: PM-310

This course provides an introduction to the fundamental concepts of finance. Various techniques of analysis that reveal the relationships of risk, return, and value are demonstrated. Topics include financial analysis, reporting and planning, long- and short-term forecasting, the time value of money, managing working capital, capital budgeting, and the nature of corporate securities and capital structure.
COURSE DESCRIPTIONS

PM-330
The Private Studio Teacher
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Private instruction level 4

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-340
Entrepreneurship
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Fifth-semester standing minimum

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-375
Music Career Planning Seminar
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring, Summer
Required of: PROM majors
Electable by: All
Prerequisites: Fifth-semester standing minimum

Development of career goals from musical interests and aspirations, and behaviors that will foster and enable the transition from student to professional. Development of career-oriented communication and presentational skills.

PM-475
Final Project Seminar
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring, Summer
Required of: PROM majors
Electable by: All
Prerequisites: PM-375 or minimum of sixth-semester standing

A seminar in which students receive individualized guidance in the preparation and completion of their graduation project.

PM-495
Professional Music Internship
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring, Summer
Required of: None
Electable by: PROM majors
Prerequisites: PM-375 and written approval of course chair

Monitored and evaluated professional work experience in a retail, entrepreneurial, or corporate environment matched to the student's individual career goals. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Professional Music Department chair or a designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Performance Studies

PS-180
Music and Life of Bob Marley
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: By audition

This class meets for 2 hours each week dividing class time into two equal segments where the instructor lectures, taking students on a chronological tour of the significant events in Marley's life with an emphasis on discovering Marley's radical yet positive sociopolitical message and relating it to current events in our time. The second segment of the class is spent learning the musical subtleties of the roots reggae style and preparing arrangements of 7-10 Marley compositions for performance. Watch for posters and electronic announcements online.
COURSE DESCRIPTIONS

PS-190  
**Improvisation Concepts Workshop 1**  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Written approval of instructor and course chair

This multipurpose course provides an opportunity for students to participate in a “nonstylistic” improvisational environment as a means to explore musical communication and develop improvisational performance skills. Students will perform on a weekly basis in a variety of improvised settings while boundaries, structure, and musical focal strategies are provided by the instructor. Discussion and critique follow each performance and students are expected to participate. All ensemble combinations are explored (e.g., full ensemble, trios, duets, and solos).

PS-192  
**Improvisation Concepts Workshop 2**  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: PS-190

This multipurpose course is a continuation of Improvisation Concepts Workshop 1, and provides a “nonstylistic” improvisational environment as a means to explore musical communication and develop improvisational performance skills. Students perform on a weekly basis in a variety of improvised settings while boundaries, structure, and musical focal strategies are provided by the instructor. Discussion and critique follow each performance and students are expected to participate. Students are exposed to a wide variety of improvisational music through required listening sessions in and out of class.

PS-P265  
**The Music of Kenny “Babyface” Edmonds**  
2 credits  
Course Chair: Carl Riley  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: ET-112 and HR-112

This course will engage students in the musical and lyrical analysis in the varied styles of Kenny “Babyface” Edmonds. Students will be required to write lead sheets of their analysis, identifying characteristics of hit songs such as melody, harmonic chord relationships, rhythmic motifs, and lyrical content. Select student compositions, as well as music of the artist, will be chosen to be performed each week in class. Some research and compositional writings that relate to the historical documentation of the artist as a singer/songwriter/producer, as well as exposure to and knowledge of his vast catalog, will be included as part of the required research.

PS-P310  
**Music Director Production Techniques**  
2 credits  
Course Chair: Carl Riley  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: Written approval of course instructor and chair

This course will study all aspects of professional-level concert production. Classes are held in various formats: lectures, production meetings, music sequencing classes, and live performance rehearsals. This course provides a focused study of development and presentation of a thematic concert. It also addresses the roles of the stage manager, the musical director, and technology in contemporary concert production.

PS-495  
**Professional Performance Internship**  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: PERF majors, sixth-semester and above  
Prerequisites: ILRE-375

Monitored and evaluated professional work experience for the performance major. Upon completion of the internship, students will submit a project/portfolio. Placement is limited to situations available from or approved by the Office of Experiential Learning and the appropriate Performance Department chair or a designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

PS-498  
**Directed Study in Improvisation**  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Written approval of instructor and course chair

This course is a high-level playing class that explores the various melodic roles of the instruments. Course materials and instruction address how to construct and improvise pattern-organized melody lines on the chord progressions of standard jazz songs using symmetric scales, chord couplings, interval patterns, and melodic cells. Emphasis is placed upon students learning how to practice and perform music that includes the techniques learned in the classroom and from the recommended reading.
COURSE DESCRIPTIONS

PS-499
Global Jazz Forum
0 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: Berklee Global Jazz Institute students
Electable by: All
Prerequisites: Permission of instructor

This course is a seminar style assembly for the student body of the Berklee Global Jazz Institute. The objective of the Global Jazz Forum is community learning and critical thinking in interdisciplinary aesthetics. The Global Jazz Forum hosts and presents students’ special musical projects, BGJI Artists in Residence, and BGJI faculty workshops, as well as special topic presentations from faculty of the Performance Division, Liberal Arts, Music Therapy, and Composition departments. The Global Jazz Forum grade will be reflected in the BGJI Ensemble evaluation.

PSBS-225
Fundamentals of Improvisation for Bass
2 credits
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: Bass principal PERF majors
Electable by: Bass principals
Prerequisites: Overall ensemble rating 3

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.

PSBS-321
Concepts for Jazz Bass Lines
2 credits
Course Chair: Steve Bailey
Offered: Fall, Spring, Summer
Required of: None
Electable by: Bass principals
Prerequisites: Overall ensemble rating 4, PIBS-211, or by audition

A systematic approach to forming well-defined bass lines. The topics covered include writing bass lines, outlining chord sound and approach techniques, rhythmic effects, broken time-feels, and the use of pedals. Students are required to demonstrate various topics by performing their written bass lines over given chord progressions.

PSBS-331
Electric Bass Performance Styles
2 credits
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: ET-211 or ET-231, and PIBS-212 (other majors)

A performance history of the electric bass from the 1950s to the present. This survey will include a detailed study of selected electric bass masters including Monk Montgomery, James Jamerson, Stanley Clarke, Marcus Miller, and Will Lee. Students will transcribe and analyze selected bass parts and present their findings.

PSBS-341
Jazz Masters of the Bass
2 credits
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: PERF majors
Electable by: Bass principals
Prerequisites: ET-211 or ET-231, and bass private instruction level 4

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.

PSBS-P345
Latin Jazz Masters
2 credits
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: PIBS-112

Chronological study of bass performance and styles in Latin America.

PSBS-375
Bass in the Free Improvisation Idiom
2 credits
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: Overall ensemble rating 4 or PIBS-212

Development of a personal approach to improvisation through application of motivic development, harmolodic phrasing, and descriptive imagery through musical expression: dynamics, emotions, colors, shapes, and textures. Study of techniques found in the music of Ornette Coleman, Eric Dolphy, Lester Bowie, Charlie Haden, Cecil McBee, Sun Ra, Cecil Taylor, John Scofield, Dave Holland, and other improvisers.

PSBS-425
Advanced Improvisation Techniques for Bass
2 credits
Course Chair: Steve Bailey
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: Overall ensemble rating 5

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.
COURSE DESCRIPTIONS

PSGT-211
Improvisation for Guitar 1
2 credits
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGF-119 or by audition

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.

PSGT-212
Improvisation for Guitar 2
2 credits
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: PSGT-211 or by audition

Continuation of PSGT-211. Application of altered scales derived from melodic and harmonic minor in performance with prerecorded rhythm section tapes. Melodic embellishment and phrasing, comping, and rhythm techniques relevant to rock/flamenco, fusion, Latin/rock, samba, and jazz waltz. Midterm and final projects: student performance of solo with accompanying comping or rhythm part.

PSGT-221
Guitar Performance Skills
2 credits
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

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.

PSGT-225
Essentials of Solo and Rhythm Guitar 1
2 credits
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: PIGT-112

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.

PSGT-311
Improvisation for Guitar 3
2 credits
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: PSGT-212 or by audition

Continuation of PSGT-212. Symmetric scales and additional altered modes; chord scale possibilities explored through harmonic analysis. Chord voicings and comping techniques in jazz, Latin, funk, and ballad styles. Midterm and final projects: student performance of solo and comping part with prerecorded tape.

PSGT-365
Advanced Guitar Performance
2 credits
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: Written permission of course instructor

For advanced guitar principals, continuation of development of skills and techniques, with emphasis on guitar-centric group playing concepts and performing skills.

PSH-238
Awareness Training for Musicians
1 credit
Course Chair: Carl Riley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

This lab will explore posture, movement, and breathing as they relate to the act of musical production. Students will explore how they experience themselves making music and learn how to modify their own actions to play more efficiently with less effort. Self-awareness exercises will be used to improve the kinesthetic sense—one's sense of oneself in movement—enabling the instrumentalist to avoid injuries due to overuse and/or misuse, as well as helping to develop sensitivity, clarity, and power in musical production. Through increased awareness, students will acquire the ability to regulate or modify their actions to meet varying demands of practice and performance.
PSH-250
Yoga for Musicians 1
1 credit
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

The musician’s environment, with its continual pressures and workload demands, is frequently intense. Through a regular practice of yoga, you will be better able to deal with pressures and stress. Yoga means union. It is the union of mind, body, and spirit. This course will lead you through a series of breathing exercises, meditations, warm-ups, and postures that will help integrate the mind, body, and spirit of your being. Practicing yoga will enable you to be more aware and focused in all aspects of your life.

PSH-252
Yoga for Musicians 2
1 credit
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: PSH-250

With a firm foundation of the principles of yoga learned and practiced in Yoga for Musicians 1, this course goes deeper into the practice and its benefits. Students more fully explore many techniques including meditation, breathing, and advanced postures. Students will learn about the different energy channels in the body and how to regulate them to improve a sense of well-being.

PSH-261
Playing in the Key of Qi: Qigong for Musicians
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

This course will explore the fundamentals of qigong and how students can employ these practices in both their musical and daily lives. Students will learn a variety of exercises as well as breathing and awareness techniques to increase the flow of chi throughout one’s system. These exercises promote emotional balance, mental clarity, and an optimum physical state. Students will learn about the unique physiological benefits as well as how to apply these exercises to their instrument, daily activities, and creative endeavors. In addition, students will learn how qigong can act as a catalyst for healing or preventing an overuse injury and other health maladies. By the end of the course, students will be more able to conduct the inner orchestra of their mind, body, heart, and spirit through a state of relaxed awareness.

PSH-P262
Integral Tai Chi
2 credits
Course Chair: Carl Riley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: None

Tai chi can provide you with a way to maintain your sanity and health throughout life, both as a musician and as the person you are. The twelve moves of Integral Tai Chi will help you to stay grounded and will contribute to enhancing your creative and musical self. This course will explore the fundamentals of Integral Tai Chi, a system based on martial arts, yet tailored into a gentle, graceful set of movements. Tai chi is performed more slowly, more as a meditative form of exercise. Students will learn these twelve moves in a progressive method, enabling anyone to perform each movement at their own level of comfort. The course will also focus on breathing and awareness techniques to increase the flow of chi throughout one’s system, promoting emotional balance, mental clarity, and an optimum physical state. Recent studies have shown physiological benefits include stress reduction, pain reduction, regulation of the lymphatic system, regulation of blood pressure, increased immunity against invasive disease, and more. By the end of the course, students will be more able to conduct the inner orchestra of their mind, body, heart, and spirit through a state of relaxed awareness.

PSH-281
Somatic Breathwork for Vocalists
1 credit
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

Using experiential exercises, anatomical studies, and journal processes, this course will improve students’ kinesthetic awareness and conceptual understanding of the process of respiration as it relates to movement and vocal production. Through experiential explorations of breathing students learn to sense, feel, and differentiate the physical components of respiration. As they improve their kinesthetic understanding of breathing, their ability to use breathing responsively and appropriately for the vocal task will improve. Additionally, students will become better able to respond to directions about breathing from private lesson teachers. Classwork will consist of experiential “Awareness Through Movement” lessons with some time for discussion.
PSH-338  
Awareness Training for Musicians 2  
1 credit  
Course Chair: Carl Riley  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: PSH-238  

Continuing with the themes introduced in PSH-238, this class further explores posture, movement, and breathing as it relates to music production. With a more developed sense of self in movement, students can focus their skill toward individual needs. Half of the class will be devoted to more challenging awareness through movement lessons, with each student meeting privately with the instructor over the course of the semester. Students will design a personal program for self-improvement and maintenance of comfortable and easy movement while practicing and performing. In addition to injury prevention, the course will aid students in developing their sensitivity, clarity, and power in music production.

PSHR-P270  
Traditional Microtonal Theory and Application  
1 credit  
Course Chair: Melissa Howe  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: None  

This course will introduce students to the theory of musical cultures in the eastern Mediterranean basin and North Africa. Course work will include listening and analysis, in-class performance on instruments and voice, and theoretical analysis of the maqam system, modulation, and improvisational schemes. The course will include also learning iqa, the complex rhythmic modes that go hand in hand with forms based on the maqam.

PSHR-321  
Harmonic Considerations in Improvisation 1  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring, Summer  
Required of: Bass, brass, guitar, piano, string, vibraphone, and woodwind principal PERF majors  
Electable by: All  
Prerequisites: HR-212  


PSHR-322  
Harmonic Considerations in Improvisation 2  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: PSHR-321  

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, Dave Liebman, Ornette Coleman, Steve Grossman, and Herbie Hancock.

PSIJ-211  
Jazz Improvisational Techniques  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None  

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.

PSIJ-215  
Standard Jazz Repertoire 1  
2 credits  
Course Chair: Ron Savage  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3  

Building and retaining a functional repertoire of approximately 30 selected standards and jazz standards that form a common vocabulary and basis for study among jazz musicians. Development of skills to effectively memorize the melody, harmony, and rhythm of selected repertoire. Recommended for students who plan to take jazz improvisation techniques courses.
PSIJ-216  
Standard Jazz Repertoire 2  
2 credits  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3  

A sequel to PSIJ-215, this course continues the process of building and retaining a functional repertoire of jazz standards in bebop, Latin, ballad, and contemporary styles. Continued development of memorization skills applied to learning to play and improvise on approximately 30 tunes. Recommended for students who plan to take jazz improvisation techniques courses.

PSIJ-221  
Jazz Improvisation Techniques 1  
2 credits  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3  

An ideal follow-up to PSIJ-211, this performance-centered class introduces basic skills essential to effective improvisation. Techniques covered include memorization procedure for song melody and harmony, listening skills, exercise design, pacing, chord tone soloing, tempo accuracy, swing rhythmic feel, melodic and rhythmic embellishment of song melody, and soloing with full rhythm section accompaniment. Development of effective practice skills. Music from various periods of jazz (swing, bop, postbop, contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

PSIJ-255  
The Music of Wayne Shorter  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: HR-212 and overall ensemble rating 5  

Historic, stylistic, and performance-based overview of the compositions and improvisations of Wayne Shorter, covering the period from the late 1950s to the present. Basis of study will include solo transcriptions, scores, videos, and extensive listening. Also covered will be Shorter’s extramusical interests, including art and sci-fi movies, and their influence on, and integration into, his music. The student will transcribe solos and analyze compositions, and perform or present them in class.

PSIJ-271  
Ready, Aim, Improvise!  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3  

Using the lecture/demonstration format, this course explores in detail the critical areas involved in learning how to improvise in the jazz idiom. Topics discussed are: listening skills (learning how to divide your attention between the solo and the accompaniment while playing), jazz ear training (learning how to hear ahead on chord progressions), jazz execution (rhythmic feel, accents, ghost notes, articulation, natural dynamics), building jazz vocabulary (chord tone and chord scale soloing), the role of ego in improvisation, self-recording, self-critiquing, designing topic-specific exercises for improvisation, and developing improvisation practice routines. This course is recommended for serious, career-minded students of jazz improvisation at beginning, intermediate, and advanced levels, especially those who take the Jazz Improvisation 1–6 course series.

PSIJ-280  
The Jazz Language  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 5  

Performance-centered class emphasizing the essential elements of jazz language and vocabulary—chord scales, chord tones, approach notes and target notes, scale motifs and sequences, and lines. Focuses improvisational techniques into three areas: melodic, harmonic, and sonic. This course is designed as a menu of soloing devices from which students can select their personal course of study.

PSIJ-311  
Chord Scale Theory in Improvisation  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: HR-211  

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.
PSIJ-315
Improvisation on Standard Songs
2 credits
Course Chair: Carl Riley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: PSIJ-321

Performance and analysis of standard songs used in jazz repertoire and the traditional forms and techniques used in creating them. Emphasis on repertoire, intros and endings, and tunes in different keys. Use of melodically based improvisation and paraphrased melodic interpretation. Improvisational principles using chord scales, guide tones, and other techniques. Some of the composers covered are Duke Ellington, Cole Porter, and Joe Henderson. The class will perform a recital at the end of the semester. This class is recommended for students considering taking PSIJ-322.

PSIJ-321
Jazz Improvisation Techniques 2
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: PSIJ-221, PSIM-231, or overall ensemble rating 6

An expansion of the fundamental improvisational skills developed in PSIJ-221, with the introduction of techniques that will further enhance the student's personal improvisational style. Techniques covered include rhythmic feels, accents and ghost notes, rhythmic syncopation, lower structure triads, phrase lengths, and soloing with full and partial rhythm section accompaniment. Development of effective practice skills. Music from various periods of jazz (swing, bop, postbop, and contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

PSIJ-322
Jazz Improvisation Techniques 3
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: PSIJ-321 or overall ensemble rating 6

An intermediate-level course introducing approaches to improvisation that require a solid background in harmonic and tonal concepts. Techniques covered include rhythmic activity, chord tone soloing, articulation, upper structure triads dynamics, and soloing with full and partial rhythmic section accompaniment and also with hi-hat only. Development of effective practice skills. Music from various periods of jazz (swing, bop, postbop, and contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

PSIJ-325
Jazz Interpretation
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

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.

PSIJ-331
The Jazz Line
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

A performance-centered class covering jazz vocabulary and the construction of jazz melodies based on the traditions of players including Charlie Parker, John Coltrane, Sonny Rollins, Sonny Stitt, Kenny Dorham, and others. Students will be given vocabulary models focusing on the ability to start a line on any scale degree and mastery of voice leading in all keys. Topics covered will include bebop scales, approach systems, rhythms, and articulation.

PSIJ-P332
Practicing Jazz
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: HR-212

Students learn how to develop materials for use in their individual practice sessions to prepare for performances of jazz music. Techniques addressed include development and use of electronic music practice sequences, editing retail play-along recordings, and use of analog to digital converters to enable external microphones for recording. Also addressed is the use of Amazing Slow Downer software as a jazz transcription aid. Students learn to use classroom materials to identify their instrumental performance areas requiring improvement, as well as areas requiring maintenance. Time-sensitive goal-setting for the development and implementation of a practice schedule focused upon preparedness for a performance event is addressed.
Melodic Structures in Improvisation
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

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

Pentatonics in Improvisation
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

A performance-centered class covering minor seventh, minor sixth, minor seventh flat five, major flat six, 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.

Thematic Development in Improvisation and Composition
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

Students learn to derive improvisatory vocabulary exclusively from a composition’s original melody or theme and different methods of thematic development through the analysis of a wide range of jazz improvisations and classical compositions. Through various exercises and assignments, students apply the learned techniques to their instruments.

Performance and Analysis of Bebop Music
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: HR-212; see scheduling listing for rating prerequisite by section

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 ’40s and ’50s are analyzed and performed.

Performing Harmony Workshop 1
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: HR-211 and either ET-211 or ET-231

The performance of music (melody, bass line, harmony, and rhythm) by ear. Classes will be instrumentally balanced so students can gain a practical knowledge of playing by ear in a traditional group setting. The study of chord qualities, chord progressions, and tensions through improvisation. Exploration of rhythm through the study of combinations of 2 and 3. Primary focus on creating grooves by tapping even combinations. Over-the-barline phrasing through 3/8 and 7/8 over 4/4. Evolves into linear, harmonic, and compositional concepts. This course is recommended for performers interested in developing their musical ear.

Jazz Improvisation Techniques 4
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: PSIJ-322 or overall ensemble rating 6

An upper-level course recommended for students with well-developed improvisation skills and concepts who are interested in further developing their own personal style through detailed application. Techniques covered include motive soloing, motive development soloing, and soloing with full and partial rhythm section accompaniment and also with no accompaniment. Development of effective practice skills. Music from various periods of jazz (swing, bop, postbop, and contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

Jazz Improvisation Techniques 5
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: PSIJ-421 or overall ensemble rating 6

An advanced course recommended for students who have already begun to develop their own personal musical styles. Challenging rhythmic topics are featured as aspects of performance of improved solos. Techniques covered include preparation exercises for rhythmic displacement: symmetrical and asymmetrical, pentatonic and tritonic scales applied to conventional chord scales, motive development (augmentation and diminution), soloing rubato on song’s chord progression, and soloing with full/partial rhythm section accompaniment and also with no accompaniment. Development of effective practice skills. Music from various periods of jazz (swing, bop, postbop, and contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.
**PSIJ-423**

Jazz Improvisation Techniques 6  
2 credits  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: PSIJ-422 or overall ensemble rating 7

An advanced course offering sophisticated approaches and concepts. Techniques covered include metric modulation, melodic curve, continuous motive development, nonharmonic triads, alternate tempos, extreme tempos with rhythmic syncopation, and soloing with full, partial, and no rhythm section accompaniment. Music from various periods of jazz (swing, bop, postbop, and contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

**PSIJ-425**

Advanced Jazz Improvisational Techniques  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 6

Performance and analysis of original jazz tunes. Discussion, demonstration, and performance of advanced jazz improvisational techniques. Use of three tonics, pentatonics, composite scales, and other harmonic devices, along with practice techniques. Students will be expected to create their own compositions, which will be included in a class recital at the end of the semester. Note: This class is recommended for students who have already taken PSIJ-421 or have an ensemble rating of 6666.

**PSIJ-P426**

Jazz Rhythm Section Accompaniment Skills  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Acoustic bass, drum set, guitar, and piano principals  
Prerequisites: Written approval of instructor and course chair

This course is for intermediate- to advanced-level rhythm section players who seek to improve their accompaniment skills by studying and playing transcriptions of recordings by classic jazz master rhythm sections from the 1950s and 1960s. The course will focus on the rhythm section styles played by the bands of Miles Davis, John Coltrane, Cannonball Adderley, and various Blue Note artists.

**PSIM-221**

Improvisation Techniques for the Blues Player  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3

Performance-based class in blues improvisation using recordings and transcriptions of traditional and Chicago blues, swing and bop blues, gospel, funk, and rock styles as principal resources. Emphasis on adapting those techniques to develop a personal style. Weekly assignments include practicing blues-based exercises and learning solo transcriptions. Other performance skills covered include turnarounds, pacing of solos, and implying reharmonizations in improvisation.

**PSIM-231**

Rock Improvisational Techniques 1  
2 credits  
Course Chair: Carl Riley  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3

The four-course sequence in rock improvisation is designed to cover all skills relevant to creative performance in that idiom. Major techniques discussed in this course include pacing, rhythmic density, melodic and rhythmic embellishment, chord scale practice, and nonharmonic melody notes. Students will learn what and how to practice and will develop the skills necessary for individual and group improvisation. Various styles of rock (progressive, blues, classic, contemporary) will be used for demonstration, practice, and performance activities. Classes will be instrumentally balanced with students of similar improvisational backgrounds. Students will be required to perform each week.

**PSIM-P241**

Fusion Performance and Composition  
2 credits  
Course Chair: Carl Riley  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 4

The repertoire of this class includes contemporary displays of funk, jazz, Afro-Cuban, and Brazilian styles. The emphasis of this course is twofold. One focus is developing the capacity to mix these styles in a contemporary setting while maintaining the integrity of the stylistic roots. The other is the creation of the original compositions that will serve to explore the joining of different styles as evidenced in the subject material. There will be a requirement of four original compositions from the students and performance and preparation of songs from eight outside composers. The original compositions can be individual or collaborative.
PSIM-327

**Improvisation in the Jazz/Blues Idiom**
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: PSIM-221 or PSIM-231

A study of basic blues playing in the jazz idiom. The 8-, 12-, 16-, and 24-bar blues forms; improvisational techniques applied to inner form; solo analysis of leading and legendary blues players; weekly performed and written homework; weekly solo playing. Recommended for the beginning to intermediate improviser interested in this idiom.

PSIM-335

**Improvisation in the Jazz-Rock/Fusion Idioms**
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

Performance and analysis of jazz-rock/fusion music. Improvisational and compositional techniques will be discussed. Some of the major players and groups analyzed will be the Yellowjackets, Michael Brecker, David Sanborn, and Chick Corea. This class will perform original compositions in an end-of-the-semester final performance.

PSIM-341

**Improvisation in the Latin/Jazz Idiom**
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

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 nova, 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.

PSIM-351

**The Composing Performer Ensemble**
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

An ensemble/class for the performer who also composes. A survey of compositions/concepts will be introduced; weekly composition assignments will be performed by the class and critiqued by the instructor. The purpose of this course is to develop originality through experimentation over a broad stylistic base.

PSIM-P421

**Advanced Pan-American Jazz Performance**
2 credits
Course Chair: Carl Riley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: By audition

Course work will focus on the performance and development of advanced rhythmic vocabulary within the jazz idiom employing the following genre styles: Afro-Cuban; South American (Brazilian, Argentinian, Venezuelan, Peruvian); Iberian (Spanish) rhythms such as flamenco and its various palos; and Spanish folklore rhythms such as jota aragoneza, sevillana, txalaparta, and its odd time signatures. Performance will include compositions by instructor as well as othercomposers and students. Students will participate as leaders, performers, and composers/arrangers, and will have a chance to experiment with grooves created from the vocabulary studied.

PSIS-P364

**Melodic Variation Techniques in American String Traditions**
2 credits
Course Chair: Melissa Howe
Offered: Fall
Required of: None
Electable by: String and guitar principals
Prerequisites: None

Historical listening and performance class covering the tributaries of Bill Monroe’s music (old-time country music, blues, and swing) and tracing the development of the styles from 1945 to the present day. Extensive transcription projects and in class performance will be emphasized.
PSME-311
Recital Class for Music Education Majors
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED majors
Prerequisites: None

A performance class for music education majors. Students prepare for solo and ensemble presentations intended to demonstrate satisfactory proficiency on their principal instrument.

PSPC-231
Fundamentals of Improvisation for Percussion
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: Drum set, vibraphone, hand percussion, and total percussion principals
Prerequisites: None

Survey of performance techniques related to drum set solo and duet improvisation. Emphasis is placed on rhythm skill, coordination, thematic development, and style integration.

PSPC-341
Studio Drumming Techniques and Applications
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: All percussion principals
Electable by: All percussion principals
Prerequisites: ILPD-212

Application of drum set and percussion techniques to the studio recording environment. Analysis of today’s top studio recording drummers and producers, study of drum looping and sampling techniques and their application to drum set recording, study of jingle, television, and motion picture soundtrack recording techniques. Application of skills including tuning the instrument, using a click track, drum chart reading, electronic percussion, and auxiliary percussion parts to studio performance.

PSPN-335
Contrapuntal Jazz Improvisation for Pianists
2 credits
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: HR-212 and PIPN-112

This course offers a step-by-step approach to improvising contrapuntally in a solo piano context. Emphasis on walking bass lines through a series of rhythmic/melodic motives gives the pianist a basis for gaining the independence required to simultaneously improvise in a linear or chordal manner in the right hand. This eventually leads to multi-voice improvisation. Artists studied and transcribed include Lennie Tristano, Dave McKenna, Bill Evans, Brad Mehldau, Oscar Peterson, and Diana Krall. Weekly class performance includes repertoire of the jazz standard literature.

PSPR-345
Country Music
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: HR-211

This class will be geared toward rhythm section players and singers, and will cover all aspects of country music. Analysis of major instrumentalis and styles of playing, including 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.). Discussion of the styles of music as well as the different instruments (Dobro, steel guitar, lap guitar, fiddle, etc.), and the difference between singing bluegrass and singing country music (phrasing as well as timbre of the voice). Also included is an overview of the Nashville scene.

PSPR-361
Motown
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

A performance-based study of the musical style originated by Motown Records, which, under the leadership of founder/president Berry Gordy, musically bridged racial lines during the highly sensitive period of the Civil Rights Movement. Analysis and performance of music by such artists as Stevie Wonder, Martha Reeves and the Vandellas, Smokey Robinson, Marvin Gaye, Diana Ross and the Supremes, the Temptations, and Gladys Knight and the Pips. An end-of-semester public performance is normally scheduled.

PSPR-362
Rock and Roll Hall of Fame
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

This course is intended to provide an opportunity for students to identify, recognize, and study the great creators, performers, and pioneers of rock and popular music. This course will provide student performers and writers a better understanding of the historical, stylistic, and technical subtleties of the various pop and rock genres. Course work will culminate in an end-of-semester concert or recital performance. Assigned library listening, transcribing, and notation of individual parts will be required on a weekly basis. Creating arrangements of selected material will be optional for ensemble members.

Instrumentation: male and female vocalists, mixed horns, piano, two guitars, bass, drums, and hand percussion.
COURSE DESCRIPTIONS

PSPR-363
Progressive Rock Performance
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

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

PSPR-365
The Pop/Rock Player/Vocalist
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

Designed for the pop/rock rhythm section player or instrumentalists, this course develops the skill of singing and playing simultaneously. All class members will be expected to sing and will learn to sing lead as well as background vocals while playing. Analysis of influential performers, including Elton John, Ray Charles, Phil Collins, Sting, and Bruce Springsteen; in-class and end-of-semester performances.

PSPR-381
Commercial Band Workshop
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

Performance of music in various styles appropriate to general business jobs. Emphasis will be on learning and developing a varied repertoire (different jobs call for different music), and playing dinner music sets, dance sets, and different ceremonial music (weddings, etc.). The how-tos of handling the many different types of general business jobs: weddings, bar/bat mitzvahs, proms, banquets, etc. Music for the course will include songs from the ’20s through the ’90s.

PSPR-351
Stage Performance Techniques 1
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

A lecture/demonstration course designed to provide knowledge and skills necessary for effective performance presentation: movement, microphone technique, stage dress, in-depth examination of causes and controls of stage fright, rhythm development and internalization, and professional attitude and development. Recommended for instrumentalists and vocalists interested in developing on-stage performance presentation skills.

PST-P352
Stage Performance Techniques 2
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: PST-351

A continuation of PST-351, this course further develops performance skills and is specifically directed at the self-accompanying singer/songwriter and small instrumental combinations (duets, trios, and quartets). Most of the course will be on stage and on mic. Course concentrations will include the writing and finding of artist-appropriate, high-quality songs and music, as well as extensive repertoire examination, participatory dance and choreography instruction, and discussion of expected professional bearing. All these skills will be combined to maximize marketing possibilities for the music we love to make.

PST-385
Elements of Theater Production
2 credits
Course Chair: Anne Peckham
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

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.

PST-451
The Musical Director
2 credits
Course Chair: Carl Riley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: CW-221 or SW-231

This course will cover all aspects of being a musical director of a live concert presentation involving vocal music. Each student will be assigned to a specific faculty-directed concert (Jazz-Rock Ensemble, Singers Showcase, Recording Ensemble, etc.) as a production assistant to the concert and will write and conduct some of the music. May be of special interest to pianists and guitarists who have arranging skills.
COURSE DESCRIPTIONS

PST-471
Stage Performance Workshop 1 – Rock and Pop Idiom
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

A performance class for vocalists and instrumentalists interested in developing skills involved in live performance. In-class performances will be videotaped and critiqued for effectiveness in movement and presentation. All performances will be in a rock/pop band format; topics to be discussed include microphone and rehearsal techniques, lead sheet preparation, stage presence, and other activities necessary for effective live performance. Classes will present an end-of-semester final performance.

PST-472
Stage Performance Workshop 2 – Rock and Pop Idiom
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: PST-471

Continuation of PST-471. In-class performances will be videotaped and critiqued for effectiveness in movement and presentation. Topics to be discussed will include stage dress, MC techniques, stage setups, music and show programming, and other activities necessary for effective live performance. Classes will present an end-of-semester final performance.

PSVC-110
Elements of Vocal Technique
2 credits
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: Voice principals
Electable by: Voice principals
Prerequisites: None

Introductory fundamentals lab designed to address the basic elements of singing (e.g., breath management, intonation, tone quality, phrasing). Song materials will be selected in consultation with the private instructor. Students will participate in periodic self-assessment and videotaped in-class performance.

PSVC-131
American Diction for Singers
2 credits
Course Chair: Anne Peckham
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

Improvement of English language pronunciation and articulation through the application of English language phonetics in pop, rock, and jazz vocal styles. Song delivery and stylistic interpretation; weekly listening examples; specific assignments in diction and lyrical interpretation; weekly class performance.

PSVC-161
The Professional Vocalist Audition Workshop
2 credits
Course Chair: Anne Peckham
Offered: Fall, Spring
Required of: None
Electable by: Voice principals
Prerequisites: None

A workshop setting for vocalists that focuses on preparing for an audition and creating a portfolio of audition pieces useful in the present music industry. This course will help empower students with their choice of song materials, as well as develop each singer's individually centered self-image. Students will learn how to use the audition process to showcase individual artistry and gain a better understanding of the dynamics involved in the audition/interview process.

PSVC-231
Voice Class for Instrumentalists 1
2 credits
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

Instruction and practice in vocal production for the nonvoice principal. Designed to acquaint instrumentalists with the basics of singing and to improve their arranging/composition skills when writing for voice. Class participation with emphasis on fundamentals of breathing, resonance, and vowel sounds. If enrollment permits, the class will be sectioned as to background and ability.

PSVC-232
Voice Class for Instrumentalists 2
2 credits
Course Chair: Anne Peckham
Offered: Fall, Spring, Summer
Required of: None
Electable by: All except voice principals
Prerequisites: PSVC-231

A continuation of PSVC-231. Within the class, students will be encouraged to work on individual vocal styles, which may include performing original material and self-accompanied song materials while incorporating learned vocal techniques as assigned by the instructor. There will be periodic directed study for students to work on individualized vocal work. Final performance at the end of each semester.
**COURSE DESCRIPTIONS**

**PSVC-321**  
**Vocal Pedagogy**  
2 credits  
Course Chair: Anne Peckham  
Offered: Fall, Spring  
Required of: None  
Electable by: Voice principals or MUED majors  
Prerequisites: PSVC-110 and written approval of instructor and course chair  

This course is an introductory class designed to guide advanced upper-semester voice students interested in learning effective teaching skills as a private voice teacher. Students will be directed in vocal technique and how to structure a lesson. As part of the class, students will work individually with a private student under the direction of the course instructor. Basic keyboard skills are recommended.

**PSVC-325**  
**Vocal Improvisation in the Jazz Idiom**  
2 credits  
Course Chair: Anne Peckham  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ET-112  

Syllabic pitch and rhythmic exercises for the voice and application to a variety of styles. Analysis of various recording artists, including Ella Fitzgerald, Sarah Vaughan, Al Jarreau, Mark Murphy, and others. Assigned student projects.

**PSVC-333**  
**Foundations of Singing with Soul**  
2 credits  
Course Chair: Anne Peckham  
Offered: Fall, Spring  
Required of: None  
Electable by: Voice principals  
Prerequisites: ILVC-121, ILVC-122, or ILVC-123  

An introductory survey course that will offer students a historic overview of the architects and pioneers of soul singing. Students will study performance and vocal techniques, as well as be assigned listening examples required to successfully sing and perform rhythmic phrasing and nuances indicative of soul, blues, R&B, gospel, and hip-hop. In addition, students will perform some music of great artists, such as Ray Charles, Minnie Riperton, Fats Domino, Jean Carne, Sam Cooke, Jackie Wilson, LaVern Baker, Peabo Bryson, Wilson Pickett, Mavis Staples, Donny Hathaway, Gladys Knight, Sylvester, Glen Jones, Shirley Caesar, Mahalia Jackson, the Clarke Sisters, Diana Ross and the Supremes, Martha Reeves and the Vandellas, Tata Vega, Jeffrey Osborne, George Benson, Natalie Cole, Karen Wheeler, Lauryn Hill, Luther Vandross, Patti LaBelle, and a host of others.

**PSVC-365**  
**Stage Performance Workshop – Jazz Standards**  
2 credits  
Course Chair: Anne Peckham  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: PST-351 and overall ensemble rating 3  

A performance class for voice principals concentrating on vocal jazz performance with rhythm section. In-class performances are videotaped and evaluated for stage presence, microphone technique, music arrangements (including song introductions and endings), song selection and appropriate style, and vocal delivery and interpretation. Emphasis will focus on live club and concert performance, and interaction between the vocalist and rhythm section, the vocalist and audience, and the song program.

**PSVC-425**  
**Advanced Vocal Improvisation Techniques**  
2 credits  
Course Chair: Anne Peckham  
Offered: Fall, Spring, Summer  
Required of: Voice principal PERF majors  
Electable by: All  
Prerequisites: HR-212 or PSVC-325  

An advanced-level course for vocalists designed to improve improvisation skills through application of ear training and harmonic concepts including intervals, scales, and chord patterns. Students will study standard vocabulary of prescribed melodic patterns and rhythmic grooves played by instrumentalists, transcribe a variety of solos, and write original solo assignments. Note: Two sections are offered. Section 001 is primarily for jazz vocalists; section 002 is primarily for pop, rock, and R&B vocalists.

**PSVC-435**  
**Advanced Techniques of Voice Production**  
2 credits  
Course Chair: Anne Peckham  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None  

A systematic integration of vocal/body awareness and presentation skills applied to vocal performance. Through relaxation, breathing techniques, and body alignment students will learn to identify and balance vocal registers and improve vocal resonance and flexibility. Instruction includes a session on Alexander Technique and weekly performances with a rhythm section with an emphasis on lyrical interpretation.
PSW-235
World Percussion for Nonpercussionists
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: Bass, brass, guitar, piano, string, voice, and woodwind principals
Prerequisites: None
A course for nonpercussion principals focusing on the development of basic techniques and sound production for various frame drums. Music styles from around the world will be studied. Class meetings are split weekly into lecture and playing sections.

PSW-335
World Percussion for Percussionists
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: Hand percussion principal MUED and PERF majors; total percussion principal PERF majors
Electable by: Vibraphone, drum set, and hand percussion principals
Prerequisites: None
A course for percussion principals focusing on abilities and techniques used to produce a wide variety of sounds from any hand drum (frame drum, dundun, etc.). Emphasis on rhythms of North Africa, the Middle East, and Turkey and how to apply them to contemporary American music. Class meetings are split weekly into lecture and playing sections.

PSW-341
The Music of Ghana
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None
A study of traditional music and culture chosen from the ten regions of Ghana, West Africa. Dances from ethnic groups such as the Ewe, Ga, Ashanti, Dargara, and Dagomba will be taught. In addition to discussion of recordings and videos, instruction will include performance coaching using the indigenous instruments to create ensemble playing, singing, social dances, and call-and-response dialogues that are typical in the music.

PSW-342
The Music of Guinea
2 credits
Course Chair: John Ramsay
Offered: Fall
Required of: None
Electable by: All
Prerequisites: None
A study of music and culture from the Mande Empire with a special focus on the Malinké, Soussou, and Baga people of Guinea, West Africa. Study concepts integral to African performance traditions will be taught with an emphasis on hand drumming, dancing, and singing will be included as well.

PSW-345
Seminar on Latin American Music
2 credits
Course Chair: Anne Peckham
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 2
A study of Latin American vocal styles and rhythms that includes Brazil, Argentina, Cuba, Mexico, and Puerto Rico. Students will learn the history and culture of Latin American styles and rhythms through listening and analysis, transcribing, and video performances.

PSW-350
South Indian Rhythm Solfege and Jazz/World Music 1
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4
Focused on South Indian rhythmic solfege, this course explores both North and South Indian melodic concepts, the raga system and tala system. Basic pulse is strengthened, and complex polyrhythms are learned by vocal recitations and hand-clapping patterns. These exercises and patterns are then applied to the student's instrument and used in improvisation. Emphasis is placed upon superimposing different groupings over various meters, thus creating interesting phrasings and broadening rhythmic vocabulary. In addition to Indian rhythms, some West African and Brazilian rhythms will be covered. Play-along recordings with different harmonic progressions will be used. Improving swing feel will also be emphasized. Solo transcriptions of jazz and classical Indian music will be used as examples of superimposed rhythmic groupings and subdivisions. The students are expected to invent their own exercises and be able to perform them in class. Examples of these rhythmic concepts in composition will be discussed and played in class.
PSW-351

South Indian Rhythmic Solfege and Jazz/Global Music 2
2 credits
Course Chair: Carl Riley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: PSW-350

This class is a continuation of South Indian Rhythmic Solfege 1. It continues to work on strengthening basic pulse. Complex polyrhythms are learned by vocal recitations and hand-clapping patterns. These exercises and patterns are then applied to students' instruments and used in improvisation. Emphasis is placed on superimposing different groupings over various meters, thus creating interesting phrasings and broadening students' rhythmic vocabulary. West African, Afro-Cuban, and Indian rhythms will also be covered. Play-along recordings with different harmonic progressions will be used, and the students will have a chance to record their performances in class. Improving swing feel will also be emphasized. Solo transcriptions of jazz and classical Indian music will be used as examples of superimposed rhythmic groupings and subdivisions. Students are also expected to invent their own exercises and be able to perform them in class. Examples of these rhythmic concepts in composition will also be discussed.

PSW-361

Brazilian Musical Styles
2 credits
Course Chair: Carl Riley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

A study of the evolution of Brazilian popular music and its social and musical history. Analysis and discussion of the rhythmic, melodic, and harmonic aspects of several contemporary Brazilian musical styles and their origins. Recordings of various arrangements will be presented in traditional and contemporary versions. Analysis, through transcriptions and performance, of the role each instrument performs in an ensemble.

PSW-P370

Melody and Scale Resources of East Asian Music
2 credits
Course Chair: Carl Riley
Offered: Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

Study and performance of East Asian music and cultures from China, Japan, Korea, and Taiwan. This course provides an opportunity for students to explore musical languages and vocabulary and build them into their performance skills. In addition to video and music recordings and scale study, students will have the chance to work with guest artists. The basics of the notation will also be taught.
PW-161  Technology Tools for the Writer  
2 credits  
Course Chair: Matthew Nicholl  
Offered: Fall, Spring, Summer  
Required of: CWPR and SONG majors  
Electable by: All  
Prerequisites: AR-111 and MTEC-111  

Development of skills and concepts necessary for effective operation of a computer-based music writing workstation. Topics include usage of the computer, music software, synthesizers, and MIDI, as well as basic audio theory, equipment, and techniques. Emphasis is on technological needs of the contemporary writer. Students are required to have Digital Performer sequencing/digital audio software on their laptop. Students must use their own laptop in the Professional Writing Technology Lab. Writing majors are expected to also use the components of their major bundle, and are required to own Mark of the Unicorn’s Digital Performer sequencing/digital audio software.

PW-165  The Creative Flame  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: AR-111, ET-112, and HR-112  

This course looks at proven methods that help individuals chisel out their own system in order to ignite their creative flame and sustain their creativity. It examines some of the commonalities, both good and bad, that occur for artists while they are engaged in their creative process. Through experimentation with various creative approaches and tools, as well as reflective practice, students will learn to apply these methods to musical composition and performance. As the course is process-oriented, the experiences and knowledge gained can be transferred into other classroom settings, as well as other aspects of students’ lives.

PW-P240  Compositional Techniques of Bob Brookmeyer  
2 credits  
Course Chair: Eric Gould  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: HR-212 and AR-112  

This course is about the study and application of compositional techniques of Bob Brookmeyer as demonstrated through his compositions, improvisations, and teaching methods. Students will study musical examples of Brookmeyer and other composers who have utilized his techniques. The techniques will be put into use as weekly assignments and two projects. These composition methods include melody writing, form, unconventional and organic formation of harmony, rhythmic development, and voice leading. The application of the techniques is not specific to any single musical genre; rather, they are meant to help the composer achieve an original and organic sound.

PW-P271  Computer Aided Writing  
2 credits  
Course Chair: Matthew Nicholl  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: PW-161  

Computer Aided Writing is a guided exploration of harmonic, rhythmic, and melodic concepts introduced in the core curriculum. Through a series of experiments, the computer is used as a compositional assistant, facilitating the study of complex rhythms, exotic harmonies, and unique timbres. Students must have a working knowledge of Digital Performer, Logic, or Live.

PW-361  Multimedia for the Writer  
2 credits  
Course Chair: Andrea Pejrolo  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: PW-161  

A hands-on introduction to multimedia and a survey of available applications. Students will complete assignments in the integration of original music, voice-overs, and sound effects with supplied graphics and video examples. Examination of software applications in desktop synchronization for A/V, editing, and multimedia authoring. Study of media formats, storage, and archiving and retrieval techniques; the musician’s role in collaborative multimedia projects; managing large volumes of data and compression strategies; and considerations of interactive aesthetics, consumer technologies, and industrial technologies.

PW-365  Orchestral Mock-Up Production  
2 credits  
Course Chair: Dan Carlin  
Offered: Fall, Spring, Summer  
Required of: FILM majors  
Electable by: CWPR, FILM, and ELPD majors  
Prerequisites: CW-311 (CWPR majors); FS-340, FS-341, and FS-361 (FILM majors); EP-321 (ELPD majors)  

In parallel with a student’s development as a modern composer, arranger, and orchestrator, this course will develop his/her skills in emulating a live orchestra through effective use of software technologies. These skill areas include performance techniques (tracking), editing, automation (real-time and edited), mixing, production, and the creation of work templates.
COURSE DESCRIPTIONS

**Songwriting**

**SW-111**

**Essentials of Songwriting**

- 1 credit
- Course Chair: Jack Perricone
- Offered: Fall, Spring, Summer
- Required of: None
- Electable by: All
- Prerequisites: None

Designed to give an overview of the subject to the student contemplating a career as a songwriter or a career in music in which songwriting plays a major role. Topics include the importance of the song in the music industry, making a living as a songwriter, the relationship of words to music, song structure, and song demo production. This course should help some students decide whether songwriting is the right major for them and also help MB/M majors and MP&E majors understand how to listen critically to songs as well as help prepare them to be more knowledgeable in music publishing, A&R, and other song-related fields.

**SW-151**

**Introduction to Desktop/Digital Audio 1**

- 2 credits
- Course Chair: Jack Perricone
- Offered: Fall, Spring, Summer
- Required of: SONG majors
- Electable by: SONG majors
- Prerequisites: MTEC-111

A Pro Tools course for the DAW beginner with no extensive experience with MIDI (perhaps some use of Garage Band). Students will learn the basic principles needed to complete a Pro Tools project, from initial set up to final mixdown. The course will cover common situations such as recording live instruments, MIDI sequencing of software synthesizers, and audio looping, with lessons in configuring a session, creating and organizing files and regions, importing files, setting up virtual instruments, creating fades, basic volume automation, etc. Note: Students are required to have a Pro Tools system installed on their laptops.

**SW-P152**

**Pro Tools for Producers/Songwriters**

- 2 credits
- Course Chair: Jack Perricone
- Offered: Fall
- Required of: SONG majors not taking SW-151
- Electable by: SONG majors
- Prerequisites: MTEC-111 and written approval of course instructor

A Pro Tools course for students with intermediate DAW skills and interest in producing MIDI-based recordings. The students will be introduced to a more detailed look at Pro Tools using a wider array of shortcuts, and learn to implement recording techniques such as punch-ins, track comping and tuning, and step or loop MIDI recording. Students will also learn to use the Elastic Audio and Beat Detective features to quantize audio, and to integrate track grouping, submixes and networks of multiple sends and returns into their sessions. Students must be ready to demonstrate to the instructor their working knowledge of MIDI editing and some basic mixing experience using either Logic, DP, or Reason during the first week of classes. Note: students are required to have a Pro Tools system installed on their laptops.

**SW-211**

**Songwriting 1**

- 2 credits
- Course Chair: Jack Perricone
- Offered: Fall, Spring, Summer
- Required of: SONG majors
- Electable by: All
- Prerequisites: HR-112

Basic songwriting techniques. Students will develop a strong sense of form, melody, harmony, bass line development, and rhythm. Introduction to lyric considerations. Projects, in lead sheet format, will cover a variety of styles. Note: It is recommended that students take SW-221 in conjunction with this course.

**SW-212**

**Songwriting 2**

- 2 credits
- Course Chair: Jack Perricone
- Offered: Fall, Spring, Summer
- Required of: SONG majors
- Electable by: All
- Prerequisites: ISKB-211 or PIPN-112, SW-211, and SW-221

Continuation of SW-211. Proper integration of lyrics and melody. Expansion of tonal materials used in songwriting including modulation and modality. Further study of form including the transitional bridge and the primary bridge. Student projects include setting lyrics in various styles and forms. Note: It is recommended that students take SW-222 in conjunction with this course.

**SW-221**

**Lyric Writing 1**

- 2 credits
- Course Chair: Jack Perricone
- Offered: Fall, Spring, Summer
- Required of: SONG majors
- Electable by: All
- Prerequisites: English competency and concurrent enrollment in SW-211 are highly recommended

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.
### COURSE DESCRIPTIONS

#### SW-222
**Lyric Writing 2**  
2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring, Summer  
Required of: SONG majors  
Electable by: All  
Prerequisites: SW-211 and SW-221

Composition of lyrics using techniques gained in SW-221. Student projects will cover various uses of form, approaches to hooks, use of thesaurus and rhyming dictionary, writing to existing melody, collaboration with composers (lyrics first), and work sheets on form/function relationships.

#### SW-225
**Hip-Hop Songwriting**  
2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: AR-111 and MTEC-111

This course is designed to enrich the students understanding of composition as it pertains to hip-hop. Students will learn how to write effective hip-hop songs by studying the social and cultural background of hip-hop as well as studying the lyrical and compositional elements involved. Students will be asked to write hip-hop lyrics and music, learn how to conceive of lyrics for other artists and to produce a fully conceived hip-hop song.

#### SW-231
**Arranging for Songwriters**  
2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring, Summer  
Required of: SONG majors  
Electable by: All  
Prerequisites: AR-111, HR-211, and either SW-151, PW-161, or MTEC-112

Building on skills acquired in AR-111, this course focuses on writing effective arrangements built around a lead vocal with a contemporary rhythm section including percussion, background vocals, and synthesizer(s). Topics include conceptualizing and establishing a groove, writing effective introductions and fills, and supporting the style and structure of the song with appropriate instruments.

#### SW-P234
**Writing Children’s Music**  
2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: SW-211 and SW-221

This course will prepare aspiring songwriters with the tools needed to succeed in children’s music, a viable and thriving segment of the music industry. Through the study of child development, students will learn to compose music that connects with and engages children in a meaningful way.

Students will have an opportunity to perform their original compositions for children. Business aspects of the children’s music market will also be examined, enabling students to maximize opportunities for marketing, distributing, licensing, and performing their musical compositions for children. By the end of the course, students will have a portfolio of field-tested songs for children and the tools needed to pursue viable career opportunities in this genre.

#### SW-P235
**Writing the Jazz Song**  
2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: HR-211

This course centers on writing contemporary jazz songs. It includes extensive analysis of jazz standards—both music and lyrics—of songwriters such as Ellington, Waller, Razaf, Gershwin, Arlen, Carmichael, and Mercer, as well as current songwriters such as Donald Fagan, Walter Becker, Dr. John, Joni Mitchell, Jon Hendricks, Johnny Mandel, and Dave Frishberg. Students will apply the melodic, harmonic, and lyric writing concepts through composition of original songs.

#### SW-236
**Guitar Techniques for Songwriting**  
2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: PW-111; basic guitar proficiency necessary

This class provides a stylistically open foundation in guitar playing focused on the needs and working processes of songwriters. The class integrates knowledge of theory approached in terms of the guitar fingerboard with songwriting/composition concepts and skills. Each session introduces technical work on guitar skills development, along with small composition exercises, performed and evaluated in class by the instructor and peer critique.

#### SW-241
**Survey of Popular Song Styles**  
2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring, Summer  
Required of: SONG majors  
Electable by: All  
Prerequisites: SW-211 and SW-221

The purpose of this course is to provide the student with an overview of the contributions that songwriters have made to 20th-century American culture. Included will be a history of the sources of, and the trends in, various popular American styles, including the blues, standards, show country music, and the more contemporary and progressive styles of rock, pop, and new wave. This course will use the basic technical and analytical tools taught in SW-221 and SW-211 to study and analyze significant popular songs and song styles.
COURSE DESCRIPTIONS

SW-P245
Rock Songwriting Workshop
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: SW-211 and SW-221

A workshop for songwriters interested and involved in writing for a rock band. The workshop will focus on various techniques and characteristics utilized in the composition and arrangement of songs meant to be performed by a singer or singers in a rock setting. The workshop will incorporate playing and singing in class using rock instrumentation. Rock styles from the 1960s to present day will be explored and students will be encouraged to write in a variety of styles from mainstream pop rock and heavy metal to alternative rock and rap. Students will be required to present both original rock song compositions as well as a full arrangement for the songs.

SW-261
Basic Recording and Production Techniques
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring, Summer
Required of: SONG majors
Electable by: SONG majors
Prerequisites: SW-151

This is a hands-on recording course using the Mac laptop computer, an audio interface in tandem with a rack of gear consisting of microphones, a compressor, and a small mixer. The recordings are made in an ensemble room, thereby giving the students a similar experience to one they normally encounter if they are not recording in a professional recording studio, but with the important addition of an audio engineer as their teacher who will teach them how best to use the equipment and will guide them to make the best possible recording within the limited facilities. Evening and weekend labs are required.

SW-311
Advanced Songwriting
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring, Summer
Required of: SONG majors who do not take SW-371
Electable by: All
Prerequisites: SW-212 and SW-222

A writing workshop geared to the producer, arranger, or songwriter that focuses on writing original songs for artists, assignments for television or film, etc. The workshop involves collaboration and addresses the creative process from many angles in order to allow the student to develop varied skills and approaches.

SW-321
Advanced Lyric Writing 1
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: SW-222

A course in workshop format designed to help the student develop individual style and technique in lyric writing. The course will focus on prosody of form and content, setting lyric to music and vice versa, and on the integration of techniques learned in SW-221 and SW-222.

SW-325
The Music of John Lennon
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

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-P326
The Songs of Paul Simon: The Art and Craft of an American Master
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

A survey of the music and lyrics of Paul Simon. Paul Simon’s songs represent a rich and sophisticated tapestry of emotional color, social comment, and dry humor. Each week the class will examine the recurring musical/lyrical gestures and themes found in Paul Simon’s songs. The class will explore the cultural, musical, and literary influences that inform Simon’s songwriting.

SW-335
The Business of Songwriting
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring, Summer
Required of: SONG majors
Electable by: All
Prerequisites: SW-212 and SW-222

A practical business course for the songwriter. Topics covered will include making and marketing demos, copyright law, publishing contracts, sources of royalty income, performance societies, and collection agencies.
This project-oriented, workshop-style class presents varied models for songwriting collaboration, including differentiated roles for lyricist and composer (typical of earlier musical theater writing), the cowriting model prevalent in current Nashville-centered country songwriting, and emerging collaborative roles in production-driven contemporary genres such as pop, R&B, and hip-hop. Industry needs and realities are reflected in class projects. Students play varied roles in both in-class “fishbowl” and serious project collaborations, including writing to theme/on deadline and for specific industry artists and/or selected student vocalists. In-class cowriting sessions, partner projects, and technology-supported “virtual” collaboration are explored. The class also covers pragmatic issues essential in professional cowriting, including cowriter selection, decision-making and consensus, and contractual and business issues of coauthorship and copublishing.

SW-345

Musical Theater Writing 1
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: SW-211 and SW-221

An opportunity for student composers, lyricists, and playwrights to collaborate in adapting dramatic scenes into songs for the musical stage. Students write and perform their original work in a class setting and critique the work of their peers with supervision from the instructor. Students also discuss and analyze major works from the musical theater and opera repertoire. The class emphasizes storytelling and dramatic writing through song, promotes innovation, and is open to writers of diverse musical styles.

SW-350

Songwriting and Social Change
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: SW-211 and SW-221

A hands-on songwriting class that will allow students to put their social change ideas into rhyme, while also surveying songs in different eras and cultures throughout the 20th century that promoted social change and/or illustrated social phenomenon particular to that era and culture. Benefit concert events like Live Aid and the Concert for Bangladesh that brought about awareness of prominent issues will also be explored. Notorious songs which had impact on social change will be analyzed (e.g. “Imagine”, “Get Up, Stand Up”, “Strange Fruit”) and prominent activist songwriters will be profiled (such as Bob Dylan, Bono, Bob Marley, Michael Franti, and Bob Geldof). Throughout the semester, students will have an opportunity to experiment with different writing topics and settings. There will be weekly writing assignments, as well as documentary screenings. Guest speakers and visiting artists will be invited to participate when available.

SW-361

Song Demo Production Techniques
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: SW-212, SW-222, and SW-221

The songwriting major will learn the necessary techniques to utilize current MIDI and audio technology in the production of professional-quality song demos, including intermediate to advanced skills and concepts of MIDI, synthesis, multitrack recording, mixing, and sound processing. Building on technology skills, this course will focus on musical approaches to the effective assembly and arranging of sound materials using a music-writing workstation. In addition to class meetings, students will be expected to schedule weekly supervised individual hands-on time for practice and assignments in the Professional Writing MIDI Lab.

SW-362

Advanced Song Production Seminar
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: SW-212, SW-222, and either SW-151, PW-161, or MTEC-112

This course provides detailed study of professional song production in a range of popular styles, allowing students to understand what makes a successful track work. Using successful tracks as standards for artistic and musical reference, students, by means of a hands-on approach, will develop and integrate a variety of synthesis techniques and DSP applications to creatively enhance their original song productions.
The field of songwriting for film and television has grown exponentially over the past few years, providing a promotional launching pad (as well as a potentially lucrative income stream) for artist and songwriter careers. This course will explore the techniques of writing music that will appeal specifically to music supervisors, editors, directors, and producers across any number of different genres. Throughout the course skills in songwriting, production, negotiation, collaboration, and establishing publishing deals will be developed, along with the opportunity to network with a variety of external music industry disciplines.

This course allows songwriters to record and produce their demos, to interact with live musicians and a recording engineer under the guidance of the instructor, and to find the best working methods to get their songs recorded professionally. Class members will either sing their original songs themselves (required of singer/songwriters) or provide a suitable vocalist. During the semester, each songwriter will record/have recorded two of his/her songs, and will be present to observe and learn from recordings of other class members. In addition to registering for this course, the student must also attend meetings of ENPP-303 Rhythm Track for Songwriters.

A workshop for singer/songwriters in which students write and perform their own material. Emphasis is placed on the song as the vehicle through which the singer/songwriter expresses his or her persona to the audience. Performances are videotaped, and songs and performances are critiqued.

This course will allow upper semester students who have never taken a songwriting course at Berklee during their first six semesters to gain knowledge about their craft as well as experience critiques of their songs. It will allow these students the opportunity to learn many of the songwriting techniques taught throughout the Berklee songwriting curriculum and to receive individual attention from an instructor from the Songwriting Department.

Advanced Lyric Writing 2 offers students a close look at their own writing process in an intimate seminar setting, focusing on individual strengths and weaknesses, tailoring assignments to each individual student’s needs. We’ll look especially at the rewriting process, concentrating on how and why choices are made, paying special attention to prosody. The course will demand a high level of skill and commitment. A project will be due each week.

Students will explore methods of musical storytelling and incorporating a larger dramatic arc to their vision; develop songwriting approaches for dramatic contexts; gain further experience in collaborative songwriting and scene writing; improve skills of giving/receiving peer feedback as a tool in the writing process; learn project management techniques on a large-scale project; and gain appreciation of professional possibilities in musical theater writing, a vibrant and vital contemporary American art form. Through ancillary rehearsals, students learn to prepare accurate scores and hand-off scores to a pianist/music director and actors.
COURSE DESCRIPTIONS

SW-495

Songwriting Internship
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring, Summer
Required of: None
Electable by: SONG majors
Prerequisites: Sixth-semester standing and written approval of course chair

Monitored and evaluated professional work experience in an environment related to the songwriting major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Songwriting Department chair or a designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

SW-498

Directed Study in Songwriting
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring, Summer
Required of: SONG majors
Electable by: SONG majors
Prerequisites: SW-311 or SW-371

Individualized instruction designed to guide students majoring in songwriting in the preparation of their graduation projects.
SPECIAL LISTINGS FOR SUMMER/FALL 2013

Directed Study Faculty – Professional Writing and Music Technology Division

Summer 2013

CM-397
Directed Study in Small Forms 1
Denisch, Beth
Lucas, Elena
Paraskevas, Apostolos
Qualliotine, Armand
Weinstein, Michael
Welwood, Arthur

NOTE: See instructor in first week to establish meeting times.

CM-398
Directed Study in Small Forms 2
Denisch, Beth
Fessler, Scott
Holland, Jonathan
Hurst, Derek
Kulenovic, Vuk
Lucas, Elena
McAllister, Margaret
McDonnell, Don
Paraskevas, Apostolos
Pusztai, Tibor
Qualliotine, Armand
Smith, Jim
Weinstein, Michael
Welwood, Arthur
Williams, Julius
Witmyer, Skip

NOTE: See instructor in first week to establish meeting times.

CM-497
Directed Study in Sonata Composition
Fessler, Scott
Holland, Jonathan
Hurst, Derek
McDonnell, Don
Pusztai, Tibor
Qualliotine, Armand
Smith, Jim
Weinstein, Michael
Welwood, Arthur
Witmyer, Skip

NOTE: See instructor in first week to establish meeting times.

CM-498
Directed Study in Orchestral Composition
Denisch, Beth
Fessler, Scott
Holland, Jonathan
Hurst, Derek
Kulenovic, Vuk
Lucas, Elena
McAllister, Margaret
Paraskevas, Apostolos
Pusztai, Tibor
Williams, Julius

NOTE: See instructor in first week to establish meeting times.

CM-499
Directed Study in Jazz Composition
Inserto, Ayn
Lowell, Richard

NOTE: See instructor in first week to establish meeting times.

COND-498
Directed Study in Conducting
Jackson, Isaiah
Noya, Francisco
Pusztai, Tibor
Taylor, Valerie
Williams, Julius

NOTE: See instructor in first week to establish meeting times.

CW-498
Directed Study in Contemporary Writing and Production
Carrier, Joe
Farquharson, Michael
Gates, Jerry
Moretti, Daniel

NOTE: See instructor in first week to establish meeting times.

SW-498
Directed Study in Songwriting
Aldrich, Jon
Ferrick, Melissa
Swiniarski, Stan

NOTE: See instructor in first week to establish meeting times.

Fall 2013

CM-397
Directed Study in Small Forms 1
Applin, Rick
Castillo, Ramon
Cohen, Alla
Denisch, Beth
Epstein, Marti
Friedman, Arnold
Liaropoulos, Panagiotis
Pusztai, Tibor
Trester, Francine
Witmyer, Clyde

NOTE: See instructor in first week to establish meeting times.

CM-398
Directed Study in Small Forms 2
Applin, Rick
Bell, Larry
Castillo, Ramon
Cohen, Alla
Denisch, Beth
Epstein, Marti

NOTE: See instructor in first week to establish meeting times.
SPECIAL LISTINGS FOR SUMMER/FALL 2013

CM-497
Directed Study in Sonata Composition
Applin, Rick
Bell, Larry
Castillo, Ramon
Cohen, Alla
Denisch, Beth
Epstein, Marti
Fessler, Scott
Fritze, Greg
Gubanov, Yakov
Holland, Jonathan
Kalogeras, Alex
List, Andrew
McDonnell, Don
McGah, Tom
Paraskevas, Apostolos
Pusztai, Tibor
Qualliotine, Armand
Trester, Fran
Weinstein, Michael
Welwood, Arthur
Witmeyer, Skip

NOTE: See instructor in first week to establish meeting times.

CM-498
Directed Study in Orchestral Composition
Denisch, Beth
Epstein, Marti
Fessler, Scott
Fritze, Greg
Gubanov, Yakov
Holland, Jonathan
Kulenovic, Vuk
Leclaire, Dennis
LeVines, Alan
List, Andrew
Trester, Fran
Weinstein, Michael

NOTE: See instructor in first week to establish meeting times.

CM-499
Directed Study in Jazz Composition
Free, Scott
Hopkins, Greg
Inserto, Ayn
Lowell, Richard

NOTE: See instructor in first week to establish meeting times.

COND-498
Directed Study in Conducting
Feldman, Ronald
Means, Jeffrey
Noya, Francisco
Pusztai, Tibor
Stern, Eric
Stewart, Louis
Taylor, Valerie
Williams, Julius

NOTE: See instructor in first week to establish meeting times.

CW-498
Directed Study in Contemporary Writing and Production
Biedervolf, Kurt
Carrier, Joe
Elliott, Bill
Farquharson, Michael
Gates, Jerry
Moretti, Dan
Nicholl, Matthew
Pejrolo, Andrea

NOTE: See instructor in first week to establish meeting times.

SW-498
Directed Study in Songwriting
Aldrich, Jon
Ferrick, Melissa
Kachulis, Jimmy
Keys, Scarlet
Perricone, Jack
Simos, Mark
Swinarski, Stan
Wartofsky, Michael

NOTE: See instructor in first week to establish meeting times.
### Special Section Listings

#### Summer 2013

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section Listings</th>
</tr>
</thead>
<tbody>
<tr>
<td>MP-385</td>
<td>NOTE: This course (all sections) meets <em>every other week</em> for four hours.</td>
</tr>
<tr>
<td>MP-475</td>
<td>NOTE: This course (all sections) meets <em>every other week</em> for four hours.</td>
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</tbody>
</table>

#### Fall 2013

<table>
<thead>
<tr>
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<th>Section Listings</th>
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<tbody>
<tr>
<td>MP-385</td>
<td>all sections - NOTE: This course meets <em>every other week</em> for four hours.</td>
</tr>
<tr>
<td>MP-475</td>
<td>all sections - NOTE: This course (all sections) meets <em>every other week</em> for four hours.</td>
</tr>
<tr>
<td>PSPC-341</td>
<td>all sections - NOTE: The Thursday meeting meets <em>every other week</em> for four hours.</td>
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<tr>
<td>PSVC-425</td>
<td>Section 001 primarily for jazz vocalists; Section 002 primarily for pop, rock, R&amp;B vocalists.</td>
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<tr>
<td>SW-365-001</td>
<td>Dennis Cecere - Ensemble attendance TH 2-4 required.</td>
</tr>
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</table>
CAMPUS MAP

1140 BOYLSTON STREET
855 BOYLSTON STREET
899 BOYLSTON STREET
921 BOYLSTON STREET
939 BOYLSTON STREET
1090 BOYLSTON STREET
1096 BOYLSTON STREET
1108 BOYLSTON STREET
1126 BOYLSTON STREET
7 HAVILAND STREET
22 FENWAY
100 MASSACHUSETTS AVENUE
130 MASSACHUSETTS AVENUE
136 MASSACHUSETTS AVENUE
150 MASSACHUSETTS AVENUE
155 MASSACHUSETTS AVENUE
161 MASSACHUSETTS AVENUE
171 MASSACHUSETTS AVENUE
186 MASSACHUSETTS AVENUE
18 BELVIDERE STREET
101 BELVIDERE STREET
270 COMMONWEALTH AVENUE
98 HEMENWAY STREET

* Back Bay campus only; the 25 Fordham Road facility in Allston not shown.
## Class Planning Worksheet: Schedule Planning

<table>
<thead>
<tr>
<th>Name</th>
<th>Number</th>
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<th>Year</th>
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<table>
<thead>
<tr>
<th>Time</th>
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