The Schedule of Courses no longer appears in the back of the Registration Manual. You can find accurate, up to the moment listings of all courses, sections, instructors, days, and times on my.berklee.net. To find out more, turn to page 207.

Effective Spring 2010, Music Synthesis is changing its name! Turn to the opening page to read about the new Electronic Production and Design department.
Academic Calendar

Fall 2009

November 6
Last day to initiate a Withdrawal from a class for Fall 2009. Forms are available in the Office of the Registrar.

Nov. 9 - Nov. 13
Academic advising period for Spring 2010 Registration

November 11*
Veteran's Day Observed (no classes)

Nov. 16 - Dec. 3
Spring 2010 Registration period. Register online at my.berklee.net

Nov. 26 - Nov. 29
Thanksgiving Recess

December 14 - 18
Final Exam/Audition Ensemble Week. Course evaluations due.

December 18
Last day to change a grade of “Incomplete” earned during Spring or Summer 2009.

December 19
Residence Halls close at 12:00 p.m.

Dec. 19 - Jan. 10*
Winter Recess (Administrative offices reopen January 4, 2010)

Spring 2010

January 5
Fall 2009 grades available on my.berklee.net

January 7
Last day to pay tuition and fees for Spring 2010. After today, a $250 late payment fee will be charged.

January 11
Online Check-in begins for continuing and returning students.

January 12
Residence Halls open for Spring 2010.

January 11 - 15
New Student Orientation and Check-in begins in the Student Activities Center.

January 18*
Martin Luther King Jr. Day

January 19
First day of Spring 2010 classes, instrumental lessons, labs, and ensembles.

January 26
Last day to request a change of program or principal instrument for Spring 2010. See the Counseling and Advising Center. Last day to request a change of major for Spring 2010. See the Department Chair.

January 29
Last day to add/drop classes, including courses tested out of through Credit by Exam. Last day to declare part-time status for Spring 2010. See the Counseling and Advising Center.

February 15*
Presidents' Day

February 16
Follow a Monday schedule.

February 19
Last day to file for August 2010 and December 2010 graduation. Submit an Application for Graduation form to the Office of the Registrar.

March 8 - 12
Mid-Term/Audition Week

March 15 - 19
Spring Recess

March 26
Last day to initiate a Withdrawal from a class for Spring 2010. Forms are available in the Office of the Registrar.

March 29 - April 2
Summer/Fall 2010 Registration Manual available

April 5 - 16
Academic advising period for Summer/Fall 2010

April 19*
Patriot's Day

April 21
Follow a Monday schedule

May 3 - 7
Final Exam/Audition Ensemble Week. Course evaluations due.

May 7
Last day to change a grade of “Incomplete” earned during Fall 2009.

May 8
Commencement Ceremony

May 9
Residence Halls close at 12:00 p.m.

*College closed
The Music Synthesis Department to Change Name to Electronic Production and Design

Effective January 1, 2010, the Music Synthesis department will change its name to Electronic Production and Design (ELPD). The new name more accurately represents the department's mission, curriculum, and learning outcomes for students and graduates, while also providing strong support for professional trends in the music industry.

For Spring 2010 registration purposes, please note the following:

- All previous Music Synthesis courses with a “MS” prefix will now be listed under the Electronic Production and Design area with an “EP” prefix. “MTEC” courses will remain unchanged, and continue to be listed under the Music Technology area.

- Course numbers will remain the same. For example, MS-341 will now be listed as EP-341.

- Many course titles and descriptions have been changed and/or updated to better match the current focus of the major.

- The college has a four-letter code for all majors. The code for Electronic Production and Design will be ELPD.

Students with questions about this change are welcome to visit either the Electronic Production and Design department or the Office of the Registrar.
Spring 2010

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Welcome Spring 2010

Fall 2009

Dear Students,

Welcome to the Spring 2010 Registration Manual.

Change is upon us everywhere.

Those of you who are familiar with Registration Manuals of the past will recognize a big change with this edition. The Schedule of Courses portion of the manual, the big section that has appeared in the back of the manual with all the course sections, instructors, days, and times, has been removed from the Registration Manual. (Although you can still find Special Listings, Courses with Ratings and Styles, and Courses with Topics starting on page 203.)

Why the big change? Although there are many reasons why, it started with a couple of key student information sessions held by the Office of the Registrar to determine how students use the Registration Manual. What we learned is that many of you are already doing all your registration planning online, using Registration tools such as Browse Classes and Search and Register to find up to the moment accurate listings of sections and their corresponding instructors, days, and times. We are now asking everyone to begin using these same web tools to construct their schedules for this upcoming spring term. You can find these tools and more by logging in to my.berklee.net, selecting the Student Services tab, and then the Registration subtab.

For those who still have a need for a printed Schedule of Courses, a complete listing that will be updated weekly on Mondays through January 25 will be available to download in pdf format under the Registration subtab on my.berklee.net.

An even bigger change will arrive in the summer. Summer 2010 will be the first term when Check-in and Add/Drop will extend only through the first week of classes. The new one week Add/Drop period has long been desired by the faculty and department chairs of the college to maximize education for students. I encourage all students to use the spring term to practice finalizing all your check-in business and any add-dropping by the end of the first week of classes.

Please take the time to read through this Registration Manual completely. As always, it is full of information necessary for you to successfully register for spring term, but it is also loaded with information about the programs Berklee offers, student policies, and instructions for a variety of tasks. This publication is designed and written for students to help you succeed at registering for the next semester and more. I encourage you to take the time to read about anything that may directly affect you.

Best wishes for a successful registration process. Please do not forget to recycle or re-use this manual. A pdf version of this manual can be found on www.berklee.edu (look under forms), and at my.berklee.net under the Student Services tab.

Michael R. Hagerty
Registrar
Spring 2010

Introduction

The purpose of this manual is to provide you with the information and procedures you will need to register for the Spring 2010 semester. Although we have tried to be as thorough as possible, you may find that further assistance is necessary. The information center for registration advising is the Counseling and Advising Center, located on the second floor of 939 Boylston Street. Academic advisors are there to help your registration go as smoothly as possible, and they encourage you to visit them and ask any questions that you may have. In addition, Faculty Departmental Advisors are available to assist you with specific concerns about their departments or majors.

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 were in effect at the time of publication. 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.

Completing Your Spring 2010 Registration

Be sure to review the registration checklist below.

- Check and confirm your registration appointment time as follows:
  1. Log into my.berklee.net
  2. Select the Student Services tab and then the Registration subtab
  3. Open your Registration Profile to view the initial date and time that you may register. You can register then or any date and time after that, up through December 3, 2009.

- Take advantage of the academic advising services at the Counseling and Advising Center or through your Faculty Departmental Advisor. The registration advising period begins November 9, 2009 and extends through December 3, 2009. Students at 6th semester standing and higher are encouraged to come in early for advising.

- Students who entered Berklee in Fall 2009: 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. Your assigned Faculty Advisor or mentor will also be available to you for a one on one meeting if so needed.

- Check each course description to ensure you have the proper prerequisites, corequisites, ensemble ratings, and/or eligibility to register for the course. You must have a passing grade, transfer credit or credit by exam on record in order to satisfy course prerequisites. It is assumed that courses in which you are currently enrolled will be passed and, therefore, can be used as prerequisites. However, you will be removed from any course(s) in which you have not completed all prerequisites before the start of the next term.

If there is any reason that you are ineligible for registering for a course, the course chair may approve a prerequisite waiver at his or her discretion. Course chairs should enter waivers into Colleague before students attempt to register for the course. Prerequisite waivers remain valid for one semester only.

- Private Instruction registration requires special course coding. Please see instructions on page 42.

- Performance majors registering for their third and fourth level private instruction must register for an hour-long Private Instruction with their instrumental department. See page 43 for more details.

- Students who will have a semester level status of 3 or higher in the Spring should have a declared major before they register. If you have not yet declared a major, you should do so at the departmental office of your chosen major.

- See web registration instructions on page 5. Students are expected to register online for courses using the instructions printed in this manual. Should you need any assistance with learning to register online, you can get help at the Office of the Registrar (Uchida, Suite 120).

- After your initial registration session, you may then add or drop courses as necessary.

About Registration Appointment Times

Your registration appointment time is the earliest date and time you may register for Spring 2010 classes. 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 registration system can handle the number of students registering at any one time. They are also used to prioritize students with the most seniority the first opportunity to register for classes. Registration appointment times are determined by a ranking of highest semester levels, and credits earned within a semester level.
Spring 2010

For students unsure or not planning to attend the Spring 2010 semester:

- For students who are unsure about attending the Spring 2010 term, staff from the Offices of the Registrar, Bursar, Financial Aid, Scholarships and Student Employment, and the Counseling and Advising Center are here to help you make the best decision. Please feel free to stop by any of these offices to discuss your circumstances.

- If you decide you want to attend the Spring term after the Registration Period concludes, you should contact the Office of the Registrar.

- If you are not continuing this Spring but intend to return to Berklee in a future term, you should complete a Returning Student Intent form at the Office of the Registrar.

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.

Beginning with the Spring 2010 term, CAC staff will now 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 1 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 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 January 7, 2010 for the Spring term. **Please note:** Students who do not pay by the due date will be assessed a $250 late fee.

- **Check-in online between January 11 – January 15, 2010.** 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:

- **Students who fail to check-in by the due date will have their registration schedules cancelled. The seats in those courses then become available to other students who have already checked-in.**

- **Students who check-in late, after their schedules have been dropped, can attempt to rebuild their schedules according to space availability in each class.**

- **Students who check-in late will be assessed a $250 late fee.**
Instructions for Web Registration

**IMPORTANT NOTE:** Some students have been confused when they see inaccurate course listings on the Course Companion site within my.berklee.net. Course Companion does not record all registration changes as they occur, and is only periodically refreshed with up-to-date information. Also, private lessons are excluded from Course Companion. Therefore, please do not rely on the Course Companion site for an accurate listing of your registered classes. To obtain an accurate up-to-the-moment listing of your registered classes, click first on the “Student Services” tab, then click on “Registration”, then click on “View/Edit Schedule” (on the left).

Before You Register

Access [http://my.berklee.net](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 Registration Manual and Online Resources
The printed 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)

*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 2.0.x or later) or Firefox (version 2.0 or later) browser is recommended. PC users should use either Firefox (version 2.0 or later) or Internet Explorer (version 7.x or later).

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.
Spring 2010

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.

The left hand menus on the Student Services Registration 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.

Express Register

Express Register allows you to request up to ten classes at one time. Express Register requires you to know the Subject, Course Number, Section Number, and Term for each of the classes you request.

1. Fill out Subject, Course Number, Section Number, and Term for each class you are requesting.
2. Click submit.
3. A result screen is displayed. The courses you are eligible for will be added to your schedule with a status of ‘registered’.
4. For any course that you are prevented from registering for, a message describing the reason why you were prevented will be displayed.
5. Links to the other registration tools can be accessed at the navigation menu on the left side of the screen.
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**
### 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.

<table>
<thead>
<tr>
<th>Bass</th>
<th>Rich Appleman, Chair, 617 747-2281 Room 1H, 1140 Boylston St. John Repucci, Assistant Chair, (On Sabbatical Spring 2010), 617 747-2301 Room 1K, 1140 Boylston St.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brass</td>
<td>Tom Plsek, Chair, 617 747-2291 Room 3H, 1140 Boylston St.</td>
</tr>
<tr>
<td>Composition</td>
<td>Greg Fritze, Chair, 617 747-2452 Room 202, 150 Massachusetts Ave. Jim Smith, Assistant Chair, 617 747-8356 Room 211, 150 Massachusetts Ave.</td>
</tr>
<tr>
<td>Contemporary Writing and Production</td>
<td>Matthew Nicholl, Chair, 617 747-8456 Room 202, 150 Massachusetts Ave. Andrea Pejrlolo, Assistant Chair, 617 747-8437 Room 218, 150 Massachusetts Ave.</td>
</tr>
<tr>
<td>Ear Training</td>
<td>Allan Chase, Chair, 617 747-2853 Room 209, 899 Boylston St. Roberta Radley, Assistant Chair, 617 747-8326 Room 208, 899 Boylston St.</td>
</tr>
<tr>
<td>Electronic Production and Design</td>
<td>Kurt Biederwolf, Chair, 617 747-2486 Room B10, 150 Massachusetts Ave.</td>
</tr>
<tr>
<td>Ensemble</td>
<td>Ron Savage, Chair, 617 747-8416 Room 108, 130 Massachusetts Ave. Sean K. Skeete, Assistant Chair, 617 747-2994 Room 104, 130 Massachusetts Ave.</td>
</tr>
<tr>
<td>Film Scoring</td>
<td>Dan Carlin, Chair, 617 747-2444 Room 261, 150 Massachusetts Ave. Alison Plante, Assistant Chair, 617 747-2637 Room 262, 150 Massachusetts Ave.</td>
</tr>
<tr>
<td>Guitar</td>
<td>Larry Baione, Chair, 617 747-2294 Room 5K, 1140 Boylston St. Rick Peckham, Assistant Chair, (On Sabbatical Spring 2010), 617 747-2511 Room 5L, 1140 Boylston St.</td>
</tr>
<tr>
<td>Harmony</td>
<td>Joe Mulholland, Chair, 617 747-8468 Room 210, 150 Massachusetts Ave. Tom Hojnacki, Assistant Chair, 617 747-8438 Room 212, 150 Massachusetts Ave.</td>
</tr>
<tr>
<td>Jazz Composition</td>
<td>Ken Pullig, Chair, (On Sabbatical Spring 2010), 617 747-2384 Room 213, 150 Massachusetts Ave. Kari Juusela, Interim Chair, 617 747-2968 Room 219, 150 Massachusetts Ave.</td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>Camille Colatosti, Chair, 617 747-2421 Room F32, 22 The Fenway Mike Mason, Assistant Chair, 617 747-2991 Room F23, 22 The Fenway</td>
</tr>
<tr>
<td>Music Business/Management</td>
<td>Don Gorder, Chair, 617 747-2517 Room F6, 22 The Fenway John Kellogg, Assistant Chair, 617 747-3179 Room F5, 22 The Fenway</td>
</tr>
<tr>
<td>Music Education</td>
<td>Cecil Adderley, Chair, 617 747-2426 Room F37, 22 The Fenway</td>
</tr>
<tr>
<td>Music Production and Engineering</td>
<td>Rob Jaczko, Chair, 617 747-8253 Room A14, 150 Massachusetts Ave. Dan Thompson, Assistant Chair, 617 747-8145 Room A13, 150 Massachusetts Ave.</td>
</tr>
<tr>
<td>Music Therapy</td>
<td>Suzanne Hanser, Chair, 617 747-2639 Room 2Y3, 1140 Boylston St.</td>
</tr>
<tr>
<td>Percussion</td>
<td>John Ramsay, Chair, 617 747-8328 Room 005, 921 Boylston Street Yoron Israel, Assistant Chair, 617 747-2703 Room 4B1, 1140 Boylston St.</td>
</tr>
<tr>
<td>Performance Studies</td>
<td>Matt Manvuglio, Dean, 617 747-2025 Room 5H, 1140 Boylston St. Jim Odgren, Assistant to the Dean, 617 747-2563 Room 5Z1, 1140 Boylston St.</td>
</tr>
<tr>
<td>Piano</td>
<td>Stephany Tiernan, Chair, 617 747-2108 Room 4H, 1140 Boylston St. Tony Germain, Assistant Chair, 617 747-8189 Room 4K, 1140 Boylston St.</td>
</tr>
<tr>
<td>Professional Music</td>
<td>Kenn Brass, Chair, 617 747-2416 Room F50, 22 The Fenway.</td>
</tr>
<tr>
<td>Songwriting</td>
<td>Jack Perricone, Chair, 617 747-2385 Room 216, 150 Massachusetts Ave.</td>
</tr>
<tr>
<td>String</td>
<td>Melissa Howe, Chair, 617 747-2572 Room SE2, 1140 Boylston St.</td>
</tr>
<tr>
<td>Voice</td>
<td>Jan Shapiro, Chair, 617 747-2103 Room 3N, 1140 Boylston St. Bob Stoloff, Assistant Chair, 617 747-8367 Room 3M, 1140 Boylston St.</td>
</tr>
<tr>
<td>Woodwind</td>
<td>Bill Pierce, Chair, 617 747-2437 Room 2H, 1140 Boylston St.</td>
</tr>
</tbody>
</table>

*For office hours during registration period, please contact your chair.*
Spring 2010

Tuition and Fees

Spring 2010

Spring 2010 Tuition
Tuition: Degree Program $14,600
Tuition: Diploma Program $12,590
Residence Hall Fee (includes 19 meal plan) $7,540

Individual Fees
Comprehensive Fee $475
Per Credit Charge $1,035
Extra Private Instruction Charge (per semester) $2,070
Late Check-in Fee (per term) $250*
Late Payment Fee (per term) $250**
Housing Prepayment $300
Berklee Laptop Purchase (Up to) $2,950 (subject to 5% sales tax)

Health Insurance

Spring 2010
Health $1,068

* A fee will be charged to students who check-in with the Registrar after January 15, 2010 (cut-off time is 11:59 pm).

** A fee will be charged to students for payments received after January 7, 2010.

Please note that all fees are subject to change.

Student Health Insurance

Massachusetts state law (SHIP) requires that students enrolled in colleges located within the state must have health insurance at or above the SHIP level. Colleges may only enroll students who either participate in a college sponsored health insurance program, or who are able to verify (through a waiver process) that they are enrolled in a health insurance program that meets or exceeds the minimum SHIP benefit requirements. Berklee has arranged for a health insurance policy through the Gallagher Koster Insurance Agency.

Health Insurance Information for Spring 2010

What if I already have insurance and wish to waive the health insurance fee for Spring 2010?
Submit an online waiver no later than January 7, 2010 by logging into my.berklee.net, selecting the Student Services tab, and clicking on Waive My Health Insurance. You can also submit a waiver form at the Bursar’s Office (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 January but leave Berklee before my coverage runs out?
If you enrolled in the Gallagher-Koster insurance program at any time during the Fall 2009 – Summer 2010 academic year, you are insured through August 14, 2010. 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 All Students

What if I waived the health insurance plan but my alternative insurance plan unexpectedly terminates before August 14, 2010?
Students who initially waived the Gallagher Koster health insurance plan but later find that their alternative insurance plan will end may late enroll for the Gallagher Koster plan through the following steps:

1. Submit a Late Add of Student Health Insurance form at the Office of the Registrar.
2. Submit a letter from your alternative/previous insurance carrier that verifies the date your alternative insurance coverage ended and the reason why.
3. Gallagher Koster Insurance Agency must approve the change.
4. If approved by Gallagher Koster, then pay the health insurance fee to the Bursar’s Office.

All steps must be completed within one month of your previous insurance terminating. Students who request (and are approved) to add the health insurance plan more than one month after termination of their alternative health insurance plan will be required to pay the full year rate. Your effective date of coverage will be the day all four steps are completed.
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. Select College & University Students from the navigation links on the left, choose Berklee College of Music from the drop-down menu, log in, and then select from links under Your Student Health Insurance Plan. You can also call Gallagher Koster at 617 769-6008 or 800 391-8057, or email them at BerkleeStudent@kosterins.com.

Tuition Insurance

Berklee provides all enrolled students with tuition insurance through A.W.G. Dewar, Inc. If illness or injury forces you to completely withdraw from a term, you are insured for 100 percent of tuition. Students living in a Berklee residence are insured for their housing costs too.

Students who withdraw completely from a term for mental health reasons are insured for 75 percent of tuition and Berklee residence expenses.

In all circumstances, a licensed U.S. physician must verify to A.W.G. Dewar, Inc. that your medical condition prevents you from completing the term.

Berklee’s standard tuition refund policy is applied first for students who withdraw from the college in the first four weeks of the fall and spring semesters or the first three weeks of the summer semester, (see “Withdrawal from College” section on page 15 for details on the refund schedule.) Berklee will pay one portion of the refund and the remaining amount will be paid by A.W.G. Dewar, Inc.

Financial aid and Berklee scholarship funds are automatically repaid first before a final amount is paid to you. Plan details are at www.berklee.edu/services/insurance.html

Payment Options

Tuition Payment Plan

The college has an agreement with Tuition Management Systems (TMS) to provide an installment payment plan for the fall and spring semesters only. To utilize this service, divide your semester fees (excluding health and laptop charges) by five and pay this figure monthly beginning on June 1 (for Fall) or November 1 (for Spring).

Please be advised, this plan requires that monthly payments be in a current status or you will be required to make up any back payments prior to check-in. Contact TMS at 800 722-4867 for specific deadlines and further information.

Credit Card Payments

Berklee has contracted with Official Payments Corp. (OPC) to process MasterCard, Discover, and American Express credit card payments online, or by calling 866 661-9951. Visa cards will not be accepted. OPC will charge a convenience fee of 2.5% of the payment amount for this service. Two line items will appear on your credit card statement. Your tuition payment will appear as: “Berklee College of Music” and the convenience fee will appear as: “Tuition Convenience Fee”. Online payments can be made at my.berklee.net.

Students can still pay Berklee tuition and fees with no additional fee by using the following payment methods:

- Online by E-Payment from a U.S. based checking or savings account.
- Mailing a check or money order to:
  Berklee College of Music
  P.O. Box 3618
  Boston, MA 02241-3618
  Do not mail overnight express mail to this address.
  Overnight express mail should be mailed to:
  Berklee College of Music
  Office of the Bursar
  MS 921-BUR
  1140 Boylston Street
  Boston, MA 02215-3693

- In person by check, cash or money order at:
  Bursar’s Office
  Uchida Building, Suite 240

Wire Transfers

If the wire is between two U.S. banks, the following information will be required to wire monies:

Pay to: Berklee College of Music
Berklee Account #:00533-37159
ABA#: 0260-0959-3
Bank of America
100 Federal Street
Boston, Massachusetts 02110

If the wire involves an international bank, the following information will be required to wire monies:

Pay to: Berklee College of Music
Berklee Account #: 00533-37159
SWIFT #: BOFAUS3N
OR
Tested Telex #: 996527
Bank of America
100 Federal Street
Boston, Massachusetts 02110

If the transfer is being directed through a correspondent bank, the fed wire number is 026009593.

Please note: Your bank must also fax a copy of the wire transfer to Berklee. Make sure that your name and student number appears on the wire. The Bursar’s fax number is 617 747-8004.
Spring 2010

Bursar’s mailing address and phone number:
Berklee College of Music
Office of the Bursar
MS 921-BUR
1140 Boylston Street
Boston, MA 02215-3693
617 747-2610 or 617 747-2165

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.

Collection Policy
Students are required or agree upon registration to pay tuition and fees at the beginning of any given semester. If a student adds additional courses or ensembles during the add/drop period, they must pay the additional fee(s) at the time of enrollment. The student will be notified via the student mailbox and the home mailing address of any unpaid balance that appears on the account. The student has approximately 14 business days to pay the balance due in full. If payment is not received after receipt of the bill or payment arrangements are not made with the Office of the Bursar, the account will be subject to collection procedures.

The College will make every internal effort to collect outstanding balances before placement with external collection agencies utilized by the College. Once placed with an external agency, the account will be subject to a collection cost at the industry standard rate. This cost is solely the responsibility of the student. Restrictions will be placed on any account with a balance due. The restriction will prohibit access to grades, transcripts, degrees, diplomas, and participation in any future term at the College. The restriction will remain in force until the account is paid in full.

In the rare event that an account must be pursued in a court of law, Berklee College of Music reserves the right to legally pursue that account. All associated costs, including reasonable attorney fees, are also the responsibility of the student.

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
All aid applicants should understand the following policies and can access reference material at www.berklee.edu/forms and my.berklee.net, Student Services, My Documents Forms:

- Your award(s) may be reduced or cancelled if you take fewer than 12 credits. For details, read the PDF “Part-time Enrollment and Financial Aid.” If you have questions, consult your financial aid counselor before the end of Add/Drop.
- If you are not maintaining a 2.0 CGPA and completing the required number of credits for your program each semester, you may be ineligible for aid for the upcoming semester(s). For details, read the PDF “Satisfactory Academic Progress and Stafford Loan Amounts.” Consult your financial aid counselor for advice.
- Federal regulations require you to complete exit interview(s) if you: enroll for less than six credits; withdraw from the college during the semester; or do not return to school. For loan repayment information, contact the Office of Financial Aid.
- At my.berklee.net, Student Services, you should use:
  - My Aid to confirm that your award is “verified”. If aid is not “verified”, check:
  - My Documents for missing information. Go to My Documents Forms to download paperwork and to read the PDF “Miscellaneous Documents” for additional information.
- For details about financing opportunities and other information, including dates for refund checks, see the PDF “Everything Financial Aid.” Please contact the Office of Financial Aid if you need to discuss financial concerns and options.

For official policies regarding any of the above topics, please see the Bulletin for the current year.
Spring 2010

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.

Census Day is April 1, 2010. Questionnaire responses should represent your household as it exists on this day. Being counted is easy. The 2010 Census questionnaire will be delivered to you at your dorm or off-campus residence in March or April 2010. There are only 10 questions, so it should take about 10 minutes to complete.

Filling out the questionnaire is safe. By law, the Census Bureau cannot share the answers that respondents provide with anyone, including law enforcement and any other government agency or court.

For more information about the 2010 Census, contact the Boston Regional Census Center at Boston.PDSP@census.gov or visit www.2010census.gov.

If you are not maintaining a 2.0 CGPA and completing the required number of credits for your program each semester, you may be restricted from receiving aid for the upcoming semester(s).
Spring 2010

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

Full and Part-Time Policy
The college’s primary commitment is to full-time study. The maximum full-time credit load in each program is:
- Degree: 16 credits
- Diploma: 13 credits

If you exceed your maximum credit load you must pay for each additional credit on a per credit basis ($1,035 per credit).

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 to the Counseling and Advising Center for part-time status to be official. Part-time status can be authorized any time between Registration Advising Week and January 29, 2010.

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 Berklee’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. Students may be required to pay 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 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”.

SEVIS reporting requirements necessitate that international students enroll in at least 12 credit hours every semester. Students in their first or second semester of 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 at Berklee.

Any international student wanting in fewer than 12 credits MUST see a 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.
Spring 2010

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:

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

Policy on Grades of Incomplete
If you are not able to complete the required work for a course by the end of the term, you may request a grade of Incomplete (I) from your instructor. When doing so, please keep the following in mind:

- You must be passing the course and have satisfactory attendance.
- The request may be made during the final two weeks of the semester.
- A grade of “I” will not count against your GPA.
- You will not receive credit for the class, nor may you enroll in a subsequent class where the incomplete course is a prerequisite until a passing grade is submitted for the course.
- The grade of “I” is not available for ensembles.
- All work for completing a course must be submitted by 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.

- The criteria for making the Dean’s List includes no incomplete grades for a term. Therefore, any incomplete grades that are not changed by the second week of classes of the following term will disqualify you from the Dean’s List for that term.
- One or more incompletes can significantly add to your workload in your next semester.
- Last day to change an incomplete awarded for: Spring or Summer 2009: December 18, 2009; Fall 2009: May 7, 2010.

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 download

Withdrawals

Withdrawals

Withdrawal from Classes
The deadline to drop a course for Spring 2010 is the Friday of the second week of classes (this changes to the first week of classes starting in Summer 2010). 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. When students withdraw from a course it remains on their schedule/transcript and is not eligible for a tuition refund or replacement course. The course is given the grade of “W” (Withdrawal).

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 are November 6, 2009 for Fall 2009 and March 26, 2010 for Spring 2010.

Withdrawal from the College
All students are required to complete a Withdrawal from the College form in order to be officially withdrawn from a term. There are two locations to do this:

1. For students who are citizens of the United States (or permanent residents) and 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 withdrawing by the end of the fourth week of the fall or spring semester 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 withdrawing 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. (Some music technology courses cannot be repeated without department approval.) When a course is taken more than once, the highest grade earned for the course is used to determine the cumulative grade point average (CGPA) and concentrate cumulative grade point average (CCGPA). Each time a course is taken it will appear on the transcript with the grade received and the term grade point average. Duplicate 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 CGPA, CCGPA and applicable toward graduation (up to certain limits – please see Restrictions for General Elective Credit on page 19.)

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 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 on or before the Tuesday of the second week of classes and, if approved, will be effective for that semester. Declaration of Major 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.

- **Major**
  - Contemporary
  - Writing and Prod
  - Composition
  - Electronic Production and Design
  - Film Scoring

- **Entry Courses(s)**
  - Arranging 2 (AR-112)
  - Principles of Musical Acoustics (LMSC-208)
  - Tonal Harmony and Composition 1 (CM-211)
  - Tonal Counterpoint (CP-211)
  - Survey of Electroacoustic Music (EP-210)
  - Electronics in the Soundtrack (EP-250)
  - Tonal Harmony and Composition 1 (CM-211) *required in second semester

- **History of Film Music (FS-131)**
- **Intro to Film Scoring (FS-221)**
- **Basic Keyboard (ISKB-211) not required for piano principals**
- **Jazz Composition**
  - Arranging 2 (AR-112)
  - Survey of Jazz Composition and Arranging (AR-228)
  - Basic Keyboard (ISKB-211) not required for piano principals

- **Music Business**
  - *Intro to the Music Business (MB-101)*
  - Principles of Business Management (MB-201)
  - Legal Aspects of the Music Industry (MB-211)
  - Concepts of Mathematics (LMSC-230)
  - International Economics & Finance (MB-225)

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

- **Music Production and Engineering**
  - Intro to MP&E (MP-110)
  - Applications of Music Acoustics (LMSC-209)
  - Principles of Record Production for Musicians (MP-210)
  - Sound Reinforcement for Musicians (MP-310) – Intended for non MP&E majors

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

- **Performance**
  - Approved Styles Survey (PFSS-XXX) course code is determined by your principal instrument – See Major Grid
  - Performance Studies (PSXX-XXX) course code is determined by your principal instrument – See Major Grid

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

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

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 (ELPD) major and the Music Production and Engineering (MP&E) major, enrollment in both of these programs is limited. Students interested in either or both of these majors must follow special application procedures.
Spring 2010

Electronic Production and Design:

Students desiring to declare a major in Electronic Production and Design (ELPD) must obtain the written approval of the Chair of the ELPD Department on the Declaration of Major Form prior to declaring ELPD as a major or changing to ELPD from another major. Before the Chair's written approval is granted, students must complete the ELPD application process and be accepted into the major. Complete information about applying is available at the ELPD office, room B10, 150 Massachusetts Ave.

If accepted into the Electronic Production and Design major, you will be required to purchase the ELPD Major Bundle which will be ordered and reserved for you. You must be prepared to purchase and pick up the ELPD Major Bundle during the second week of classes. For further information, please contact the ELPD office. Also, as students advance through the curriculum, the major may require additional hardware and/or software purchases for specific courses.

Important Dates for Electronic Production and Design Applicants:

- Deadline for Spring 2010 has already passed.
- Applications accepted for Summer or Fall 2010 start in major: January 25, 2010.
- Application deadline for Summer or Fall 2010 start in major: March 1, 2010.
- Notification of acceptance to program for Summer or Fall 2010: May 19, 2010.
- Applications accepted for Spring 2011 start in major: September 13, 2010.

Music Production and Engineering:

Information about applying to the MP&E major is available at 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 35% - 50%.

If you are accepted to the Music Production and Engineering major, you 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.

You will also be required to purchase the Music Production & Engineering Major Hardware and Software Bundle, which will be ordered and reserved for you during the second week of classes. Specific information on the pickup schedule and payment process will be provided upon completion of your Declaration of Major Form and posted at 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)
Spring 2010 Deadline has already passed.
Summer or Fall 2010 Friday, February 26, 2010
Spring 2011 Friday, October 15, 2010

Additional Information for ELPD 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.

Music Technology Division 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 above 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/voice department chair and request an Intent to Declare Performance Major Application Form. It is strongly recommended that students have a CGPA 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 Spring 2010 start in major: November 13, 2009
- Application deadline for Spring 2010 start in major: April 2, 2010
- Application deadline for Spring 2011 start in major: November 12, 2010

New Dual Principal Instrument Options in the Performance Major

The Piano Department is pleased to offer a new dual principal instrument for Performance Majors, which services students interested in a career as a Pianist/Vocalist. An eight-semester program, it includes private lessons and labs in both piano and voice. Accompanying skills in diverse styles include improvisational arranging, transposition and rhythmic support. For more information, please contact Tony Germain, Assistant Chair, Piano Department.

The Guitar Department is pleased to offer two new dual principal instruments for Performance Majors, which serve students interested in a career as a Guitarist/Vocalist or as a Guitarist/Mandolin player. Skills in accompaniment, improvisation and well-rounded performance techniques are emphasized. For more information, please contact Larry Baione, Chair or Rick Peckham, Assistant Chair, Guitar Department.

The Voice Department is pleased to offer two new dual principal instruments for Performance Majors, which serve students interested in a career as a Vocalist/Pianist or as a Vocalist/Guitarist. Each is an eight-semester program, which includes private lessons and labs in the two chosen instruments. Skills in vocal performance technique and piano or guitar instrumental accompaniment techniques are studied. For more information, please contact Jan Shapiro, Chair, or Bob Stoloff, Assistant Chair, Voice Department.
Your catalog year determines the set of academic requirements which must be fulfilled for graduation.

Catalog Year Policy

Each academic year a new catalog is created of the complete academic requirements for each major. These are your academic requirements for graduating and remain constant throughout your Berklee career, despite any curricular changes that may occur throughout that time.

Students are assigned to the catalog that is in effect at the time they matriculate. Students may opt to change their catalog year assignment to a more recent catalog if they prefer to graduate under a newer set of curriculum requirements. Students who leave Berklee and then return after four or more years away will be automatically assigned to the new catalog that is in effect at the time of their return.

Students may not change their catalog year assignment to an earlier catalog. However, students are encouraged to meet with major chairpersons to discuss the applicability of past course work to their existing catalog assignment.

Online Grids by Major

The requirements for all majors and dual majors, degree and diploma, can be downloaded from my.berklee.net by choosing the Student Services tab, then the Registrationsubtab and clicking on Grids by Major on the left. These grids, in pdf format, are extremely helpful in choosing courses for each semester. Courses are displayed in a semester by semester series that take into account prerequisites and semester credit maximums.

Registration Profile

Before you download any grids or conduct any other registration business, first verify your catalog year on your Registration Profile. Under the Student Services tab, click on Registration, then click on Registration Profile on the left. Your Registration Profile provides you with the following important registration information:

• Your registration appointment time (your earliest opportunity to register for courses)
• Your matriculation term (the term you entered the college as a degree or diploma candidate)
• Your semester level
• Your overall academic standing (good or probationary status)
• Any restrictions that would prevent you from registering (library fine, etc.)
• Term specific Registration information, including:
  − Your registration status
  − Your check-in status
  − Your principal instrument
  − Your instrument ratings
  − Your academic program/major
  − Your catalog year for this academic program
  − The anticipated completion date for your academic program
  − Your student type for this term (Degree program full-time = BM, Diploma program full-time = PDM, Part-time degree or diploma = PT, etc.)

My Degree Audit

My Degree Audit is a very useful self-advising tool that helps you determine exactly how the courses you have taken, are currently enrolled in, and even the courses that you are pre-registered for, will count toward graduation. A degree audit also shows the courses that remain to be taken and any other graduation requirements still to be completed. My Degree Audit allows you to review your academic progress by yourself on your own computer, while still being able to consult academic advisors as needed.

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 that major(s), a sort of “shop around” feature. The Office of the Registrar is available to advise students with any questions regarding the use of My Degree Audit or interpretation of a Degree Audit report.

To use My Degree Audit (EVAL):

1. Log onto my.berklee.net.
2. Click on Student Services
3. Click on the Registrationsubtab
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 CCGPA 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 spring term 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. If you have not already done so, your degree audit will not be complete.
Curriculum Information

First Semester Testing and Placement

Entering students who placed into advanced levels of Arranging, Harmony, or Ear Training will earn credit for each preceding course (except for Writing Skills, PW-110). 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 in their first semester at Berklee. Students who are enrolled in Writing Skills, PW-110, in their first semester will still be required to enroll in and satisfactorily complete Arranging 1, AR-111, in order to graduate, and are strongly recommended to do so during their second semester of study.

Instrumental Labs

Each instrumental department has a set of required instrumental labs that must be taken and passed in order to graduate. When students matriculate there is an audition process that places students into the most appropriate level of these labs. Beginning with your second semester, students are strongly encouraged to register for each sequential lab until all requirements are met. Please note that instrumental lab requirements may be waived through the audition process. Course credit is not granted for advance placement out of labs. For more information, consult either your private instructor or your instrumental department.

Ensemble Information

Students are limited to the number of ensembles that can be registered for during the registration period according to instrument. Additional ensembles can be added beginning Thursday, December 3, 2009. 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>Strings</td>
<td>3</td>
</tr>
<tr>
<td>Voice</td>
<td>2</td>
</tr>
<tr>
<td>Woodwinds</td>
<td>3</td>
</tr>
</tbody>
</table>

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 level by credits.

<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</td>
<td>0-14</td>
</tr>
<tr>
<td>2</td>
<td>12-23</td>
<td>15-29</td>
</tr>
<tr>
<td>3</td>
<td>24-35</td>
<td>30-44</td>
</tr>
<tr>
<td>4</td>
<td>36-47</td>
<td>45-59</td>
</tr>
<tr>
<td>5</td>
<td>48-59</td>
<td>60-74</td>
</tr>
<tr>
<td>6</td>
<td>60-71</td>
<td>75-89</td>
</tr>
<tr>
<td>7</td>
<td>72-83</td>
<td>90-104</td>
</tr>
<tr>
<td>8</td>
<td>84-95</td>
<td>105-119</td>
</tr>
<tr>
<td>9</td>
<td>96-107</td>
<td>120-134</td>
</tr>
<tr>
<td>10</td>
<td>108+</td>
<td>135+</td>
</tr>
</tbody>
</table>

Additional Graduation Requirements

- 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.
- Minimum cumulative grade point average of 2.00 plus minimum grade point average of 2.70 in concentrate courses.

Restrictions for General Elective Credit

- A maximum of eight 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 four 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 art or music history requirements or electives will be accepted as appropriate. For ProArts courses that fall outside of the transfer credit standards, a maximum of four ProArts Consortium credits may be applied to the general elective requirements.

* Please note: As a student, it is your responsibility to keep accurate records of completed courses, grades received, and other academic documents. You can check and verify your online transcript and other academic information anytime through my.berklee.net
The Liberal Arts Program at Berklee

The Liberal Arts Program at Berklee gives students more choices than ever. Take the classes that most appeal to you, in order to gain important knowledge and skills. 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 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. Camille Colatosti, Chair, Liberal Arts, x. 2421, ccolatosti@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: 30 credits required for the Bachelor's of Music Degree

- **English**: LENG-111 Writing and Communication: Required of all.
  LENG-201 Literature: Choose among a variety of literature topics of interest to you.
- **Art History**: Choose any two courses of interest to you.
- **History**: Choose any two courses of interest to you.
- **Mathematics/Natural Science**: Choose any course with an LMSC-prefix of interest to you.
- **Social Science**: Choose any one course with a LSOC-prefix of interest to you.
- **Liberal Arts electives**: Choose any two additional courses of interest to you.

Detail

**English**: two courses required (6 credits)

Students must take the following two courses:

- LENG-111 Writing and Communication: Required of all.
- LENG-201 Literature: Choose among a variety of literature topics each semester. (See http://classes.berklee.edu/libarts/)

**Art History**: two courses required (6 credits)

Students may choose any two courses from among the following:

- LAHS-231 Art History 1
- LAHS-232 Art History 2
- LAHS-233 Art History Topics: Choose among a variety of topics each semester. (See http://classes.berklee.edu/libarts/)
- LAHS-P230 Indian Art, Music and Culture
- LAHS-333 Approaches to Visual Culture

**History**: two courses required (6 credits)

Students may choose any two courses from among the following:

- 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-223 History Topics: Choose among a variety of topics each semester. (See http://classes.berklee.edu/libarts/)
- LHIS-224 Africana Studies: The Sociology of Black Music in American Culture
- LHIS-225 Africana Studies: The Theology of Black Music
- LHIS-226 Africana Studies: Biographies in Black Music, Lives and Meanings
- LHIS-321 Introduction to American History
- LHIS-334 Contemporary History
- LHIS-363 Gender and Power in History
- LHIS-375 Mythology and Folklore

**Mathematics/Natural Science: one course required (3 credits)**

Students may choose any course with the prefix LMSC. Note that LMSC-130 Concepts of Mathematics does not satisfy this requirement. Choices include:

- LMSC-208 Principles of Acoustics
- LMSC-209 Applications of Acoustics
- LMSC-221 Health and Wellness
- LMSC-P240 Technology, Self and Society
- LMSC-251 Data Management and Statistics
- LMSC-271 The Body, Sound and Inspiration in Performance and Beyond

**English as a Second Language**

The following courses are available for students for whom English is a second language, and who need to develop their written and verbal English skills:

- LENG-102 English as a Second Language 1 Intensive
- LENG-103 English as a Second Language 2 Intensive
- LENG-104 English as a Second Language 1
- LENG-105 English as a Second Language 2
- LENG-106 English as a Second Language 3

**Art History: two courses required (6 credits)**

Students may choose any two courses from among the following:

- LAHS-231 Art History 1
- LAHS-232 Art History 2
- LAHS-233 Art History Topics: Choose among a variety of topics each semester. (See http://classes.berklee.edu/libarts/)
- LAHS-P230 Indian Art, Music and Culture
- LAHS-333 Approaches to Visual Culture

(Note: Students may take ANY two courses; students may take two different LAHS-233 Art History Topics to satisfy the requirement.)

**History: two courses required (6 credits)**

Students may choose any two courses from among the following:

- 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-223 History Topics: Choose among a variety of topics each semester. (See http://classes.berklee.edu/libarts/)
- LHIS-224 Africana Studies: The Sociology of Black Music in American Culture
- LHIS-225 Africana Studies: The Theology of Black Music
- LHIS-226 Africana Studies: Biographies in Black Music, Lives and Meanings
- LHIS-321 Introduction to American History
- LHIS-334 Contemporary History
- LHIS-363 Gender and Power in History
- LHIS-375 Mythology and Folklore

(Note: Students may take ANY two courses; students may take two different LHIS-223 History Topics to satisfy the requirement.)

**Mathematics/Natural Science: one course required (3 credits)**

Students may choose any course with the prefix LMSC. Note that LMSC-130 Concepts of Mathematics does not satisfy this requirement. Choices include:

- LMSC-208 Principles of Acoustics
- LMSC-209 Applications of Acoustics
- LMSC-221 Health and Wellness
- LMSC-P240 Technology, Self and Society
- LMSC-251 Data Management and Statistics
- LMSC-271 The Body, Sound and Inspiration in Performance and Beyond

Remember that for most majors, you need 30 credits of Liberal Arts, 10 classes, to earn a Bachelor of Music Degree.

Spring 2010

Curriculum Information
Spring 2010

LMSC-281 Logic and Programming
LMSC-306 Principles of Physics
LMSC-P307 Introduction to Psychoacoustics
LMSC-P310 Mathematics of Musical Signals I: Digital Signals and Sounds
LMSC-318 Environmental Science
LMSC-424 Human Anatomy and Physiology

Social Science: one course required (3 credits)
Students may choose any course with the prefix LSOC. Choices include:

Psychology
LSOC-211 General Psychology
LSOC-301 Behavioral Assessment and Observation
LSOC-P307 Music Cognition
LSOC-310 Group Dynamics
LSOC-371 Identity
LSOC-411 Child and Adolescent Psychology
LSOC-421 Abnormal Psychology
LSOC-431 Psychology of Aging
LSOC-441 The Psychiatric Setting
LSOC-P451 Existential Psychoanalytic Theory and Life

Sociology and Anthropology
LSOC-P210 Introduction to Cultural Anthropology
LSOC-213 Music and Peace
LSOC-220 Music, Gender and Society
LSOC-231 Culture, Diversity and Artistry
LSOC-240 Women in Rock Music
LSOC-P250 Sound and Society: The Social Life of Musical Practices
LSOC-P260 Cuban Music, Society and Culture
LSOC-P270 The R&B/Soul Business: The Roots of Hip Hop
LSOC-P280 Music, Spirit and Transformation
LSOC-P281 Masculinity
LSOC-P355 Urban Sociology
LSOC-P375 New Blues for the Old South

Political Science and Economics
LSOC-225 International Economics and Finance
LSOC-331 History of Political Thought
LSOC-335 Modern Political Thought

Liberal Arts Electives: two courses required (6 credits)
Students may choose any two additional Liberal Arts courses, not already completed. Selections may come from any of the above, as well as:

English and Communications
LENG-211 Effective Communication
LENG-221 Preparing for the MA Communications Skills Licensing Exam
LENG-351 Music Criticism and Reviewing
LENG-365 Intercultural Communication

Poetry, Spoken Word, Slam
LENG-223 Flo’ology
LENG-318 Studies in Poetry
LENG-331 Creative Writing: Poetry 1
LENG-P431 Creative Writing: Poetry 2
LENG-P450 Poetry Jam and Slam

Theater and Film
LENG-319 Fiction and Film
LENG-321 Modern Drama and Film
LENG-325 Theater Workshop
LENG-336 Scriptwriting for Theater, TV and Film
LENG-341 Irish and Celtic Culture, Film and Music
LENG-P424 Advanced Theater Writing Workshop
LENG-P425 Advanced Theater Production Workshop

Creative Writing and Literature
LENG-P285 Creative Writing: Nonfiction
LENG-335 Fiction Writing Workshop
LENG-352 Music and Literature for Children
LENG-391 Children’s Literature: Multicultural Perspectives

Humanities
LHUM-P218 Interdisciplinary Collaboration in the Arts
LHUM-P433 Digital Narrative Theory and Practice

Modern Languages
French
LFRN-151 French 1
LFRN-152 French 2
LFRN-P353 French 3
LFRN-P454 French 4

Japanese
LJPN-171 Japanese 1
LJPN-172 Japanese 2
LJPN-P373 Japanese 3
LJPN-P474 Japanese 4

Spanish
LSPN-161 Spanish 1
LSPN-162 Spanish 2
LSPN-P363 Spanish 3
LSPN-P464 Spanish 4

Philosophy
LPHL-361 Philosophy of Religion
LPHL-365 Ethics
LPHL-381 Introduction to Western Philosophy
LPHL-382 Introduction to Eastern Philosophy
LPHL-383 Aesthetics
LPHL-475 Philosophy of Education
Special Opportunities

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 F4, 22 The Fenway or call 617-747-2152. You will also find information on www.berklee.edu, under Music Business/Management, Graduate Programs.

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 are eligible to take courses at these schools as well as use some of their facilities.

Participation in the ProArts 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>
</tr>
</thead>
<tbody>
<tr>
<td>PA-005</td>
<td>0.5 credit course</td>
</tr>
<tr>
<td>PA-001</td>
<td>1 credit course</td>
</tr>
<tr>
<td>PA-015</td>
<td>1.5 credit course</td>
</tr>
<tr>
<td>PA-002</td>
<td>2 credit course</td>
</tr>
<tr>
<td>PA-025</td>
<td>2.5 credit course</td>
</tr>
<tr>
<td>PA-003</td>
<td>3 credit course</td>
</tr>
<tr>
<td>PA-004</td>
<td>4 credit course</td>
</tr>
</tbody>
</table>

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

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.
Berklee Study Abroad (BSA)

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

Our students benefit from this deeply enriching experience while earning credits towards the completion of their degree at Berklee by attending one of our international partner schools. Students receive a first-class education while studying alongside musicians at our host institutions.

Current Programs:

Semester in Athens, Greece – Philippos Nakas Conservatory
Set in the heart of downtown Athens, Greece, this program offers students the opportunity to study a wide range of musical topics from Greek traditional music harmony, melody and rhythms, to their current applications in contemporary music styles. This program allows students the opportunity to explore a rich culture, take field trips to historically significant sites and have the ability to plan their own travel to the Greek Isles and neighboring countries such as Italy and Turkey. Field trips may include visits to the Acropolis, Delphi and more.

Semester in Freiburg, Germany – Jazz and Rock Schulen Freiburg (JRSF)
JRSF is part of a dynamic contemporary music college located in a city known for its academic institutions. Freiburg provides students an excellent location to work on their music and study with world-class faculty members. It is strategically located at a crossroads within continental Europe, allowing students quick access by train to major cities in Germany, France, Switzerland, Austria, Belgium, Holland and more. Field trips may include visits to historic regional locales in the Alsace region and the Black Forest.

In addition to earning credits in core Berklee courses, study abroad students will also enroll in a culture block of three classes totaling seven transferable credits. The culture block includes language courses, music history/survey courses and history courses. The programs also include field trips to locations associated with the courses in the culture block. Students in Greece typically take trips to ancient locales like Delphi and Olympia, while students in Germany travel to neighboring cities like Strasbourg, France and Basel, Switzerland.

Complete details about the BSA programs can be found at [http://www.berklee.net/ip/bsa.html](http://www.berklee.net/ip/bsa.html), email: internationalprograms@berklee.edu or by calling 617 747-2700.
### What’s New:
**Summary of Curriculum Changes Approved for Spring 2010**

#### Composition

<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>CM-P346 Indian Music Styles and Techniques for Jazz and Contemporary Composition</td>
<td>2.0 credits</td>
<td>Fall, Spring</td>
<td>All/HR-212</td>
</tr>
</tbody>
</table>

#### Contemporary Writing and Production

**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>CW-211 Writing for Small Ensemble</td>
<td>Prerequisite</td>
<td>AR-112, CW-171, CW-261</td>
<td>CW-171, CW-261, CW-216</td>
</tr>
<tr>
<td>CW-222 Introduction to Writing and Production for the Recording Studio</td>
<td>Prerequisite</td>
<td>CW-261 or SW-361</td>
<td>ISKB-212 (except piano principals) and either CW-261 or SW-361</td>
</tr>
<tr>
<td>CW-255 Applications of 12-Tone Concepts in Contemporary Composition and Arranging</td>
<td>Prerequisite</td>
<td>ET-212, HR-212, and either AR-201 or CP-211</td>
<td>ET-212, HR-212, and either AR-112 or CP-211</td>
</tr>
<tr>
<td>CW-261 MIDI Applications for the Writer</td>
<td>Prerequisite</td>
<td>ISKB-212 (except piano principals) and either MTEC-221 or PW-161</td>
<td>ISKB-211 (except piano principals), PW-161</td>
</tr>
<tr>
<td>CW-275 Music Production Techniques for Writers</td>
<td>Prerequisite</td>
<td>AR-111, HR-211, and either CW-261, or MTEC-221</td>
<td>AR-111, HR-211, and CW-261</td>
</tr>
<tr>
<td>CW-P313 Advanced Writing in Latin Styles</td>
<td>Prerequisite</td>
<td>AR-112 and CW-255</td>
<td>AR-112 and CW-225</td>
</tr>
<tr>
<td>CW-450 Scoring to Visuals</td>
<td>Prerequisite</td>
<td>CW-261, MS-322, or SW-361</td>
<td>CW-261, EP-322, or SW-361</td>
</tr>
</tbody>
</table>

**Semesters Offered**
- Fall, Spring
- Fall, Spring, Summer

#### Electronic Production and Design (formerly Music Synthesis)

*NOTE: As of 2010 Spring the Music Synthesis department name has changed to Electronic Production and Design*

**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>MS-210 Survey of Electroacoustic Music</td>
<td>Course Number</td>
<td>MS-210</td>
<td>EP-210</td>
</tr>
<tr>
<td>MS-220 Studio Technologies</td>
<td>Electable By</td>
<td>MSYLN majors</td>
<td>EP-220</td>
</tr>
<tr>
<td>MS-222 Modular Functions and Signal Flow</td>
<td>Electable By</td>
<td>MSYLN majors</td>
<td>EP-223</td>
</tr>
</tbody>
</table>

**Electable By**
- MSYLN majors
- ELPD majors
<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MS-225 MIDI Systems</td>
<td>Course Number</td>
<td>MS-225</td>
<td>EP-225</td>
</tr>
<tr>
<td></td>
<td>Required Of</td>
<td>MSYN majors</td>
<td>ELPD majors</td>
</tr>
<tr>
<td></td>
<td>Course Title</td>
<td>MIDI Systems</td>
<td>Control Systems in Electronic Production</td>
</tr>
<tr>
<td>MS-250 Survey of Electronics in the Film Score</td>
<td>Course Number</td>
<td>MS-250</td>
<td>EP-250</td>
</tr>
<tr>
<td></td>
<td>Course Title</td>
<td>Survey of Electronics in the Film Score</td>
<td>Electronics in the Soundtrack</td>
</tr>
<tr>
<td>MS-P261 Musical Devices for Musical Technologies</td>
<td>Course Number</td>
<td>MS-P261</td>
<td>EP-P261</td>
</tr>
<tr>
<td></td>
<td>Electable By</td>
<td>MSYN and MPED majors</td>
<td>ELPD and MPED majors</td>
</tr>
<tr>
<td></td>
<td>Prerequisite</td>
<td>MS-223 and MS-225 (MSYN majors), MP-225 (MPED majors)</td>
<td>EP-223 and EP-225 (ELPD majors), MP-225 (MPED majors)</td>
</tr>
<tr>
<td>MS-320 Digital Mix Techniques</td>
<td>Course Number</td>
<td>MS-320</td>
<td>EP-320</td>
</tr>
<tr>
<td></td>
<td>Electable By</td>
<td>MSYN majors</td>
<td>ELPD majors</td>
</tr>
<tr>
<td></td>
<td>Required Of</td>
<td>MSYN majors</td>
<td>ELPD majors</td>
</tr>
<tr>
<td></td>
<td>Course Title</td>
<td>Advanced MIDI Systems</td>
<td>Control Systems in Advanced Production</td>
</tr>
<tr>
<td>MS-321 Advanced MIDI Systems</td>
<td>Course Number</td>
<td>MS-321</td>
<td>EP-321</td>
</tr>
<tr>
<td></td>
<td>Electable By</td>
<td>MSYN majors</td>
<td>ELPD majors</td>
</tr>
<tr>
<td></td>
<td>Required Of</td>
<td>MSYN majors</td>
<td>ELPD majors</td>
</tr>
<tr>
<td></td>
<td>Course Title</td>
<td>Advanced MIDI Systems</td>
<td>Control Systems in Advanced Production</td>
</tr>
<tr>
<td>MS-322 Advanced Programmable Synthesis</td>
<td>Course Number</td>
<td>MS-322</td>
<td>EP-322</td>
</tr>
<tr>
<td></td>
<td>Electable By</td>
<td>MSYN majors</td>
<td>ELPD majors</td>
</tr>
<tr>
<td></td>
<td>Required Of</td>
<td>MSYN majors</td>
<td>ELPD majors</td>
</tr>
<tr>
<td></td>
<td>Course Title</td>
<td>Advanced Programmable Synthesis</td>
<td>Advanced Sound Design Techniques</td>
</tr>
<tr>
<td>MS-326 Multimedia Portfolio Workshop</td>
<td>Course Number</td>
<td>MS-326</td>
<td>EP-326</td>
</tr>
<tr>
<td></td>
<td>Electable By</td>
<td>MSYN majors</td>
<td>ELPD majors</td>
</tr>
<tr>
<td></td>
<td>Required Of</td>
<td>MSYN majors</td>
<td>ELPD majors</td>
</tr>
<tr>
<td></td>
<td>Course Title</td>
<td>Multimedia Portfolio Workshop</td>
<td>Interactive Media Portfolio</td>
</tr>
<tr>
<td>MS-330 Indian Music Concepts in Contemporary Synthesis Production</td>
<td>Course Number</td>
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<td>Indian Music Concepts in Contemporary Synthesis Production</td>
<td>Indian Music Concepts in Electronic Production</td>
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<td>MS-335 Linearity/Nonlinearity in Modular Synthesis</td>
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## Spring 2010

### Course Number and Title

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<td>Designing and Programming Interactive Performance Systems</td>
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<td>Live Video with Jitter</td>
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<td>Experimental and Avant-garde Electronic Composition</td>
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<td>MS-491</td>
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<td>MS-401, completion of 8 credits of MSYN electives, and written approval of instructor and course chair</td>
<td>EP-401, completion of 8 credits of ELPD electives, and written approval of instructor and course chair</td>
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<td>Course Title</td>
<td>Advanced Projects in Synthesis</td>
<td>Advanced Projects in Electronic Production and Design</td>
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## What's New: Summary of Curriculum Changes Spring 2010

### Course Number and Title

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<tr>
<td>MS-495 Music Synthesis Internship</td>
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<td>Written approval of course chair and EP-223</td>
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### Deleted Courses

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<tr>
<td>MS-372 Advanced Real-time Performance Synthesis</td>
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### Ensemble

#### Changes in Courses

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<tr>
<td>ENPC-211 Beginning Percussion Ensemble</td>
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<tr>
<td>ENPC-374 West African Drum and Dance Ensemble</td>
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<td>ENPC-359 Advanced Bata Ensemble</td>
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### New Courses and Prototypes

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<tr>
<td>ENPN-P112 Jazz Piano Trio 1</td>
</tr>
<tr>
<td>ENPN-P121 Introduction to Jazz Improvisation for Classical Pianists</td>
</tr>
<tr>
<td>ENVC-P335 The New Group</td>
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<tr>
<td>ENWD-343 Flute Choir</td>
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### Film Scoring

#### Changes in Courses

<table>
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<tbody>
<tr>
<td>FS-131 History of Film Music</td>
</tr>
<tr>
<td>FS-251 The Language of Film</td>
</tr>
<tr>
<td>FS-311 Film Music Composition Seminar</td>
</tr>
<tr>
<td>FS-343 Master Film Composers</td>
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<tr>
<td>FS-391 Survey of Film Scoring Techniques and Procedures</td>
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**NOTE:** This course replaces ILWD-343

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### Course Number and Title
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<tbody>
<tr>
<td>Scoring Applications for Film and Video</td>
<td>FS-441</td>
<td>FS-475</td>
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<tr>
<td>Advanced Interactive Scoring for Games</td>
<td>FS-P471</td>
<td>FS-P475</td>
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<tr>
<td>Advanced Film Music Editing</td>
<td>FS-475</td>
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### New Courses and Prototypes

<table>
<thead>
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<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
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<tbody>
<tr>
<td>Video Game Scoring Techniques for Composers</td>
<td>2.0 credits</td>
<td>Fall, Spring</td>
<td>All/Either CP-212 or CM-212, and PW-161 or EP-225 or MP-225</td>
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<tr>
<td>Scoring the Moment</td>
<td>2.0 credits</td>
<td>Spring</td>
<td>FILM majors/FS-375 and FS-441</td>
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<tr>
<td>Film Scoring Practicum</td>
<td>2.0 credits</td>
<td>Fall, Spring</td>
<td>FILM majors/FS-340 and FS-341</td>
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### Deleted Courses

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<td>Directed Study in Film Scoring Advanced Sequencing</td>
<td>FS-488</td>
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### Instrumental Labs

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<td>Concert Snare Drum Techniques</td>
<td>ILPC-315</td>
<td>ILPD-125</td>
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<td>African Rhythms for Drum Set</td>
<td>ILPD-355</td>
<td>ILPD-211</td>
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<tr>
<td>Understanding Grooves</td>
<td>ILPD-361</td>
<td>New Orleans Drumming</td>
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<td>World Beat Pop Lab</td>
<td>ILPD-363</td>
<td>None</td>
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<tr>
<td>Rudimental Applications for Drum Set</td>
<td>ILPD-419</td>
<td>ILPC-319</td>
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<tr>
<td>Advanced Afro-Cuban Rhythms and Percussion</td>
<td>ILPH-371</td>
<td>All percussion principals</td>
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<tr>
<td>Contemporary Techniques of Pop Percussion</td>
<td>ILPH-429</td>
<td>None</td>
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<tr>
<td>Drumming Styles of Guinea</td>
<td>ILPH-451</td>
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<tr>
<td>Survey of Classical Repertoire</td>
<td>ILWD-341</td>
<td>None</td>
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## New Courses and Prototypes

<table>
<thead>
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<th>Credits</th>
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<tr>
<td>ILVC-P432 Improvised Vocal Performance</td>
<td>2.0</td>
<td>Fall, Spring</td>
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<tr>
<td>ILVC-435 Advanced Techniques of Vocal Production</td>
<td>1.0</td>
<td>Fall, Spring, Summer</td>
<td>NOTE: Formerly PSVC-435</td>
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## Deleted Courses

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<tr>
<td>ILVC-223 Flo-ology: Spoken Word and Improvisation</td>
<td>NOTE: This course is being replaced by LENG-460, Flo’Ology: Spoken Word and Improvisation</td>
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<tr>
<td>ILWD-343 Flute Choir</td>
<td>NOTE: This course is being replaced by ENWD-343</td>
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## Internships

### New Courses and Prototypes

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<tbody>
<tr>
<td>IN-103 Internship Certificate</td>
<td>0</td>
<td>Fall, Spring, Summer</td>
<td>All/A minimum of 2nd semester standing during internship (student must have completed at least one semester at Berklee). NOTE: This course replaces IN-295.</td>
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<tr>
<td>IN-498 Summer Internship Program in London</td>
<td>6.0</td>
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<td>All/5th semester standing, satisfactory completion of 50 credits by the start of the internship</td>
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### Deleted Courses

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## Liberal Arts

### Changes in Courses

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<td>Course Number</td>
<td>LCOR-P102</td>
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<tr>
<td>LCOR-P103 English as Second Language 2</td>
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<td>LCOR-106 English Skills for Non-Native Speakers</td>
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<td>English as a Second Language 3</td>
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<td>LENG-106 or native English speaker</td>
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### New Courses and Prototypes

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## What's New: Summary of Curriculum Changes - Spring 2010

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<td>LCOR-222 World Civilization Since 1500</td>
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</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-315 Traditional Forms of the 20th Century 1</td>
<td>Prerequisite</td>
<td>None</td>
<td>CM-212 and CP-212</td>
</tr>
<tr>
<td>LHAN-315</td>
<td>Course Title</td>
<td>Traditional Forms of the 20th Century 1</td>
<td>Traditional Composition Forms in the 20th Century 1</td>
</tr>
<tr>
<td>LHAN-316 Traditional Forms of the 20th Century 2</td>
<td>Course Title</td>
<td>Traditional Forms of the 20th Century 2</td>
<td>Traditional Composition Forms in the 20th Century 2</td>
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</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>
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<tbody>
<tr>
<td>LHAN-P314 In The Mix: Contemporary Composition Approaches in Discussion on Form, Aesthetics, and Style</td>
<td>2.0 credits</td>
<td>Spring</td>
<td>All/CM-212 and CP-212</td>
</tr>
<tr>
<td>LHAN-P320 The Music of John Case and Morton Feldman: Sound-Time-Process</td>
<td>2.0 credits</td>
<td>Spring</td>
<td>All/CM-212 and CP-212</td>
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</table>

### Music Business/Management

#### Changes in Courses

<table>
<thead>
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<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MB-225</td>
<td>Course Number</td>
<td>MB-225</td>
<td>LSOC-225</td>
</tr>
<tr>
<td>MB-225</td>
<td>Credits</td>
<td>2.0 credits</td>
<td>3.0 credits</td>
</tr>
<tr>
<td>MB-225</td>
<td>Department</td>
<td>Music Business</td>
<td>Liberal Arts</td>
</tr>
<tr>
<td>MB-225</td>
<td>Prerequisite</td>
<td>Passing score on the Math Proficiency Exam or passing grade in LMSC-230</td>
<td>Passing score on the Math Proficiency Exam or passing grade in LMSC-130</td>
</tr>
<tr>
<td>MB-287</td>
<td>Course Title</td>
<td>Business Communications</td>
<td>Business Communication</td>
</tr>
<tr>
<td>MB-305</td>
<td>Prerequisite</td>
<td>MB-201, MB-211, and MB-225</td>
<td>MB-201, MB-211, and LSOC-225 (formerly MB-225)</td>
</tr>
<tr>
<td>MB-331</td>
<td>Prerequisite</td>
<td>MB-201, MB-211, and MB-225</td>
<td>MB-201, MB-211, and LSOC-225 (formerly MB-225)</td>
</tr>
<tr>
<td>MB-331</td>
<td>Course Title</td>
<td>International Industry Operations: Record Companies</td>
<td>Record Company Operations</td>
</tr>
<tr>
<td>MB-335</td>
<td>Prerequisite</td>
<td>MB-201, MB-211, and MB-225</td>
<td>MB-201, MB-211, and LSOC-225 (formerly MB-225)</td>
</tr>
<tr>
<td>MB-335</td>
<td>Course Title</td>
<td>International Industry Operations: Music Publishing</td>
<td>Music Publishing</td>
</tr>
</tbody>
</table>
### Spring 2010

#### What's New: Summary of Curriculum Changes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MB-337 Music Products in Commerce</strong></td>
<td>Electable By</td>
<td>MBUS, MPED, and MYSN majors</td>
<td>MBUS, MPED, and ELPD majors</td>
</tr>
<tr>
<td></td>
<td>Required Of</td>
<td>MBUS majors in music products industry track</td>
<td>MBUS majors in marketing track</td>
</tr>
<tr>
<td></td>
<td>Course Title</td>
<td>Music Products in Commerce</td>
<td>Music Product Development</td>
</tr>
<tr>
<td><strong>MB-339 Music Technology in the Marketplace</strong></td>
<td>Electable By</td>
<td>MBUS, MPED, and MSYN majors</td>
<td>MBUS, MPED, and ELPD majors</td>
</tr>
<tr>
<td></td>
<td>Required Of</td>
<td>MBUS majors in music products industry track</td>
<td>None</td>
</tr>
<tr>
<td></td>
<td>Semesters Offered</td>
<td>Fall, Spring, Summer</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td><strong>MB-341 Creative Promotion in New Media</strong></td>
<td>Prerequisite</td>
<td>MB-201, MB-211, and MB-225</td>
<td>MB-201, MB-211, and LSOC-225 (formerly MB-225)</td>
</tr>
<tr>
<td></td>
<td>Required Of</td>
<td>MBUS majors in the music products industry track</td>
<td>MBUS majors in the marketing track</td>
</tr>
<tr>
<td><strong>MB-351 Data Management and Statistics</strong></td>
<td>Course Number</td>
<td>MB-351</td>
<td>LMSC-251</td>
</tr>
<tr>
<td></td>
<td>Credits</td>
<td>2.0 credits</td>
<td>3.0 credits</td>
</tr>
<tr>
<td></td>
<td>Prerequisite</td>
<td>MB-225, MB-275, and either MB-255 or MB-355</td>
<td>LMSC-130 or equivalent</td>
</tr>
<tr>
<td></td>
<td>Electable By</td>
<td>MBUS majors</td>
<td>All</td>
</tr>
<tr>
<td><strong>MB-375 Music Intermediaries</strong></td>
<td>Required Of</td>
<td>None</td>
<td>MBUS majors in the management track</td>
</tr>
<tr>
<td><strong>MB-387 Web Site Design and Management</strong></td>
<td>Prerequisite</td>
<td>MB-201 and either MB-255 or MB-355</td>
<td>MB-255 or MB-355</td>
</tr>
<tr>
<td></td>
<td>Required Of</td>
<td>None</td>
<td>MBUS majors in the entrepreneurial track</td>
</tr>
<tr>
<td><strong>MB-P389 Managing Technology-Driven Business</strong></td>
<td>Prerequisite</td>
<td>MB-387</td>
<td>MB-255 or MB-355</td>
</tr>
<tr>
<td></td>
<td>Required Of</td>
<td>None</td>
<td>MBUS majors</td>
</tr>
<tr>
<td></td>
<td>Semesters Offered</td>
<td>Fall, Spring</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td><strong>MB-391 Concert and Tour Promotion</strong></td>
<td>Required Of</td>
<td>None</td>
<td>MBUS majors in the management track</td>
</tr>
<tr>
<td><strong>MB-401 Principles of Marketing</strong></td>
<td>Course Number</td>
<td>MB-401</td>
<td>MB-325</td>
</tr>
<tr>
<td></td>
<td>Prerequisite</td>
<td>MB-201, MB-225, MB-275, MB-351, either MB-255 or MB-355, and one of the following: MB-331, MB-335, MB-337, MB-339, MB-340, or MB-341</td>
<td>MB-275, LMSC-251 (formerly MB-351), and either MB-255 or MB-355</td>
</tr>
<tr>
<td><strong>MB-P425 Strategic Management</strong></td>
<td>Prerequisite</td>
<td>MB-225, MB-301</td>
<td>LSOC-225 (formerly MB-225), MB-301</td>
</tr>
<tr>
<td><strong>MB-433 Current Issues in the Music Industry</strong></td>
<td>Prerequisite</td>
<td>MB-201, MB-225, MB-275, MB-301, and either MB-255 or MB-355</td>
<td>MB-275, MB-301, LSOC-225 (formerly MB-225), and either MB-255 or MB-355</td>
</tr>
<tr>
<td><strong>MB-P435 The New Music Company</strong></td>
<td>Prerequisite</td>
<td>MB-331, MB-375, and MB-387</td>
<td>MB-325 (formerly MB-401) and MB-340</td>
</tr>
<tr>
<td></td>
<td>Required Of</td>
<td>None</td>
<td>MBUS majors in entrepreneurial track</td>
</tr>
<tr>
<td></td>
<td>Semesters Offered</td>
<td>Fall</td>
<td>Fall, Spring</td>
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<tr>
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<td>Course Title</td>
<td>The New Music Company</td>
<td>Emerging Music Business</td>
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</tbody>
</table>
What’s New: Summary of Curriculum Changes Spring 2010

Course Number and Title | Change Type: | From: | To: |
--- | --- | --- | --- |
MB-490 Senior Practicum 1 *(Heavy Rotation Records)* | Prerequisite | MB-201, MB-225, MB-275, MB-301, either MB-255 or MB-355, and one of the following: MB-331, MB-375, or MB-391 | LSOC-225 (formerly MB-225), LMSC-251 (formerly MB-351), MB-275, MB-301, either MB-255 or MB-355, and one of the following: MB-331, MB-341, or MB-375 |
| Required Of | MBUS majors not taking MB-495 | MBUS majors in management and marketing tracks not taking MB-495 |

MB-491 Senior Practicum 2 *(Heavy Rotation Records)* | Prerequisite | MB-201, MB-225, MB-275, MB-301, MB-351, MB-490, either MB-255 or MB-355, and one of the following: MB-331, MB-375, or MB-391 | MB-490, MB-325 (formerly MB-401), and one of the following: MB-331, MB-341, or MB-391 |
| Required Of | MBUS majors not taking MB-495 | MBUS majors in the management and marketing tracks not taking MB-495 |

MB-P493 Entrepreneurial Practicum | Prerequisite | MB-301, MB-340, and MB-351 | MB-301, MB-340, LMSC-251 (formerly MB-351), and MB-325 (formerly MB-401) |
| Required Of | None | MBUS majors in entrepreneurial track |

MB-495 Internship in Music Business/Management | Prerequisite | Written approval of course chair, MB-201, MB-225, MB-275, MB-301, MB-351, MB-355, and one of the following: MB-331, MB-335, MB-337, MB-339, MB-340, or MB-341 | LSOC-225 (formerly MB-225), MB-275, LMSC-251 (formerly MB-351), either MB-255 or MB-355, MB-325, and one of the following: MB-331, MB-335, or MB-337 |
| Required Of | MBUS majors in music products track; MBUS students not taking MB-490/491 | MBUS majors in management and marketing tracks not taking MB-490/491 |

Deleted Courses

Course Number and Title
MB-P213 Marketing Issues in the Music Industry

Music Production and Engineering

Changes in Courses

Course Number and Title | Change Type: | From: | To: |
--- | --- | --- | --- |
MP-214 Critical Listening Lab | Electable By | MPED and MSYN majors | MPED majors and ELPD majors with written approval of MPED chair |
MP-215 Production Analysis Lab | Electable By | MPED and MSYN majors | MPED majors and ELPD majors with written approval of MPED chair |
MP-247 Business of Music Production | Electable By | MBUS, MPED and MSYN majors | MBUS, MPED, and ELPD majors |
MP-351 Microphone Theory and Applications | Electable By | MPED and MSYN majors | MPED and ELPD majors |
| Prerequisite | MP-340 or MS-320 | MP-340 or EP-320 |
MP-431 Vocal Production | Semesters Offered | Fall, Spring | Fall, Spring, Summer |
MP-471 Postproduction and Remixing of Records | Semesters Offered | Fall, Spring | Fall, Spring, Summer |

Deleted Courses

Course Number and Title
MP-309 Technical Characteristics of Audio Systems
MP-P363 Guerilla Production Techniques
## Music Technology

### 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>MTEC-222 Introduction to Synthesizer Programming and Sound Design</td>
<td>Prerequisite</td>
<td>One of the following: MP-225 MS-225, or PW-161</td>
<td>One of the following: EP-225, FS-361, MP-225, or PW-161</td>
</tr>
<tr>
<td>MTEC-308 Applications of Loudspeaker Designs</td>
<td>Electable By</td>
<td>MPED and MYSN majors</td>
<td>MPED and ELPD majors</td>
</tr>
<tr>
<td>MTEC-321 Music and Sound Production for Games</td>
<td>Electable By</td>
<td>MPED and MYSN majors</td>
<td>MPED and ELPD majors</td>
</tr>
<tr>
<td>MTEC-360 Architecture and Acoustics of Critical Listening Environments</td>
<td>Electable By</td>
<td>MPED and MSYN majors</td>
<td>MPED and ELPD majors</td>
</tr>
<tr>
<td>MTEC-P383 Studio Maintenance and Troubleshooting</td>
<td>Electable By</td>
<td>MPED and MYSN majors</td>
<td>MPED and ELPD majors</td>
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### 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>
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</thead>
<tbody>
<tr>
<td>MTEC-P323 The Production and Business of Dance Music</td>
<td>2.0 credits</td>
<td>Fall, Spring</td>
<td>MPED and ELPD majors/MP-320 or EP-381</td>
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### Deleted Courses

<table>
<thead>
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</thead>
<tbody>
<tr>
<td>MTEC-224 Digital Audio Basics/Digital Systems</td>
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## Performance Studies

### Changes in Courses

<table>
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<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSU-255 Music of Wayne Shorter</td>
<td>Department Prerequisite</td>
<td>Woodwind HR-212 and overall ensemble rating 4</td>
<td>Performance HR-212 and overall ensemble rating 5</td>
</tr>
<tr>
<td>PSVC-435 Advanced Techniques of Vocal Production</td>
<td>Course Number Credits Subject</td>
<td>PSVC-435 2.0 credits Performance Studies</td>
<td>ILVC-435 1.0 credit Instrumental Labs</td>
</tr>
<tr>
<td>PSW-235 World Percussion 1A</td>
<td>Course Title</td>
<td>World Percussion 1A</td>
<td>World Percussion for Nonpercussionists</td>
</tr>
<tr>
<td>PSW-335 World Percussion 1B</td>
<td>Course Title</td>
<td>World Percussion 1B</td>
<td>World Percussion for Percussionists</td>
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</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>PSIM-P421 Advanced Pan-American Jazz Performance</td>
<td>2.0 credits</td>
<td>Spring</td>
<td>All/By audition</td>
</tr>
</tbody>
</table>
**Spring 2010**

### Deleted Courses

<table>
<thead>
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<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>PS-P218 Interdisciplinary Collaborations in Creative Arts</td>
<td>NOTE: This course is being replaced by LHUM-P218, Interdisciplinary Collaboration in Art</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PSH-271 Wellness and Inspiration in Performance Practice</td>
<td>NOTE: This course is being replaced by LMSC-271, The Body, Sound, and Inspiration in Performance and Beyond</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Performance Styles/Surveys

#### Changes in Courses

<table>
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<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>PFSS-347 Survey of Latin American Hand Percussion Styles</td>
<td>Semesters Offered</td>
<td>Fall</td>
<td>Spring</td>
</tr>
</tbody>
</table>

### Professional Music

#### 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>PM-310 Financial Management for Musicians</td>
<td>Prerequisite</td>
<td>LCOR-112</td>
<td>LENG-201</td>
</tr>
<tr>
<td>PM-P325 Managerial Finance</td>
<td>Prerequisite</td>
<td>LCOR-111 and PM-310</td>
<td>PM-310</td>
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</tbody>
</table>

### Professional Writing

#### 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>PW-261 Basic Recording and Production Techniques</td>
<td>Electable By</td>
<td>CWPR, FILM, MPED, MSYN, and SONG majors</td>
<td>CWPR, FILM, MPED, ELPD, and SONG majors</td>
</tr>
<tr>
<td>PW-361 Multimedia for the Writer</td>
<td>Prerequisite</td>
<td>MS-225</td>
<td>EP-225</td>
</tr>
<tr>
<td>PW-365 Orchestral Mock-Up Production</td>
<td>Department</td>
<td>Music Synthesis</td>
<td>Electronic Production and Design</td>
</tr>
<tr>
<td>PW-365 Orchestral Mock-Up Production</td>
<td>Electable By</td>
<td>CWPR, FILM, MSYN majors</td>
<td>CWPR, ELPD, FILM majors</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-231 Arranging for Songwriters</td>
<td>Prerequisite</td>
<td>AR-111, HR-211, and PW-161</td>
<td>AR-111, HR-211, and either PW-161, PW-P151, or MTEC-112</td>
</tr>
<tr>
<td>SW-361 Song Demo Production Techniques</td>
<td>Prerequisite</td>
<td>PW-161, SW-212, SW-222</td>
<td>SW-212, SW-222 and either PW-P151, PW-161 or MTEC-112</td>
</tr>
<tr>
<td>SW-362 Advanced Song Production Seminar</td>
<td>Prerequisite</td>
<td>PW-161, SW-212, SW-222</td>
<td>SW-212, SW-222 and either PW-P151, PW-161 or MTEC-112</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-P326 The Songs of Paul Simon: The Art and Craft of an American Master</td>
<td>2.0 Credits</td>
<td>Fall, Spring</td>
<td>All/None</td>
</tr>
</tbody>
</table>
Spring 2010

Spring 2010 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>
</thead>
<tbody>
<tr>
<td>IN-103</td>
<td>Internship Certificate</td>
<td>0 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LENG-460</td>
<td>Flo’Ology: Spoken Word and Improvisation</td>
<td>3 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LMSC-271</td>
<td>The Body, Sound, and Inspiration in Performance and Beyond</td>
<td>3 credits</td>
<td>Fall, Spring</td>
</tr>
</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>CM-P346</td>
<td>Indian Music Styles and Techniques for Jazz and Contemporary Composition</td>
<td>2 credits</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>ENVC-P335</td>
<td>The New Group</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>FS-P435</td>
<td>Scoring the Moment</td>
<td>2 credits</td>
<td>Spring</td>
</tr>
<tr>
<td>FS-P481</td>
<td>Film Scoring Practicum</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILVC-P432</td>
<td>Improvised Vocal Performance</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAN-P314</td>
<td>In the Mix: Contemporary Composition Approaches in Discussion on Form, Aesthetic, and Style</td>
<td>2 credits</td>
<td>Spring</td>
</tr>
<tr>
<td>MTEC-P323</td>
<td>Production and Business of Dance Music</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PFET-P351</td>
<td>Ensemble Ear Training for Performance</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSIM-P421</td>
<td>Advanced Pan-American Jazz Performance</td>
<td>2 credits</td>
<td>Spring</td>
</tr>
<tr>
<td>PSW-P370</td>
<td>Melody and Scale of Resources of East Asian Music</td>
<td>2 credits</td>
<td>Spring</td>
</tr>
<tr>
<td>SW-P326</td>
<td>The Songs of Paul Simon: The Art and Craft of an American Master</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
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</table>
Private Instruction and Recital Preparation

Private Instruction

Students wishing to register for Private Instruction should follow the steps outlined below:

- Select an instructor from the lists on pages 44-45 in this manual. If you need assistance in selecting an instructor, you can speak with the appropriate instrumental department chair or advisor, or research instructors online at www.berklee.edu/faculty/default.html.

- Register for a section of Private Instruction with the instructor you have selected that includes a specific day and time.

- Private Instruction (and for Performance majors, Recital Preparation) will 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 and assign a new course number based on the highest level of Private Instruction and/or Recital Preparation that has been satisfactorily completed.

- The first meeting time for a Private Instruction and/or Recital Preparation that has been added or changed during the add/drop period (first two weeks of classes) will be for the week after the change has been made on Colleague. Therefore:
  - Students making changes during the first week of classes will have their first Private Instruction and/or Recital Preparation during the second week of classes.
  - Students making changes during the second week of classes will have their first Private Instruction and/or Recital Preparation during the third week of classes.

- In order to register for Private Instruction that is outside of your principal instrument department, 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 register for more than one, you must have a waiver from your instrumental chair. A two-credit extra private instruction charge will be applied.

You can only register for one Private Instruction (and for Performance majors, one Recital Preparation) per semester. To register for more than one, you must have a waiver from your instrumental chair. A two-credit extra private instruction charge will be applied.

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>RPBS-XXX</td>
</tr>
<tr>
<td>BRASS</td>
<td>PIBR-XXX</td>
<td>RPBR-XXX</td>
</tr>
<tr>
<td>GUITAR</td>
<td>PIGT-XXX</td>
<td>RPGBT-XXX</td>
</tr>
<tr>
<td>PERCUSSION</td>
<td>PIPC-XXX</td>
<td>RPPC-XXX</td>
</tr>
<tr>
<td>PIANO</td>
<td>PIPN-XXX</td>
<td>RPPN-XXX</td>
</tr>
<tr>
<td>STRINGS</td>
<td>PIST-XXX</td>
<td>RPSI-XXX</td>
</tr>
<tr>
<td>WOODWIND</td>
<td>PIWD-XXX</td>
<td>RPWD-XXX</td>
</tr>
<tr>
<td>VOICE</td>
<td>PVIC-XXX</td>
<td>RPVC-XXX</td>
</tr>
</tbody>
</table>

The sequence and prerequisite structure of Principal Instrument courses are summarized below:

- **PIXX 111** Private Instruction 1
  2 credits
  Electable by: All
  Prerequisite: None

- **PIXX-112** Private Instruction 2
  2 credits
  Electable by: All
  Prerequisite: PIXX-111

- **PIXX-211** Private Instruction 3
  2 credits
  Electable by: All
  Prerequisite: PIXX-111

- **PIXX-212** Private Instruction 4
  2 credits
  Electable by: All
  Prerequisite: PIXX-211

- **PIXX-311** Private Instruction 5
  2 credits
  Electable by: All
  Prerequisite: PIXX-211

- **PIXX-312** Private Instruction 6
  2 credits
  Electable by: All
  Prerequisite: PIXX-311

- **PIXX-411** Private Instruction 7
  2 credits
  Electable by: All
  Prerequisite: PIXX-411

- **PIXX-412** Private Instruction 8
  2 credits
  Electable by: All
  Prerequisite: PIXX-411
For Performance Majors Only

Performance Majors taking their third and fourth levels of Private Instruction are required to enroll in fifty-minute Private Instructions for 3 credits. Registration for these courses takes place in the instrumental department. It is strongly recommended that Performance majors visit their instrumental department before their registration appointment time to register for their Private Instruction.

Recital Preparation (for Performance Majors Only)

Performance majors are required to take levels 1-4 of Recital Preparation (RP) simultaneously with levels 5-8 of Private Instruction (PI). 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 fourth 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 fifth semester: PIPN-311/RPPN-311; PIPN-312/RPPN-312; PIPN-411/RPPN-411; PIPN-412/RPPN-412. RP courses are described below:

**RPXX-311** Recital Preparation 1
2 credits
Prerequisite: PIXX-212 and concurrent enrollment in both ILRE-375 Recital Workshop for Performance Majors and PIXX-311.

Taken in conjunction with ILRE-375 Recital Workshop for Performance Majors. Includes preparation of repertoire for performances in the Recital Workshop.

**RPXX-312** Recital Preparation 2
2 credits
Prerequisite: RPXX-311, PIXX-311 and ILRE-375

Includes preparation of repertoire for a public performance as leader.

**RPXX-411** Recital Preparation 3
2 credits
Prerequisite: RPXX-312 and PIXX-312

Includes preparation of repertoire for the jury, which must be presented successfully in order to schedule the Senior Recital.

**RPXX-412** Recital Preparation 4
2 credits
Prerequisite: RPXX-411 and PIXX-411

Includes preparation of repertoire for the Senior Recital, which is the final project for the Performance Majors.

Policy Information

- Private Instruction courses are included in full-time tuition up through the minimum required for graduation in each major. Private Instruction and Recital Preparation courses in which nonpassing grades are earned ("W", "F", "IF") are counted toward the maximum allowed within full-time tuition. **Students will be charged for any additional Private Instruction or Recital Preparation courses that exceed the number required for their major.** (See fees on page 10).

- Following are the Private Instruction and Recital Preparation requirements for each major:
  - Performance: 8 levels of Private Instruction, and 4 levels of Recital Preparation
  - Music Education: 6 levels of Private Instruction
  - Professional Music: 6 levels of Private Instruction
  - All other majors: 4 levels of Private Instruction

- 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 unleveled 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.
Spring 2010

Bass

Appleman, Tom
Brown, Whit
Buda, Dave
Clark, Dave
Clark, Suzanne
Del Nero, Paul
Funkhouser, John
Gertz, Bruce
Gaines, Lincoln
Hampton, Herman
Hollender, Dave
Huergo, Fernando
Lockwood, John
Lucie, Ed
Mahdi, Ron
Mooter, Greg
Morris, Danny
Raberg, Bruno
Santerre, Joe
Smith, Barry
Smith, Skip
Stagnaro, Oscar
Stallworth, Lenny
Stinnett, Jim
Vitti, Anthony

Brass

Biviano, Lin
Cervenka, Ken
deOgburn, Scott
Fawson, Christine
Faieta, John
Fritze, Greg
Galindo, Jeff
Hopkins, Greg
Lewis, Charles
Lada, Tony
Okoshi, Tiger (Prior Written Approval)
Plesk, Tom
Stout, Jeff
Weinstein, Michael
Wilson, Phil (Prior Written Approval)

Guitar

Baboian, John
Bailey, Sheryl
Baione, Larry (Prior Written Approval)
Barry, Kevin
Bartlett, Bruce
Belz, Kevin

Piano

Arcaro, John
Bedner, Ed
Blanco, Leo
Brackeen, Joanne
Candelaria, Consuelo
Despite the presence of a British accent, the letter “u” in “Consuelo” is pronounced as “oo”.

Carlbeg, Frank
Christopherson, Bob
Cline, Rebecca
Cowell, Jeff
Davis, Suzanne
Elowsky-Fox, Jennifer
Germain, Tony (Prior Written Approval)
Gardony, Laszlo
Heck, Steve
Hoffmann, Russ
Hunt, Steve
Jenson, Matt
Johnson, Doug
Katz, Bruce
Lima, Dave
Mallet, Alain
Michelin, Fernando
Mulroy, John
Olmscheid, Neil
Perez, Danilo (Prior Written Approval)
Ramsay, Ross
Rosen, Josh
Rossi, Marc
Santisie, Ray
Schachter, Daniela
Sifer, Suzanna
Tankersley, Francesca
Tiernan, Stephany (Prior Written Approval)
Thomas, Bruce
Wardson, Greg
Winter, Bob

Percussion

Drum set

Bellotti, Sergio
Carrington, Terri Lyne
Dennard, Kenwood
DiCenso, David
Finn, Lawrence
Froman, Ian
Galeota, Joe
Haddad, Jamey
Hadden, Dudley
Hazilla, Jon
Kaufman, Robert
Kohler, Mark
Lehman, Bertram
Mangini, Mike
Monzon, Ricardo
Morgenstein, Rod
Netto, Alberto
Pelleriti, Marcello
Peterson, Ralph
Plainfield, Kim
Santos, Jr., Jackie
Scheurer, Casey

Hand Percussion

Castrillo, Eguie
Diaz, Ernesto
Galeota, Jr., Joseph
Haddad, Jamey
Ringquist, Mikael

Total Percussion

Anderson, Dean
Flanagan, Richard
Zeitsman, Nancy

Marimba

Agatiello, Gustavo
Anderson, Dean
Flanagan, Richard
Zeitsman, Nancy

Vibraphone

Agatiello, Gustavo
Anderson, Dean
Dahlgren, Winnie
Mendoza, Victor
Saindon, Edgar
Samuels, Dave

String

Banjo

Hollender, Dave

Cello

Friedman, Arnold
Friesen, Eugene

Harp

Pomeranz, Felice

Mandolin

McGann, John

Viola

Howe, Melissa

Violin

Glaser, Matt
Howes, Christian
Howe, Melissa
Kott, Sandra
Rabson, Mimi
Thomas, Rob

Pianists should use capital “X” for the course number when registering for Private Instruction or Recital Preparation.
Voice
Adams, Kris
Barnet, Janie
Bermejo, Mili
Blake, Joey
Brown, Sharon
Capozzoli, Andrea
Carr, Karen
Cifelli, Kristin
Christian, Armsted
Dolan, Ann
Gagne, Jeannie
Goodman, Gabrielle
Jenkins, Jodi
Kai, Kudisan
Karam, Christiane
Kowalczyk, Steven Santoro
Kyles, Jerome
Leathers, Gwen
Leonhart, Carolyn
Lucia, Joyce
McElroy, Donna
Moody, Duane
Mango, Nicehelle
Pampinella, Paul
Pendarvis, Janice
Pfeiffer, Dale
Ramsey, Jeff
Reeder, Raymond
Rhiannon
Richardson, Diane
Schachter, Daniela
Scott, David
Scott, Maggi
Shapiro, Jan
Sorrento, Charles
Stewart, Didi
Strickland, Stan
Stoloff, Bob *(RP only)*
Thorson, Lisa
Watson, Larry
Wedding, Alison
Wright, Kathryn

Woodwind
Beard, Jackie
Beasley, Walter
Brandao, Fernando
Cokkinias, Peter
Garzone, George
Govoni, Dino
Harrington, J. Jeff
LaFitte, Barbara
LeClaire, Shannon
Lipsius, Fred
Lowery, Daryl
Marvuglio, Matthew

*Private Instruction and Recital Preparation levels will be assigned prior to Check-in.*
## Spring 2010 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.

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>AR-228</td>
<td>A Survey of Jazz Composition and Arranging</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>EP-210</td>
<td>Survey of Electroacoustic Music</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>EP-250</td>
<td>Survey of Electronics in the Film Score</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ET-111</td>
<td>Ear Training 1</td>
<td>3</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>FS-221</td>
<td>Introduction to Film Scoring</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>FS-P271</td>
<td>Introduction to Interactive Music</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>HR-111</td>
<td>Harmony 1</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILBS-111</td>
<td>Bass Lab – Reading 1</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILBS-121</td>
<td>Bass Lab – Lines 1</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>ILGT-115</td>
<td>Guitar Performance Skills for the Nonguitar Principal</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPD-110</td>
<td>Drum Set for the Nonpercussionian</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPD-261</td>
<td>Jazz Drum Styles</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPD-262</td>
<td>Fusion Drum Styles</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPD-263</td>
<td>Rock Drum Styles</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPD-264</td>
<td>Funk Drum Styles</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPD-265</td>
<td>World Drum Styles</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>ILPH-293</td>
<td>Afro-Caribbean Rhythms and Percussion for Nonpercussionists</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPH-353</td>
<td>Native American Drumming Lab</td>
<td>0.5</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILPH-359</td>
<td>Brazilian Rhythms and Percussion</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPN-271</td>
<td>Jazz Harmonic Techniques for Piano 1</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILST-221</td>
<td>String Performance Lab</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILST-271</td>
<td>World Fiddle Group</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILVC-131</td>
<td>American Diction for Singers</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILVC-210</td>
<td>Elements of Vocal Technique for Nonvoice Principals</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILVC-435</td>
<td>Advanced Techniques of Voice Production</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILVC-P213</td>
<td>Performance Practice: Inspiration, Wellness, and Demystifying Improvisation</td>
<td>0.5</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILWD-221</td>
<td>Practice Routines for Flute</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>ILWD-321</td>
<td>Woodwind Doubling Lab – Flute</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILWD-322</td>
<td>Woodwind Doubling Lab – Clarinet</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>ILWD-323</td>
<td>Woodwind Doubling Lab – Saxophone and Theater Doubling</td>
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<td>Fall, Spring, Summer</td>
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<tr>
<td>ILWD-323</td>
<td>Woodwind Doubling Lab – Saxophone and Theater Doubling</td>
<td>0.5</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>ISPC-231</td>
<td>Percussion for Music Therapy</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LFRN-151</td>
<td>French 1</td>
<td>3</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LJPN-171</td>
<td>Japanese 1</td>
<td>3</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LMSC-130</td>
<td>Concepts of Mathematics</td>
<td>3</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LMSC-271</td>
<td>The Body, Sound, and Inspiration in Performance and Beyond</td>
<td>3</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LMSC-306</td>
<td>Principles of Physics</td>
<td>3</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LMSC-318</td>
<td>Environmental Science</td>
<td>3</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LSOC-P240</td>
<td>Women in Rock Music</td>
<td>3</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LSPN-161</td>
<td>Spanish 1</td>
<td>3</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LHAN-221</td>
<td>History of Jazz</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LHAN-222</td>
<td>History of Rock Music</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LHAN-233</td>
<td>Classic Rock Guitar Players</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAN-245</td>
<td>Women in Music</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAN-P247</td>
<td>Music of Women Composers</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAN-331</td>
<td>Bop Masters</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAN-341</td>
<td>African American History, Culture, and Music 2</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LHAN-345</td>
<td>Music and Cultures of Africa, Latin America, and South America</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>LHAN-346</td>
<td>Music and Cultures of India, the Far East, and Eastern Europe</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>LHAN-351</td>
<td>The Music of Miles Davis</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MB-101</td>
<td>Introduction to the Music Business</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>MB-131</td>
<td>Taxation in the Music Business</td>
<td>2</td>
<td>Fall, Spring, Summer</td>
</tr>
</tbody>
</table>
Spring 2010

Courses Open to All Students

MB-211 Legal Aspects of the Music Industry 2 credits Fall, Spring, Summer
ME-111 Introduction to Music Education 1 credit Fall, Spring
ME-P387 Instrument Repair 1 credit Fall, Spring
MP-110 Introduction to Music Production and Engineering 2 credits Fall, Spring, Summer
MP-210 Principles of Record Production for Musicians 2 credits Fall, Spring, Summer
MP-310 Sound Reinforcement for Musicians 2 credits Fall, Spring, Summer
MTEC-111 Introduction to Music Technology 2 credits Fall, Spring, Summer
MTEC-200 Berklee Internet Radio Network Workshop 1 credit Fall, Spring, Summer
MTH-201 Introduction to International Music Therapy 3 credits Fall, Spring, Summer
MTH-P211 Mind/Body Disciplines for Musicians 1 credit Spring
MTH-351 Exceptional Children 3 credits Summer, Fall
PFSS-311 Survey of Bass Styles 2 credits Fall, Spring
PFSS-321 Survey of Brass Styles 2 credits Fall, Spring, Summer
PFSS-331 Survey of Guitar Styles 2 credits Fall, Spring
PFSS-341 Survey of Drum Styles to the ’60s 2 credits Fall, Spring
PFSS-342 Survey of Drum Styles since the ’60s 2 credits Fall, Spring
PFSS-345 Survey of Percussion Styles 2 credits Fall, Spring
PFSS-351 Survey of Piano Styles 2 credits Fall, Spring
PFSS-P352 Survey of Piano/Vocalist Styles 2 credits Fall, Spring
PFSS-361 Survey of Contemporary String Styles 2 credits Spring
PFSS-371 Survey of Vocal Styles 2 credits Fall, Spring
PFSS-381 Survey of Woodwind Styles 2 credits Fall, Spring
PFSS-385 R&B, Funk, and Smooth Jazz Saxophone Styles 2 credits Fall, Spring
PIXX-111 Private Instruction 1 2 credits Fall, Spring, Summer
PSH-238 Awareness Training for Musicians 1 credit Fall, Spring, Summer
PSH-250 Yoga for Musicians 1 1 credit Fall, Spring
PSH-261 Playing in the Key of Qi: Qigong for Musicians 2 credits Fall, Spring
PSH-271 Wellness and Inspiration in Performance Practice 1 credit Fall, Spring
PSH-281 Somatic Breathwork for Vocalists 1 credit Fall, Spring
PSH-P262 Integral Tai Chi 2 credits Spring
PSIJ-211 Jazz Improvisational Techniques 2 credits Fall, Spring, Summer
PSPR-381 Commercial Band Workshop 2 credits Fall, Spring, Summer
PST-351 Stage Performance Techniques 1 2 credits Fall, Spring
PST-385 Elements of Theater Production 2 credits Fall, Spring
PSVC-231 Voice Class for Instrumentalists 1 2 credits Fall, Spring, Summer
PSW-341 The Music of Ghana 2 credits Fall, Spring, Summer
PSW-361 Brazilian Musical Styles 2 credits Fall, Spring
PW-110 Writing Skills 2 credits Fall, Spring, Summer
SW-111 Essentials of Songwriting 1 credit Fall, Spring, Summer
SW-325 Music of John Lennon 2 credits Fall, Spring, Summer
For more details on the prototype courses please see course descriptions. Please note that these prototypes may or may not be offered during Spring 2010. 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</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>CM-P227</td>
<td>The Art of Modulation</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>CM-P346</td>
<td>Indian Music Styles and Techniques for Jazz and</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Contemporary Composition</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>CM-P353</td>
<td>Introduction to Contemporary Composition</td>
<td>2</td>
<td>Spring</td>
</tr>
<tr>
<td>CM-P357</td>
<td>Introduction to Electroacoustic and Computer Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>for Composers</td>
<td>2</td>
<td>Spring</td>
</tr>
<tr>
<td>COND-P316</td>
<td>Conducting 2 With Live Keyboard Ensemble</td>
<td>1</td>
<td>Fall, Spring</td>
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<tr>
<td>CP-P350</td>
<td>20th Century Counterpoint</td>
<td>2</td>
<td>Spring</td>
</tr>
<tr>
<td>CW-P241</td>
<td>Hip-Hop Writing and Production 2</td>
<td>2</td>
<td>Fall, Spring</td>
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<tr>
<td>CW-P257</td>
<td>Musical Theater Arranging and Orchestration</td>
<td>2</td>
<td>Spring</td>
</tr>
<tr>
<td>CW-P267</td>
<td>Writing for Guitar</td>
<td>2</td>
<td>Spring</td>
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<tr>
<td>CW-P313</td>
<td>Advanced Writing in Latin Styles</td>
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<td>CW-P316</td>
<td>Advanced Vocal Writing</td>
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<tr>
<td>ENLB-P300</td>
<td>Berklee Contemporary Symphony Orchestra</td>
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<td>Fall, Spring</td>
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<tr>
<td>ENPN-P112</td>
<td>Jazz Piano Trio 1</td>
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<td>Fall, Spring</td>
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<tr>
<td>ENPN-P121</td>
<td>Introduction to Jazz Improvisation for Classical Pianists</td>
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<tr>
<td>ENSB-P315</td>
<td>Ensemble Master Class</td>
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<td>Fall, Spring</td>
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<tr>
<td>ENSB-P321</td>
<td>Funk and Soul Review</td>
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<td>Fall, Spring</td>
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<tr>
<td>ENVC-P215</td>
<td>Singers Night Performance Ensemble</td>
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<tr>
<td>ENVC-P221</td>
<td>Historic Vocal Ensemble</td>
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<td>ENVC-P235</td>
<td>A Cappella Ensemble</td>
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<td>ENVC-P335</td>
<td>The New Group</td>
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<td>Fall, Spring</td>
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<td>EP-P261</td>
<td>Musical Devices for Music Technologists</td>
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<td>EP-P353</td>
<td>Audio Programming in C, C++, and Obj</td>
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<td>ET-P461</td>
<td>Advanced Modal Ear Training</td>
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<tr>
<td>FS-P271</td>
<td>Introduction to Interactive Music</td>
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<td>Fall, Spring</td>
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<td>FS-P370</td>
<td>Video Game Scoring Techniques for Composers</td>
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<td>FS-P371</td>
<td>Interactive Scoring for Games</td>
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<td>FS-P435</td>
<td>Scoring the Moment</td>
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<td>Advanced Scoring and Implementation for Video Games</td>
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<td>FS-P481</td>
<td>Film Scoring Practicum</td>
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<td>ILBR-P336</td>
<td>Singing for Brass Players</td>
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<td>ILPD-P228</td>
<td>Drumming Styles of Contemporary Pop/R&amp;B and Hip-Hop</td>
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<td>ILPD-P353</td>
<td>Composing for Drummers</td>
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<td>ILPH-P297</td>
<td>Chart Reading for the Hand Percussionian</td>
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<tr>
<td>ILPN-P237</td>
<td>Advanced Rhythmic Lab for the Keyboardian</td>
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<td>Improvisation in Afro-Cuban Piano</td>
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<td>Odd-Meter Rhythmic Studies for the Pianist</td>
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<td>ILPN-P274</td>
<td>Jazz Harmonic Application for Piano 2</td>
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<td>ILPN-P375</td>
<td>Danilo Perez Performance Lab</td>
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<td>Spring</td>
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<tr>
<td>ILST-P135</td>
<td>Rhythmic and Harmonic Approaches for Strings</td>
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<td>ILVC-P213</td>
<td>Performance Practice: Inspiration, Wellness, and Demystifying Improvisation</td>
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<td>ILVC-P432</td>
<td>Improvised Vocal Performance</td>
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<td>LENG-P102</td>
<td>English As a Second Language 1 Intensive</td>
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<tr>
<td>LENG-P103</td>
<td>English As a Second Language 2 Intensive</td>
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<td>Advanced Theater Production Workshop</td>
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<td>LFRN-P453</td>
<td>French 4</td>
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<td>LHAN-P242</td>
<td>Music of the English-Speaking Caribbean Islands</td>
<td>2</td>
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<tr>
<td>LHAN-P243</td>
<td>Japanese Music and Instruments</td>
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<td>Spring</td>
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<td>LHAN-P247</td>
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<td>The Music of Laurel Canyon</td>
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<td>LJPN-P473</td>
<td>Japanese 4</td>
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<td>Introduction to Psychoacoustics</td>
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<td>LSOC-P240</td>
<td>Women in Rock Music</td>
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<td>LSOC-P250</td>
<td>Sound and Society: the Social Life of Musical Practices</td>
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<td>LSOC-P260</td>
<td>Cuban Music, Culture, and Society</td>
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<td>LSOC-P270</td>
<td>The R&amp;B/Soul Business: The Roots of Hip-Hop</td>
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<td>LSOC-P281</td>
<td>Masculinity</td>
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<td>LSOC-P310</td>
<td>Group Dynamics</td>
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<td>LSOC-P375</td>
<td>New Blues for the Old South</td>
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<td>MB-P389</td>
<td>Managing Technology-Driven Business</td>
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<td>MB-P425</td>
<td>Strategic Management</td>
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<td>Emerging Music Business Models</td>
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<td>Entrepreneurial Practicum</td>
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<td>Suzuki, Gordon, and Dalcroze: Approaches to Music Education</td>
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<td>ME-P328</td>
<td>Music, the Brain, and Learning</td>
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<td>MP-P455</td>
<td>Hip-Hop Production for Records</td>
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<td>MP-P456</td>
<td>Analog Recording Techniques and Applications</td>
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<td>MP-P457</td>
<td>Ensemble Recording Techniques</td>
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<td>MP-P458</td>
<td>Live Concert Recording and Mixing Techniques</td>
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<td>MTEC-P323</td>
<td>Production and Business of Dance Music</td>
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<td>MTEC-P383</td>
<td>Studio Maintenance and Trouble Shooting</td>
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<td>Mind/Body Disciplines for Musicians</td>
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<td>PFET-P311</td>
<td>Styles of Improvisation in Jazz</td>
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<td>Ensemble Ear Training for Performance</td>
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<td>PFSS-P352</td>
<td>Survey of the Piano/Vocalist Styles</td>
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<td>PM-P325</td>
<td>Managerial Finance</td>
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<td>PS-P310</td>
<td>Music Director Production Techniques</td>
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<td>PSBS-P345</td>
<td>Latin Jazz Masters</td>
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<td>PSH-P262</td>
<td>Integral Tai Chi</td>
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<td>PSIJ-P426</td>
<td>Jazz Rhythm Section Accompaniment Skills</td>
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<td>PSIM-P241</td>
<td>Fusion Performance and Composition</td>
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<td>PSIM-P421</td>
<td>Advanced Pan-American Jazz Performance</td>
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<td>PST-P352</td>
<td>Stage Performance Techniques 2</td>
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<td>Fall, Spring</td>
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<td>PSSW-P351</td>
<td>South Indian Rhythmic Solfege and Jazz/World Music</td>
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<td>PSSW-P370</td>
<td>Melody and Scale of Resources of East Asian Music</td>
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<td>PW-P151</td>
<td>Introduction to Digital Audio Workstations</td>
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<td>PW-P271</td>
<td>Computer Aided Writing</td>
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<td>SW-P225</td>
<td>Hip-Hop Songwriting</td>
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<td>Fall, Spring</td>
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<tr>
<td>SW-P235</td>
<td>Writing the Jazz Song</td>
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<td>SW-P236</td>
<td>Guitar Techniques for Songwriting</td>
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<td>SW-P245</td>
<td>Rock Songwriting Workshop</td>
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<td>SW-P262</td>
<td>The Songs of Paul Simon: The Art and Craft of an American Master</td>
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<td>SW-P336</td>
<td>Songwriting Collaboration</td>
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<td>SW-P445</td>
<td>Musical Theater Writing</td>
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<td>Fall, Spring</td>
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### Arranging

#### AR-111

**Arranging 1**

- 2 credits
- Course Chair: M. Nicholl
- Offered: Fall, Spring, Summer
- Required of: All
- Electable by: All
- Prerequisites: PW-110 or satisfactory placement score and HR-111

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: M. Nicholl
- Offered: Fall, Spring, Summer
- Required of: CWPR and JCMP 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 solo and background writing for two-, three-, 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: K. Pullig
- Offered: Fall, Spring, Summer
- Required of: JCMP 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-203

**Music Preparation 1**

- 2 credits
- Course Chair: K. Pullig
- Offered: Fall, Spring, Summer
- Required of: None
- Electable by: All
- Prerequisites: AR-111

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

#### AR-228

**Survey of Jazz Composition and Arranging**

- 2 credits
- Course Chair: K. Pullig
- Offered: Fall, Spring, Summer
- Required of: JCMP 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: C. 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: C. 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.
Spring 2010

AR-316
Arranging for High School Jazz Ensemble
2 credits
Course Chair: C. 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: K. Pullig
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: K. Pullig
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: K. Pullig
Offered: Fall, Spring, Summer
Required of: JCM 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: K. Pullig
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: K. Pullig
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: G. Fritze
Offered: Fall, Spring, Summer
Required of: Degree – all except MUED majors; Diploma – COMP and FILM majors
Electable by: All
Prerequisites: HR-111 and either AR-111 or PW-110

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: G. Fritze
Offered: Fall, Spring, Summer
Required of: Degree – all except MUED majors; Diploma – COMP and FILM majors
Electable by: All
Prerequisites: CM-211 and CP-211

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.
Spring 2010

CM-221  
Techniques of Tonal Writing  
2 credits  
Course Chair: G. Fritze  
Offered: Fall, Spring, Summer  
Required of: COMP and FILM majors  
Electable by: All  
Prerequisites: CM-212 and 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.

CM-P225  
Guitar Composition Techniques for Performers/Composers  
2 credits  
Course Chair: G. Fritze  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: CM-211

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 analytical, 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-P227  
The Art of Modulation  
2 credits  
Course Chair: G. Fritze  
Offered: Fall, Spring  
Required of: All  
Electable by: All  
Prerequisites: CM-212 and CP-212

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 the great Russian tradition. This practical and theoretical approach will both contrast and compliment 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: G. Fritze  
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; extracting parts.

CM-251  
Traditional Materials and Structure of Music 1  
2 credits  
Course Chair: G. Fritze  
Offered: Fall, Spring, Summer  
Required of: MUED majors  
Electable by: MUED majors  
Prerequisites: HR-111 and either AR-111 or PW-110

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: G. Fritze  
Offered: Fall, Spring, Summer  
Required of: MUED majors  
Electable by: MUED majors  
Prerequisites: CM-251 and 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: G. Fritze  
Offered: Fall, Spring, Summer  
Required of: COMP and FILM majors  
Electable by: All  
Prerequisites: 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.

If you need a prerequisite or population waiver for a particular course, please contact the Course Chair.
Spring 2010

CM-312
Contemporary Techniques in Composition 2
2 credits
Course Chair: G. Fritze
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.

CM-318
New Music Composition and Performance Workshop
2 credits
Course Chair: G. Fritze
Offered: Spring
Required of: None
Electable by: All
Prerequisites: ET-111 and HR-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-345
Jazz Fusion Composition and Arranging for Small Ensemble
2 credits
Course Chair: K. Pullig
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’ 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-P346
Indian Music Styles and Techniques for Jazz and Contemporary Composition
2 credits
Course Chair: K. Pullig
Offered: Fall, Spring
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: G. Fritze
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: G. Fritze
Offered: Spring
Required of: None
Electable by: All
Prerequisites: CM-212 and CP-212

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

CM-355
Principles and Techniques of Writing for the Voice
2 credits
Course Chair: G. Fritze
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: CM-212 and 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-P357**

*Introduction to Electroacoustic and Computer Music for Composers*

2 credits  
Course Chair: G. Fritze  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: CM-212 and CP-212

Introduction to Electroacoustic and Computer Music for Composers is a survey course in electronic and computer music composition designed especially for the students on Berklee composition tracks. This course is designed to provide the opportunity for Berklee composers to both develop technical skills and sharpen aesthetic sensibilities by studying the history and social conditions that influence the techniques of electroacoustic and computer music in a more or less chronological context of the classic studio model, from music concrete to additive and subtractive synthesis to modular concepts to CSound and the personal computer music explosion. The students also have the opportunity to develop digital editing skills that can be used in crafting better portfolio recordings. Special topics will also be explored as mandated by the class.

**CM-361**

*World Music Resources in Composition*

2 credits  
Course Chair: G. Fritze  
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-373**

*Jazz Composition 2*

2 credits  
Course Chair: K. Pullig  
Offered: Fall, Spring, Summer  
Required of: None  
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: K. Pullig  
Offered: Fall, Spring, Summer  
Required of: None  
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: K. Pullig  
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.

**CM-398**

*Directed Study in Composition of Small Forms*

2 credits  
Course Chair: G. Fritze  
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: K. Pullig
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-495
Composition Internship
2 credits
Course Chair: G. Fritze
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: G. Fritze
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: G. Fritze
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: K. Pullig
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.

JC-495
Jazz Composition Internship
2 credits
Course Chair: K. Pullig
Offered: Fall, Spring, Summer
Required of: None
Electable by: JCM 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 and internship.

COND-211
Conducting 1
1 credit
Course Chair: G. Fritze
Offered: Fall, Spring, Summer
Required of: Degree – all except MUED majors; Diploma – CWPR, COMP, FILM, and JCM 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: G. Fritze
Offered: Fall, Spring, Summer
Required of: Degree – all except MUED majors;
   Diploma – CWPR, COMP, FILM, and JCMP 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: G. Fritze
Offered: Fall, Spring
Required of: None
Electable by: COMP and FILM majors
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-221
Vocal Conducting for Music Education Majors
2 credits
Course Chair: C. 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: C. Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors; MTHE majors not taking COND-221
Electable by: MUED and MTHE majors
Prerequisites: COND-221 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: G. Fritze
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-P316
Conducting 2 With Live Keyboard Ensemble
1 credit
Course Chair: G. Fritze
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Written approval of instructor and course chair

This course allows students to gain hands-on experience in the advanced elements of the conductor’s art, while solidifying those that have been established already. Students function as an in-class piano keyboard ensemble, creating an in-class virtual orchestra for conducting exercises. Each student is videotaped and coached by the instructor during, and if necessary, outside of class. Prior completion of COND-216 is strongly recommended.
Spring 2010

COND-321  Vocal Rehearsal Techniques for Music Education Majors 2 credits
Course Chair: C. Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED majors
Prerequisites: COND-222

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: C. 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-351  Advanced Conductor’s Workshop With Live Keyboard Ensemble 2 credits
Course Chair: G. Fritze
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: COND-211 and COND-212

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-P355  Conducting Instrumental Ensembles 2 credits
Course Chair: G. Fritze
Offered: Fall
Required of: None
Electable by: All
Prerequisites: COND-212

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 keyboards, in preparation for sessions with small ensembles (i.e., brass quintet, wind quintet, string quartet, sax quartet, flute choir) at which they will be introduced to problems of balance, intonation, rehearsal skills, and conductor-performer relations.

COND-361  Conducting for Film and TV Production 2 credits
Course Chair: G. Fritze
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: COND-351 and written approval of course chair

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

COND-421  Advanced Rehearsal Techniques 2 credits
Course Chair: G. Fritze
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: G. Fritze
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: COND-212 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 the Berklee Wind Ensemble.
Spring 2010

Counterpoint

CP-211

Tonal Counterpoint 1
2 credits
Course Chair: G. Fritze
Offered: Fall, Spring, Summer
Required of: Degree – all, Diploma – COMP and FILM majors
Electable by: All
Prerequisites: HR-111 and either AR-111 or PW-110

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: G. Fritze
Offered: Fall, Spring, Summer
Required of: Degree – all, Diploma – COMP and FILM majors
Electable by: All
Prerequisites: 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-213

Advanced Counterpoint
2 credits
Course Chair: G. Fritze
Offered: Fall, Spring, Summer
Required of: COMP and FILM majors
Electable by: All
Prerequisites: CM-212 and CP-212

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

CP-P350

20th Century Counterpoint
2 credits
Course Chair: G. Fritze
Offered: Spring
Required of: None
Electable by: All
Prerequisites: CP-213

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 Vienna School. More recent stages in the evolution of counterpoint will be studied in examples by Ligeti, Lutoslavsky, Penderecki, Schnittke, and Gubaidulina, as well as contemporary American composers (including Berklee composers).

Spring 2010

The first day of class for Spring 2010 is Tuesday, January 19.

CP-361

Jazz Counterpoint 1
2 credits
Course Chair: K. Pullig
Offered: Fall, Spring, Summer
Required of: JCMP majors
Electable by: All
Prerequisites: AR-112 and HR-211

Study of the process for creating multoline 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: K. Pullig
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 1
2 credits
Course Chair: M. 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, as well as instruction in the use of sequencing software in hip-hop production.

CW-151

Survey of Pop/Rock Styles
2 credits
Course Chair: M. 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.
Spring 2010

CW-171
Groove Writing
2 credits
Course Chair: M. 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 nova, 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: M. Nicholl
Offered: Spring
Required of: None
Electable by: All
Prerequisites: AR-203 and 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: M. Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR majors
Electable by: All
Prerequisites: CW-171, CW-216, and CW-261

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: M. 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.

CW-P217
Writing in Folkloric Latin Styles
2 credits
Course Chair: M. 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: M. Nicholl
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: AR-111 and HR-211

Spring 2010

CW-221
Writing and Production Techniques in the Pop/Rock Idiom
2 credits
Course Chair: M. 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-222
Introduction to Writing and Production for the Recording Studio
2 credits
Course Chair: M. Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR majors
Electable by: All
Prerequisites: ISKB-212 (except 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-225
Writing in Salsa Styles
2 credits
Course Chair: M. 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, guajiro, 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-237
Scoring for Percussion
2 credits
Course Chair: M. 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-P241
Hip-Hop Writing and Production 2
2 credits
Course Chair: M. Nicholl
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: CW-141

A continuation of CW-141 Hip-Hop Writing and Production 1. This course will further examine the social and cultural aspects of hip-hop, concentrating on the writing and production techniques of the most popular and influential artists and producers from approximately 1995 to present. Advanced production techniques will be examined.

CW-247
Writing for Woodwinds
2 credits
Course Chair: M. 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 includes improvisation.

CW-255
Contemporary Applications of 12-Tone Concepts
2 credits
Course Chair: M. Nicholl
Offered: Fall
Required of: None
Electable by: All
Prerequisites: ET-212, HR-212, and either AR-112 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.
Spring 2010

CW-P257  
Musical Theater Arranging and Orchestration  
2 credits  
Course Chair: M. Nicholl  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: AR-112

This course is a 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  
MIDI Applications for the Writer  
2 credits  
Course Chair: M. Nicholl  
Offered: Fall, Spring, Summer  
Required of: CWPR majors  
Electable by: All with permission of chair  
Prerequisites: ISKB-211 (except piano principals), PW-161

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

CW-P267  
Writing for Guitar  
2 credits  
Course Chair: M. Nicholl  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: AR-111 and HR-212

This course is an intermediate to advanced study of music that uses and features guitar effectively in a variety of contexts and styles. Through in-class and assigned listening, transcription, score analysis, and student projects, students will achieve a high level of practical ability to write for guitar in a variety of settings. Contexts include solo guitar, small ensemble formats (duo, trio, quartet, quintet, sextet, septet), and larger groups. Styles surveyed and studied will include various eras of rock, funk, blues, r&b, jazz, Brazilian, fusion, and others.

CW-275  
Music Production Techniques for Writers  
2 credits  
Course Chair: M. 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 producers/musicians will include George Martin, Quincy Jones, Phil Spector, Daniel Lanois, Peter Gabriel, Prince, Don Was, Jeff “Mutt” Lange, and others. Focus will be on how producers utilize their background as accomplished musicians to create the “aural landscape” of the artists they produce. Course projects will include analysis papers on different producers in a variety of styles, and one recording project.

CW-P285  
Influential Female Songwriters of the 20th Century  
2 credits  
Course Chair: M. Nicholl  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: AR-111 and HR-112

The course encompasses the study of influential female composers of the 20th century, including Dorothy Fields, Laura Nyro, Joni Mitchell, and Carole King, and will address various aspects of their lives that directly affected their writing, such as political and cultural climates, influences, contemporaries, experiences with cowriters, and personal life experiences. Content focus will include the musical elements that made each of these writers so unique, including the instrumentation, arrangements, and production, as well as melodic, harmonic, and lyrical content. In addition, we will look at contemporary writers and musicians, both men and women, influenced by these women and the particular musical practices they share. Assignments and presentations will often be done as collaborations and involve musical analysis of the songs and research into the influences and process of creating them. The mid-term and final assignments will involve each student writing a song in the style of two of the subject songwriters that will be presented to the class with a lead sheet and performance or recording of the material.
Spring 2010

CW-311
Writing for Large Ensemble I
2 credits
Course Chair: M. 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 large ensemble. Content also includes the arranging process and how to adapt and modify the musical elements of a composition into an effective arrangement. The course deals with notation, voicings, and combinations of the various sections comprising the large ensemble: trumpets, trombones, saxophones, selected woodwinds, and rhythm section. Extensive use of taped examples and extracts from scores.

CW-P313
Advanced Writing in Latin Styles
2 credits
Course Chair: M. 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.

CW-P316
Advanced Vocal Writing
2 credits
Course Chair: M. 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-341
Scoring for Strings
2 credits
Course Chair: G. Fritze
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: M. 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
Sound Processing Applications for Writers
2 credits
Course Chair: M. Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR majors
Electable by: CWPR majors
Prerequisites: CW-261

This course focuses on the use of sound-processing equipment as it pertains to the writer who engineers and produces his or her own pieces. Through the use of software plug-ins, this course examines the artistic application of ambient devices such as reverb, delays, flangers, harmonizers, and choruses, and dynamic processing units such as compressors, noise gates, outboard equalization, and limiters. The course also explores how writing can be enhanced in recording and mixing through the effective use of sound-processing equipment. Students will have the opportunity to understand how to enhance their recordings with these effects through in-class demonstration, listening analysis, and assigned projects. In addition to using their own laptop in the Professional Writing technology lab, students are expected to have the CWP major bundle.
Spring 2010

CW-411  Writing for Large Ensemble 2 – Studio Orchestra  
2 credits  
Course Chair: M. Nicholl  
Offered: Fall, Spring, Summer  
Required of: CWPR majors  
Electable by: All  
Prerequisites: CW-311

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

CW-422  Advanced Production for Writers  
2 credits  
Course Chair: M. Nicholl  
Offered: Fall, Spring, Summer  
Required of: CWPR majors  
Electable by: CWPR majors  
Prerequisite: CW-222, CW-311, and CW-361

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.

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

Orchestration techniques for full symphony orchestra.

CW-445  Contemporary Orchestration  
2 credits  
Course Chair: M. Nicholl  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: CM-231 or CW-411

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.

CW-450  Scoring to Visuals  
2 credits  
Course Chair: M. Nicholl  
Offered: Fall, Spring, Summer  
Required of: CWPR majors  
Electable by: All  
Prerequisites: CW-261, EP-322, or SW-361

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

CW-495  Contemporary Writing and Production Internship  
2 credits  
Course Chair: M. 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:** M. 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**

**ENBR-321**

**Brass Quintet**

- **1 credit**
- **Course Chair:** T. 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.

**ENGT-111**

**Guitar Performance Ensemble**

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

**ENLB-246**

**World Music Ensemble**

- **1 credit**
- **Course Chair:** R. Savage
- **Offered:** Fall, Spring
- **Required of:** None
- **Electable by:** All
- **Prerequisites:** Overall ensemble rating 3

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

**ENLB-251**

**Afro-Pop Ensemble**

- **1 credit**
- **Course Chair:** R. Savage
- **Offered:** Fall, Spring
- **Required of:** None
- **Electable by:** All
- **Prerequisites:** Overall ensemble rating 4 or by audition

A large ensemble modeled after Afro-pop bands of West Africa, fused with U.S. influences. Styles include Afro-beat, soukous, and derivative U.S. 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 and prepare an end-of-semester performance.

**ENLB-271**

**Contemporary Wind Orchestra**

- **1 credit**
- **Course Chair:** R. Savage
- **Offered:** Fall, Spring
- **Required of:** None
- **Electable by:** All
- **Prerequisites:** Overall ensemble rating 5 or written approval of instructor and course chair

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

**ENLB-P300**

**Berklee Contemporary Symphony Orchestra**

- **1 credit**
- **Course Chair:** R. Savage
- **Offered:** Fall, Spring
- **Required of:** None
- **Electable by:** All
- **Prerequisites:** By audition

The Berklee Contemporary Symphony 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. Auditions are conducted in late April for the following season.

**ENLB-321**

**Big Band Ensemble**

- **1 credit**
- **Course Chair:** R. Savage
- **Offered:** Fall, Spring, Summer
- **Required of:** None
- **Electable by:** All
- **Prerequisites:** Groups will be scheduled for level 3 through 7

Large ensembles that perform arrangements associated with, but not limited to, jazz legends such as Count Basie, Woody Herman, and Buddy Rich. In addition, arrangements encompassing the contemporary genre may be included.
### Spring 2010

**ENLB-325**  
**Back Bay Brass**  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 6  

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

**ENLB-328**  
**Berklee Salsa Ensemble**  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Written approval of instructor and course chair  

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

**ENLB-351**  
**Chord Scale Madness Ensemble**  
1 credit  
Course Chair: R. Savage  
Offered: Spring  
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. Instrumentation: two trumpets, alto saxophone, tenor saxophone, baritone saxophone, trombone, piano, guitar, bass, drums, and percussion.

**ENLB-371**  
**Recording Studio Ensemble**  
1 credit  
Course Chair: R. 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. Recording of student compositions and writing projects. Instrumentation: guitar, piano, bass, drums.

**ENLB-421**  
**Rainbow Big Band Ensemble**  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Written approval of instructor and course chair  

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

**ENLB-431**  
**Advanced Repertoire Big Band Ensemble**  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 7 or by audition  

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

**ENLB-451**  
**The Jazz Composition Ensemble**  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 7  

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

**ENLB-461**  
**The Avant-Garde Ensemble**  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 7  

Designed to cover free or atonal playing using a wide variety of sounds inside and outside the normal range of the instruments. Instrumentation: mixed winds, piano, guitar, bass, and drums.
ENLB-471

Berklee Concert Jazz Orchestra
2 credits
Course Chair: R. Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: By audition

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

ENPC-211

Beginning Percussion Ensemble
1 credit
Course Chair: J. 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: J. Ramsay
Offered: Spring
Required of: None
Electable by: All
Prerequisites: ILPM-121 or by audition

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: J. 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: J. 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: J. Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: ILPH-354

A continuation of ILPH-354. Continued development of performance skills through study of recordings and transcriptions, singing and chanting, and group playing. Application of drumming and singing to other musical forms.

ENPC-363

Marimba in Mixed Chamber Music Ensemble
1 credit
Course Chair: J. 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: J. 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.
Spring 2010

ENPC-385
The Berklee College Drum Line
1 credit
Course Chair: J. 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: J. Ramsay
Offered: Fall, Spring
Required of: PERF percussion principals
Electable by: All percussion principals
Prerequisites: ENPC-211, overall ensemble rating 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: J. 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.

ENPM-331
Marimba Ensemble
1 credit
Course Chair: J. Ramsay
Offered: Fall, Spring
Required of: MUED total percussion and vibraphone principals; PERF total percussion and vibraphone principals
Electable by: All percussion principals
Prerequisites: None

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: J. Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: ENPM-331 or written approval of course chair

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: J. Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: ENPM-332 or written approval of course chair

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: S. Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-121

An ensemble for six entering students with an overall ensemble rating of 2, to play with bass and drums in a variety of styles. Pianists will gain an understanding of the roles 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 studied.
Spring 2010

ENPN-P121  
Introduction to Jazz Improvisation for Classical Pianists  
1 credit  
Course Chair: S. 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-311  
Piano Trio Lab  
1 credit  
Course Chair: S. Tiernan  
Offered: Fall, Spring  
Required of: First-semester piano principals with ensemble rating of 4 to 6  
Electable by: Piano principals  
Prerequisites: By audition

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

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

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

ENSB-121  
Contemporary Styles Ensemble  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring, Summer  
Required of: All first-semester students who are enrolled in neither ENGT-111 nor ENSB-111  
Electable by: All  
Prerequisites: ENSB-111 or overall ensemble rating 2

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

ENSB-211  
Small Band Ensemble 3  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3

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

ENSB-215  
Blues-Rock Ensemble  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3

Style characteristics, performance requirements, rehearsal, and performance of rock music. Students will be asked to write music in various rock styles. Repertoire will draw from the ’50s, ’60s, and ’70s. Classes will present an end-of-semester final performance.

ENSB-216  
Classic Rock Ensemble  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3

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

ENSB-231  
Keyboard Improvisation Ensemble  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3 through 5

Discussion and playing of contemporary, bebop, and other styles of music for keyboards and rhythm section. Improvisation and comping in piano trio styles; use of original materials as well as standard jazz compositions. Instrumentation: four pianos, bass, and drums.
**Spring 2010**

**ENS B-311**
*Small Band Ensemble 4*
1 credit
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

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

**ENS B-P315**
*Ensemble Master Class*
1 credit
Course Chair: R. Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Permission of instructor, overall ensemble rating 5 recommended

This master class will be composed of students who will participate as performers and as group leaders. A maximum of nine students will be accepted into this course. Each student will perform several times with their own group and will be critiqued by the course instructor. Students will have the opportunity to experiment with a variety of conventional and nonconventional instrumentation formats.

**ENS B-317**
*Synthesis Improvisation Ensemble*
1 credit
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: MTEC-111

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

**ENS B-P321**
*Funk and Soul Review*
1 credit
Course Chair: R. Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall rating 5

Repertoire class that will feature music of the classic funk, r&b, and soul groups of the 1970s. Class emphasis will include understanding the rhythmic and improvisational devices born of that era that continue to resonate and influence contemporary music styles. Students will also study the nuances that differentiated the genres within the era (e.g. the difference between Motown, Philly Soul, Muscle Shoals, and James Brown). Some historical and cultural references will be included. Instrumentation: Rhythm section, winds, strings, and vocals.

**ENS B-325**
*Small Bebop Jazz Ensemble*
1 credit
Course Chair: R. Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

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

**ENS B-327**
*Techno/Rave Ensemble*
1 credit
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: MS-225, either MTEC-222 or MS-223, and written approval of instructor and course chair

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

**ENS B-328**
*Latin Jazz Ensemble*
1 credit
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5 through 7

Ensembles that perform Latin American musical styles and explore different Latin American rhythms. Instrumentation: mixed winds, piano, guitar, bass, drums, and percussion.

**ENS B-329**
*Country Music Ensemble*
1 credit
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: By audition

This ensemble will specialize in playing various styles of country music. It will be of particular interest to all vocalists, violinists, and rhythm section players. Materials will cover bluegrass, southern rock, rock-a-billy, Texas swing, and country music (the Nashville sound). Instrumentation: bass, drums, two acoustic guitars, two electric guitars, fiddle, four to six singers, acoustic piano, and synthesizer.
Spring 2010

ENS-B-345
Funk Bands
1 credit
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5 through 7 or by audition

Several small band ensembles that focus on performing contemporary R&B and funk classics in different styles and approaches. Bands include the music of James Brown, Parliament-Funkadelic, ‘70s R&B, the Meters, Tower of Power, and jazz/hip-hop. Instrumentation: all instruments.

ENS-B-346
Contemporary Fusion Ensemble
1 credit
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5 through 8 or by audition

A variety of small group ensembles that focus on performing fusion from a wide range of stylistic approaches. Styles include the music of Pat Metheny; the music of Stern, Steps and Scofield; the music of Oregon; and student performances of original material. Instrumentation: all instruments.

ENS-B-351
8-Piece Jazz Ensemble
1 credit
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

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

ENS-B-355
Improvisational String Ensemble
1 credit
Course Chair: R. Savage
Offered: Fall, Spring
Required of: None
Electable by: Violin, viola, cello, guitar, bass, and hand percussion principals
Prerequisites: By audition

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

ENS-B-361
Advanced Woodwind Chamber Music
1 credit
Course Chair: B. 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.

ENS-B-365
Contemporary Chamber Music Ensemble
1 credit
Course Chair: R. Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: By audition

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

ENS-B-371
The Recording Rhythm Section
1 credit
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5 through 7 or by audition

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

ENS-B-372
Rhythm Track for Songwriters
1 credit
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5 or by audition

An ensemble that serves as a rhythm track base for songwriters who would be able to utilize the tracks from these sessions to overdub their vocals. Instrumentation: synthesizer, piano, guitar, bass, and drums.
ENS B-381  
The Berklee Wes Montgomery Ensemble  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 6

A small-group ensemble performing material composed or arranged by, or otherwise associated with, Wes Montgomery. Emphasis will be placed on accurate performance of transcribed written parts and improvisation in the bop idiom. Instrumentation: tenor saxophone, piano, guitar, bass, and drums.

ENS B-382  
The Berklee Wayne Shorter Ensemble  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 6

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

ENS B-383  
The Berklee Yellowjackets Ensemble  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 6

A small jazz fusion ensemble performing music recorded by the Yellowjackets. Musical scores include original performance materials as well as published and unpublished transcriptions. Emphasis will be placed on stylistic integrity, rhythmic accuracy, and memorization of material assigned weekly.

ENS B-384  
The Berklee Horace Silver Ensemble  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 6

A small-group ensemble performing two-horn arrangements of originals and standards by Horace Silver. Instrumentation: trumpet, tenor saxophone, piano, bass, and drums.
Spring 2010

**ENSB-425**
*Advanced Repertory Workshop*
1 credit
Course Chair: R. 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.

**ENSB-451**
*9-Piece Jazz Ensemble*
1 credit
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7 through 8

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

**ENSB-482**
*The Berklee Art Blakey Ensemble*
1 credit
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7 through 8

A small-group ensemble performing jazz compositions and arrangements of standards used by Art Blakey and the Jazz Messengers. Instrumentation: trumpet, alto saxophone, tenor saxophone, piano, bass, and drums.

**ENST-151**
*Berklee Contemporary String Orchestra*
1 credit
Course Chair: M. Howe
Offered: Fall, Spring
Required of: String principals
Electable by: See department chair
Prerequisites: None

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.

**ENST-251**
*Classical String Chamber Music Ensemble*
1 credit
Course Chair: M. 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**
*Alternative String Chamber Music*
1 credit
Course Chair: M. Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

Strings playing covers of nonstring based popular music. Students pick the repertoire and write the arrangements.

**ENV C-111**
*Rhythm Section Grooves for Vocalists*
1 credit
Course Chair: J. Shapiro
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.

**ENV C-121**
*Contemporary Styles Ensemble with Vocals*
1 credit
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: ENSB-111 or overall ensemble rating 2

Ensembles will cover techniques used in a variety of contemporary music styles featuring vocals, such as pop/rock, r&B, country, and jazz standards. Students will contribute to material. Instrumentation: all instruments/vocalists.
ENVC-211  
Small Band with Vocals Ensemble 3  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3

Ensembles will cover techniques in a variety of contemporary music styles featuring vocals. Students will contribute music. Styles include pop/rock, acoustic/unplugged, r&b, country, jazz standards, progressive rock, Lilith Fair, and smooth jazz.

ENVC-P215  
Singers Night Performance Ensemble  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring  
Required of: None  
Electable by: Bass, brass, drum set, guitar, hand percussion, piano, woodwind, and vocal principals  
Prerequisites: By audition

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-P221  
Historic Vocal Ensemble  
1 credit  
Course Chair: J. Shapiro  
Offered: Fall, Spring  
Required of: None  
Electable by: Voice principals  
Prerequisites: By audition

Vocal ensemble experience that will cover the song materials and styles of vocal groups from the Boswell Sisters through the Manhattan Transfer. This course will include listening assignments, oral and written transcriptions, and a performance.

ENVC-231  
Music Theater Workshop  
1 credit  
Course Chair: J. Shapiro  
Offered: Fall, Spring  
Required of: None  
Electable by: Voice principals  
Prerequisites: By audition and concurrent enrollment in ILVC-371

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

ENVC-P235  
A Cappella Ensemble  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring  
Required of: None  
Electable by: By audition  
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-311  
Small Band with Vocals Ensemble 4  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 4

Ensembles will cover techniques used in a variety of contemporary music styles featuring vocals. Students will contribute material. Styles include pop/rock, r&b, smooth jazz, gospel, funk, the music of Joni Mitchell, and the music of the Beatles.

ENVC-321  
Piano Trio with Vocalists  
1 credit  
Course Chair: R. Savage  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 5 through 7

Ensemble that focuses on the use of a trio in a supportive role. Styles include r&b, jazz standards, and smooth jazz.
Spring 2010

ENVC-P335
The New Group
1 credit
Course Chair: J. Shapiro
Offered: Fall, Spring
Required of: None
Electable by: All voice principals
Prerequisites: By audition

This course will focus on new a cappella vocals in various styles-rock, &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: C. 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.

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

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

ENVC-375
Advanced Performance Skills for the Background Singer
1 credit
Course Chair: J. Shapiro
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: Ensemble rating 5555 or by audition

A continuation of ILVC-281, Perf. 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-411
Advanced Small Band with Vocals Ensemble
1 credit
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5 through 7

Ensembles will cover techniques used in a wide variety of contemporary music styles that feature vocals, such as &b, pop/rock, gospel, smooth jazz, and jazz standards. Students will contribute material.

ENVC-482
The Concert Choir
1 credit
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: By audition

A mixed choir performing a wide variety of repertory from baroque to contemporary with 20th-century music stressed. An end-of-semester concert is usually scheduled.

ENVC-485
Gospel Choir
2 credits
Course Chair: R. Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: By audition

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

ENWD-343
Flute Choir
1 credit
Course Chair: B. 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.
Electronic Production and Design

EP-210
Survey of Electroacoustic Music
2 credits
Course Chair: K. Biederwolf
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: K. Biederwolf
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: K. Biederwolf
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 EP/D labs, where an array of software and hardware systems are available.

EP-225
Control Systems in Electronic Production
2 credits
Course Chair: K. Biederwolf
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: K. Biederwolf
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.
Spring 2010

EP-P261  
Musical Devices for Music Technologists  
2 credits  
Course Chair: K. Biederwolf  
Offered: Fall, Spring  
Required of: None  
Electable by: ELPD and MPED majors  
Prerequisites: EP-223 and EP-225 (ELPD majors), MP-225 (MPED majors)

A study of musical devices, including hemiola, stretto, polymeter, canon, augmentation, diminution, and antiphony, used in successful productions by music technologists and composers. Harmony and its devices are not considered. Definitions in The New Harvard Dictionary of Music act as points of departure, from which students will be challenged to illustrate how classic devices of music composition can be extended using electronic tools, such as the classic concept of retrograde being extended through electronic technology to produce “reversed audio.” Also, the music technologist can repurpose “augmentation and diminution” of a theme using ratios not playable or even notable using acoustic means. Students will create three brief productions and one extended production that apply musical devices illustrated in class and use brief recorded excerpts of contemporary and canonical popular music. Students will also submit their own brief excerpts of recordings that utilize classic musical devices, gleaned from the most current contemporary music contexts that feature electronic means.

EP-320  
Digital Mix Techniques  
2 credits  
Course Chair: K. Biederwolf  
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: K. Biederwolf  
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 realtime 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: K. Biederwolf  
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 patch dictation helps 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: K. Biederwolf  
Offered: Fall, Spring, Summer  
Required of: ELPD majors  
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: K. Biederwolf  
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.
**Spring 2010**

**EP-335**  
Mapping and Curves in Sonic Arts  
2 credits  
Course Chair: K. Biederwolf  
Offered: Fall, Spring, Summer  
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: K. Biederwolf  
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**  
Synthesis in Composition and Orchestration for Commercial Production  
2 credits  
Course Chair: K. Biederwolf  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: ELPD majors  
Prerequisites: EP-323

This course will provide the opportunity for students to gain experience working in situations which typify the demands of a commercial production environment. This will include: composing in a wide variety of idioms, to specific stylistic direction, and under common constraints that affect commercial music composition. The emulation of these styles will require drawing upon the skills of a synthesist, engineer, and producer as well as those of composer and orchestrator.

**EP-340**  
Speech and Vocal Synthesis  
2 credits  
Course Chair: K. Biederwolf  
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 song writing, and telecommunications.

**EP-341**  
Programming Interactive Audio Software and Plugins in Max/MSP  
2 credits  
Course Chair: K. Biederwolf  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: ELPD majors  
Prerequisites: EP-321

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 remixer 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.
Spring 2010

EP-351  
Advanced Studies in Digital Sampling Techniques  
2 credits  
Course Chair: K. Biedervolf  
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 acoustics 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-P353  
Audio Programming in C, C++, and ObjC  
2 credits  
Course Chair: K. Biedervolf  
Offered: Fall, Spring  
Required of: None  
Electable by: ELPD majors  
Prerequisites: EP-337 or EP-341

This class focuses on programming computers through learning how to read, write, and modify software synthesis and signal processing software using Xcode, Apple Computer’s integrated development environment for Mac OS X. In the process, the student will come to understand, at the most fundamental level, how synthesizers, samplers, modulators, filters, reverbs, mixers, and other popular effects processors and plug-ins make and transform sounds at the algorithm level. From this understanding and expertise, the student will modify, extend, build, and use innovative tools of their own design to create an original, personal, and unique music and sound.

EP-371  
Composition Workshop  
2 credits  
Course Chair: K. Biedervolf  
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: K. Biedervolf  
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 Mass Art in joint meetings with student animators for directed review of their work.

EP-381  
Digital Audio Production and Design  
2 credits  
Course Chair: K. Biedervolf  
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.
Spring 2010

EP-391

Physical Computing, Circuit Bending, and Alternative Controllers
2 credits
Course Chair: K. Biederwolf
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 PS 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: K. Biederwolf
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: K. Biederwolf
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, games, and produce experimental and innovative pop.

EP-414

Digital Signal Processing for Music Production and Postproduction
2 credits
Course Chair: K. Biederwolf
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: K. Biederwolf
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: EP-322

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.
Spring 2010

EP-431  
**Physical Modeling and Additive Synthesis**  
2 credits  
Course Chair: K. Biedewolf  
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.

EP-461  
**Experimental and Avant-Garde Electronic Composition**  
2 credits  
Course Chair: K. Biedewolf  
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 and students translate them 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: K. Biedewolf  
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: K. Biedewolf  
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**  
3 credits  
Course Chair: A. 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**  
3 credits  
Course Chair: A. Chase  
Offered: Fall, Spring, Summer  
Required of: All  
Electable by: All  
Prerequisites: ET-111

Continuation of ET-111. Development of basic ear training skills through singing and dictation studies. Study of diatonic materials including jazz standards, bass lines, melodic sequence, intervals, triads, seventh chords, and common harmonic progressions. Rhythmic study will derive from patterns occurring in classical and contemporary music.
Spring 2010

ET-211

Ear Training 3
2 credits
Course Chair: A. Chase
Offered: Fall, Spring, Summer
Required of: All students not taking ET-231
Electable by: All
Prerequisites: ET-112

Continuation of ET-112. Ear training skills developed through singing and dictation drills. Selected chromatic syllables are presented through core melodic motives, forming the basis of melodic reading, melodic dictation, and the study and recognition of common harmonic models. Rhythm studies will be similarly presented through rhythmic core motives.

ET-212

Ear Training 4
2 credits
Course Chair: A. 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.

ET-231

Solfege 1
2 credits
Course Chair: A. 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: A. 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: A. 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 modal 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: A. 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: A. 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.
Spring 2010

ET-341  
**Rhythmic Ear Training**  
2 credits  
Course Chair: A. Chase  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ET-112

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

ET-351  
**Fundamentals of Transcription**  
2 credits  
Course Chair: A. 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: A. 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: A. 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: A. 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 nontonal intervallic solfege.

ET-422  
**Atonal Solfege 2**  
2 credits  
Course Chair: A. 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: A. 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: A. 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: A. 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: D. Carlin
Offered: Fall, Spring, Summer
Required of: FILM majors
Electable by: All
Prerequisites: None

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

FS-231
History of Film Music
2 credits
Course Chair: D. Carlin
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
Analysis of Dramatic Scoring
2 credits
Course Chair: D. Carlin
Offered: Fall, Spring, Summer
Required of: FILM majors
Electable by: FILM majors
Prerequisites: FS-221, CM-221, CM-231, CP-213, ISKB-212 (for nonpiano principals); either COND-211 or COND-216 or COND-221; HR-212 and ET-212 or ET-232; FS-241 must be taken concurrently with FS-361

This course combines analysis and composition elements in order to provide students with the basic musical skills necessary for composing music for film. Course work includes in-depth analysis of existing musical examples, which demonstrate the building blocks of composition, including melody, harmony, rhythm, and form, as applied to specific dramatic situations. Students will compose several short original examples modeled after the various analysis examples presented.

FS-251
The Language of Film
3 credits
Course Chair: D. Carlin
Offered: Fall, Spring
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-P271
Introduction to Interactive Music
2 credits
Course Chair: D. Carlin
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

An introduction to the history, theory, aesthetics, and applications of interactive scoring. Course includes analysis of interactive music as found in video games, flash presentations, and other media contexts. This course provides an overview of the video game and interactive industries, including contracts, licensing, tool sets, and job opportunities.

FS-311
Film Music Composition Seminar
1 credit
Course Chair: D. Carlin
Offered: Fall, 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.
**Spring 2010**

**FS-340**  
**Dramatic Orchestration for Film**  
2 credits  
Course Chair: D. Carlin  
Offered: Fall, Spring, Summer  
Required of: FILM majors  
Electable by: FILM majors  
Prerequisites: FS-241, FS-361, and either COND-212 or COND-222; FS-241 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**  
**Scoring Techniques for Film and Video**  
2 credits  
Course Chair: D. Carlin  
Offered: Fall, Spring, Summer  
Required of: FILM majors  
Electable by: FILM majors  
Prerequisites: FS-241, FS-361, and either COND-212 or COND-222; FS-340 must be taken concurrently with FS-341

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: D. Carlin  
Offered: Fall, Spring  
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-361**  
**Computer/Synthesis Applications for Film Scoring**  
2 credits  
Course Chair: D. Carlin  
Offered: Fall, Spring, Summer  
Required of: FILM majors  
Electable by: FILM majors  
Prerequisites: FS-221, CM-221, CM-231, CP-213, ISKB-212 (for nonpiano principals), HR-212, ET-212 or ET-232; and either COND-211, COND-216 or COND-211; 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-P370**  
**Video Game Scoring Techniques for Composers**  
2 credits  
Course Chair: D. Carlin  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Either CP-212 or CM-212, and PW-161 or EP-225 or MP-225

This writing course 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. Classes will be divided equally between critical reviews of the previous writing assignment and lectures 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-P371**  
**Interactive Scoring for Games**  
2 credits  
Course Chair: D. Carlin  
Offered: Fall, Spring  
Required of: None  
Electable by: CWPR majors  
Prerequisites: FS-361, PW-161, CM-212, or CP-212

This course features applied approaches to scoring for video games. Students will use typical game music workflows in assignments, and learn several approaches to scoring video games. This course begins to prepare students for entry level work at a game development company or as a freelance game music professional. An overview of the video game and interactive industries including contracts, licensing, toolsets, and job opportunities will also be covered.
FS-375
Film Music Editing 1
2 credits
Course Chair: D. Carlin
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
Survey of Film Scoring Techniques and Procedures
2 credits
Course Chair: D. Carlin
Offered: Fall, Spring
Required of: None
Electable by: All except FILM majors
Prerequisites: COND-211 or COND-216, FS-221, and either AR-201 or CM-221, and either PW-161 or 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 demonstrations of scoring techniques such as click tracks and picture recording. Procedures for composing and recording film music.

FS-433
Stylistic Adaptation in Film Scoring
2 credits
Course Chair: D. Carlin
Offered: Fall, Spring, Summer
Required of: None
Electable by: FILM majors
Prerequisites: CM-231, COND-212, CP-213, FS-341, and FS-441

This course will address the prevalent and recurrent need in films to emulate a wide variety of stylistic scoring approaches appropriate to the period setting and/or specific ethnic locale of a screenplay. Approaches to research and adaptation of authentic musical styles will be discussed. (Such styles include, for example, 17th-century European, African, American in the 1920s, etc.). Careful attention to instrumentation, arranging, orchestration, and dramatic theme development will be stressed. Assignments representing realistic situations will be recorded synchronously to the specific needs of film scenes.

FS-P435
Scoring the Moment
2 credits
Course Chair: D. Carlin
Offered: Spring
Required of: None
Electable by: FILM majors
Prerequisites: FS-375 and FS-441

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
Advanced Scoring Techniques for Film and Video
2 credits
Course Chair: D. Carlin
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: D. Carlin
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.
Spring 2010

FS-468
Contemporary Techniques in Film Scoring
2 credits
Course Chair: D. Carlin
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-P471
Advanced Scoring and Implementation for Video Games
2 credits
Course Chair: D. Carlin
Offered: Fall, Spring
Required of: None
Electable by: FILM majors
Prerequisites: Permission of chair

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, Wwise and Fmod. It includes examples, guest speakers, and applied scoring to develop the knowledge and skills that games 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: D. Carlin
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-P481
Film Scoring Practicum
2 credits
Course Chair: D. Carlin
Offered: Fall, Spring
Required of: None
Electable by: FILM majors
Prerequisites: FS-340 and FS-341

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.

FS-487
Directed Study in Film Scoring
2 credits
Course Chair: D. Carlin
Offered: Fall, Spring, Summer
Required of: FILM majors
Electable by: FILM majors
Prerequisites: FS-441 and FS-375

This capstone course consists of individualized instruction designed to guide students in the scoring of two substantial projects: a main title sequence and a short film. Career planning, relevant business aspects, and the film and television industry’s expectations of the film composer/music editor also will be discussed both in the directed study lessons and in weekly seminars.

FS-495
Film Scoring Internship
2 credits
Course Chair: D. Carlin
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.
Spring 2010

Harmony

HR-111
Harmony 1
2 credits
Course Chair: J. 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: J. Mulholland
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: HR-111


HR-211
Harmony 3
2 credits
Course Chair: J. 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: J. 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: J. 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: J. 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 Brasileira).

HR-251
Blues: Analysis and Application
2 credits
Course Chair: J. 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.
Spring 2010

HR-261
The Music of the Beatles
2 credits
Course Chair: J. 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: J. Mulholland
Offered: Fall, Spring, Summer
Required of: JCM 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: J. 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: J. 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-355
The Music of the Yellowjackets
2 credits
Course Chair: J. 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 Berklee Yellowjackets Ensemble ENSB-383.

HR-361
World Music Materials and Concepts for The Contemporary Musician
2 credits
Course Chair: J. 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.

The last day to add or drop a course for Spring 2010 is Friday, January 29.
Spring 2010

Instrumental Labs

ILBR-111  
Brass Lab – Reading 1  
0.5 credit  
Course Chair: T. 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  
0.5 credit  
Course Chair: T. 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  
0.5 credit  
Course Chair: T. 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  
0.5 credit  
Course Chair: T. 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  
0.5 credit  
Course Chair: T. 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.

ILBR-212  
Advanced Brass Reading Lab  
0.5 credit  
Course Chair: T. Plsek  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Brass principals  
Prerequisites: ILBR-211 or overall ensemble rating 4

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.

ILBR-221  
Brass Improvisation Lab 3  
0.5 credit  
Course Chair: T. Plsek  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Brass principals  
Prerequisites: ILBR-222 or written approval of instructor and course chair

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.

ILBR-222  
Advanced Brass Improvisation Lab  
0.5 credit  
Course Chair: T. Plsek  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Brass principals  
Prerequisites: Overall ensemble rating 4

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.
ILBR-335
Exploring Technology for Brass Players
0.5 credit
Course Chair: T. Plsek
Offered: Fall, Spring
Required of: None
Electable by: Brass principals
Prerequisites: Written approval of instructor and course chair

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.

ILBR-P336
Singing for Brass Players
0.5 credit
Course Chair: T. Plsek
Offered: Fall, Spring
Required of: None
Electable by: Brass principals
Prerequisites: None

This course is designed to focus on vocal performance for students with a brass principal. 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 and perform 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 where relevant, and physiology. Students will also be exposed to performers who have been recognized and respected as both singers and horn players.

ILBS-111
Bass Lab – Reading 1
0.5 credit
Course Chair: R. Appleman
Offered: Fall, Spring, Summer
Required of: Bass principals
Electable by: All
Prerequisites: None

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

ILBS-112
Bass Lab – Reading 2
0.5 credit
Course Chair: R. Appleman
Offered: Fall, Spring, Summer
Required of: Bass principals
Electable by: All
Prerequisites: ILBS-111

Continuation of ILBS-111.

ILBS-115
Bass Fundamentals
0.5 credit
Course Chair: R. Appleman
Offered: Fall, Spring, Summer
Required of: Bass principals
Electable by: All
Prerequisites: None

General physical and mechanical aspects of playing the double bass and electric bass (four-, five-, and six-string) will be covered in depth, along with proper performance practices. Topics will include instrument construction, repair, and maintenance; proper body posture for effective bass playing; physical problems associated with performance; theoretical make-up of the fingerboard; and proper fingering concepts of both hands. This course is meant to be a basics manual for the bassist. Student participation via performance in class will be required.

ILBS-121
Bass Lab – Lines 1
0.5 credit
Course Chair: R. Appleman
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
0.5 credit
Course Chair: R. Appleman
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
0.5 credit
Course Chair: R. Appleman
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, sound production. Students are required to have access to a double bass and a bow for use in class and practice.
ILBS-211  
Bass Lab – Reading 3  
0.5 credit  
Course Chair: R. Appleman  
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  
0.5 credit  
Course Chair: R. Appleman  
Offered: Fall, Spring  
Required of: None  
Electable by: Bass principals (electric bass recommended)  
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  
0.5 credit  
Course Chair: R. Appleman  
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.

ILBS-222  
Bass Lab – Lines 3  
0.5 credit  
Course Chair: R. Appleman  
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  
0.5 credit  
Course Chair: R. Appleman  
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  
0.5 credit  
Course Chair: R. Appleman  
Offered: Fall, Spring  
Required of: None  
Electable by: Bass principals  
Prerequisites: LHAN-237 or PFSS-311

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  
0.5 credit  
Course Chair: R. Appleman  
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, bolt-on necks versus neck-through basses.

ILBS-247  
Funk/Fusion Styles for Bass  
0.5 credit  
Course Chair: R. Appleman  
Offered: Fall, Spring  
Required of: None  
Electable by: Bass principals  
Prerequisites: PBRS-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 concept in contemporary rock and commercial styles.
ILBS-251
Basic Slap Technique for Electric Bass
0.5 credit
Course Chair: R. Appleman
Offered: Fall, Spring, Summer
Required of: None
Electable by: Bass principals or with department recommendation
Prerequisites: None

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
0.5 credit
Course Chair: R. Appleman
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.

ILBS-255
The Evolution of Hip-Hop Bass
0.5 credit
Course Chair: R. Appleman
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
0.5 credit
Course Chair: R. Appleman
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
0.5 credit
Course Chair: R. Appleman
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
0.5 credit
Course Chair: R. Appleman
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 afobe. 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
0.5 credit
Course Chair: R. Appleman
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, world 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
0.5 credit
Course Chair: R. Appleman
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.
Course Descriptions

Spring 2010

ILBS-274

Bass Lab – Singing and Playing
0.5 credit
Course Chair: R. Appleman
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
0.5 credit
Course Chair: R. Appleman
Offered: Fall, Spring
Required of: None
Electable by: Bass principals or with departmental recommendation
Prerequisites: ILBS-181 or by audition

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.

ILBS-284

Orchestral Repertoire Workshop for Double Bass
0.5 credit
Course Chair: R. Appleman
Offered: Fall, Spring
Required of: None
Electable by: Bass principals or with departmental recommendation
Prerequisites: ILBS-281 or by audition

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
0.5 credit
Course Chair: R. Appleman
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
0.5 credit
Course Chair: R. Appleman
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 polyrhythm and polyrhythms 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
0.5 credit
Course Chair: R. Appleman
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
0.5 credit
Course Chair: R. Appleman
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
0.5 credit
Course Chair: R. Appleman
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.
Spring 2010

ILBS-344
Five- and Six-String Electric Bass Chord Lab
0.5 credit
Course Chair: R. Appleman
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
0.5 credit
Course Chair: R. Appleman
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.

ILBS-361
Latin Bass Lines
0.5 credit
Course Chair: R. Appleman
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: ILBS-364 or 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
0.5 credit
Course Chair: R. Appleman
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-cha, bolero, merengue, and salsa.

ILBS-421
Bass Lab – Advanced Reading
0.5 credit
Course Chair: R. Appleman
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
0.5 credit
Course Chair: R. Appleman
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: R. 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 Nonguitar Principal
0.5 credit
Course Chair: L. Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

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

The last day to withdraw from a class for Spring 2010 is Friday, March 26.
ILGT-117  
**Guitar Performance Skills**  
1 credit  
Course Chair: L. Baione  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None  

Instrumental lab for first-semester guitar principals emphasizing performance of written chordal and melodic materials. Note: nonguitar principals need department chair’s permission to enroll in this course.

ILGT-119  
**Guitar Styles Skills Labs**  
1 credit  
Course Chair: L. Baione  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-117  

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**  
0.5 credit  
Course Chair: L. Baione  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-117  

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.

ILGT-213  
**Guitar Comping and Soloing in Odd Meters**  
0.5 credit  
Course Chair: L. Baione  
Offered: Fall, Spring  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-117  

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 voicing and the ability to solo over chord changes is strongly recommended, but not essential.

ILGT-215  
**Bottleneck Blues Lab**  
0.5 credit  
Course Chair: L. Baione  
Offered: Fall, Spring  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-117  

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: L. 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 nonjazz contexts, including use of triadic and drone-based modal vamps to assist utilizing the less familiar modes in melodic minor, harmonic minor, and harmonic major; improvisation over common and “nonfunctional” harmony; and comping, voice leading, and voicing creation.

ILGT-221  
**Standard Tune Workshop for the Guitarist**  
0.5 credit  
Course Chair: L. 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  
**Guitarmony 1**  
0.5 credit  
Course Chair: L. 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**  
0.5 credit  
Course Chair: L. Baione  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-117

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: L. 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**  
0.5 credit  
Course Chair: L. 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.

ILGT-230  
**Performing Solo Guitarist**  
1 credit  
Course Chair: L. 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**  
0.5 credit  
Course Chair: L. 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-233  
**Jazz Guitar Trio Seminar**  
1 credit  
Course Chair: L. Baione  
Offered: Fall, Spring  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-119

A concentrated course of study that will aid the student in performing in a jazz trio setting of guitar, acoustic bass, and drum set. Topics will range from idiomatic introductions and endings; challenging standard tunes/melodies; single note, octave, and chord soloing; soloing in double stops; solo introductions (rubato and in tempo); trading fours; comping for bass solos; reharmonization considerations; modulation/transposition for variation of color; fingerstyle/pick considerations; and attaining a good sound.

ILGT-235  
**Jimmy Page Lab**  
1 credit  
Course Chair: L. 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: L. 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 most commonly as shred.
Spring 2010

ILGT-238
The Music of Kenny Burrell and Grant Green
1 credit
Course Chair: L. 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-239
Improvisation Styles of Peter Bernstein and Kurt Rosenwinkel
1 credit
Course Chair: L. Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

This course will analyze, compare, and contrast the improvisational styles and techniques of contemporary postbop jazz guitarists Peter Bernstein and Kurt Rosenwinkel. This will be accomplished through analysis of solo transcriptions prepared by the instructor and transcriptions completed by each student.

ILGT-241
Jazz/Rock Improvisation for Guitar
0.5 credit
Course Chair: L. 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
0.5 credit
Course Chair: L. 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
0.5 credit
Course Chair: L. 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.

ILGT-247
Steel Guitar Lab
0.5 credit
Course Chair: L. 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
0.5 credit
Course Chair: L. Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-117

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: L. 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, 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.
Spring 2010

ILGT-253

Groove Concept for Funk Guitar Performance
1 credit
Course Chair: L. 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
0.5 credit
Course Chair: L. Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-117

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-263

Reading Contemporary Guitar Rhythms
0.5 credit
Course Chair: L. Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

This lab is designed for the student to experience the rhythmic challenges (from simple to very complex) encountered in contemporary music. Pop, rock, jazz, fusion, and country music styles will be covered in harmonic settings.

ILGT-265

Guitar Lab – Performance Techniques and Comping
0.5 credit
Course Chair: L. 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
0.5 credit
Course Chair: L. Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-117

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
0.5 credit
Course Chair: L. 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.

ILGT-271

Linear Approach Concepts
0.5 credit
Course Chair: L. 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: L. 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-280**  
Classical Guitar Repertoire/Performance  
1 credit  
Course Chair: L. Baione  
Offered: Fall, Spring  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-117

A workshop class for aspiring classical guitarist 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.

**ILGT-281**  
Classical Guitar Chamber Music 1  
0.5 credit  
Course Chair: L. Baione  
Offered: Fall, Spring  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-117

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

**ILGT-285**  
Country Guitar Lab  
0.5 credit  
Course Chair: L. Baione  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-117

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

**ILGT-319**  
Guitar Styles of the Beatles  
0.5 credit  
Course Chair: L. Baione  
Offered: Fall, Spring  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-117, ILGT-119, and ensemble rating 3333

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-282**  
Advanced Standard Workshop for the Guitarist  
0.5 credit  
Course Chair: L. 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  
0.5 credit  
Course Chair: L. 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  
0.5 credit  
Course Chair: L. 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: L. 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.
Spring 2010

ILGT-329
The Complete Rhythm Guitarist
0.5 credit
Course Chair: L. Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

A systematic group approach designed to expose students to the correct interpretation and techniques necessary to perform all styles of rhythm guitar playing. A taped rhythm section is used for students to play along, which enhances their musical experience in this very important area of guitar performance.

ILGT-331
Guitar Synthesizer Lab
0.5 credit
Course Chair: L. Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-117

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
0.5 credit
Course Chair: L. 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: L. 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
0.5 credit
Course Chair: L. 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-342
The George Van Eps Lab
0.5 credit
Course Chair: L. Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

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

ILGT-343
Jeff Beck Lab
0.5 credit
Course Chair: L. 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: L. 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: L. 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: L. Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-117

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.

ILGT-347
Jimi Hendrix Lab
1 credit
Course Chair: L. 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
0.5 credit
Course Chair: L. 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-351
Motivic Basis for Jazz Guitar Improvisation
1 credit
Course Chair: L. Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Ensemble rating 5555

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

ILGT-360
Advanced Brazilian Guitar Styles
1 credit
Course Chair: L. 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 chorinhos, and continue to expand upon the repertoire of Antonio Carlos Jobim and more contemporary Brazilian composers.

ILGT-363
Advanced Reading
0.5 credit
Course Chair: L. 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: L. 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.
Spring 2010

ILGT-367
Building Guitar Technique through Triads
0.5 credit
Course Chair: L. Baione
Offered: Fall, Spring, Summer
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 finger board. Topics covered include harmonized scales and scale patterns, melodized triads, and free improvisations. Strong emphasis on correct technique for both right and left hands.

ILGT-369
Polyrhythms for Guitar 2
0.5 credit
Course Chair: L. 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
0.5 credit
Course Chair: L. 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.

ILGT-373
The Linear Style of Pat Martino: Approaches to Jazz Improvisation
0.5 credit
Course Chair: L. 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: L. 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-381
Classical Guitar Chamber Music 2
0.5 credit
Course Chair: L. Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-281

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

ILGT-385
Contemporary Sight-Reading Skills for Guitarists
1 credit
Course Chair: L. Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

A sight-reading class for guitarists utilizing modern music in funk and jazz styles. The class will be based on a working guitarist’s skills necessary to function in practical playing situations. Drills will utilize play-along recordings where class members will have to add parts on the spot. Guitar ensemble material will also be used to gain ensemble, phrasing, and intonation skills, as well as big band charts reading lines, comping chords, and improvising.
ILPC-281
Introduction to Timpani
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring
Required of: PERF and MUED total percussion principals, and PERF hand percussion principals
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
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring
Required of: PERF total percussion principals
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
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring
Required of: None
Electable by: Drum set and total percussion principals
Prerequisites: ILPC-319

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.

ILPC-419
Advanced Drum Rudiments 2
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: ILPC-319

A continuation of ILPC-319. Additional learning resources will include the Percussive Arts Society's Rudiments and Variations. Emphasis on application of rudimental vocabulary to effective performance of solo material.

ILPD-110
Drumset for Nonpercussionists
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

This course will provide an opportunity for nonpercussionists to develop entry-level performance abilities on the drum set. Emphasis will be placed upon teaching nonpercussionists to keep time and function within a rhythm section. This course will present an overview of hand and foot technique, a brief history of the drum set, and the fundamentals of drum notation and reading, as well as weekly analysis, listening, and performance of popular styles such as rock, pop, funk, basic Latin, and shuffle/jazz. Additional emphasis will be placed on each student playing the drum set, alone, with other drummers, and along with recorded music.

ILPD-111
Drum Lab 1
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring, Summer
Required of: All drum set and total percussion principals and PERF hand percussion principals
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.

ILPD-112
Drum Lab 2
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring, Summer
Required of: All drum set and total percussion principals and PERF hand percussion principals
Electable by: All percussion principals
Prerequisites: ILPD-111

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
0.5 credit
Course Chair: J. 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-150

Keyboard Musicianship for Percussionists
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring, Summer
Required of: Drum set, hand percussion, marimba, and total percussion principals
Electable by: All percussion principals
Prerequisites: None

This is functional keyboard class that is required of drum set, hand percussion, and total percussion principals (with no or minimum keyboard skills) to assist with the assimilation of concepts and skills taught in first-semester ear training, harmony, and writing skills/arranging. An important aspect of this class is the performance of musical concepts from the workbooks of those respective classes. In addition, basic technical issues are addressed including scale fingering, independence of hands, specific exercises, and drills. Piano playing concepts such as rotation, finger versus arm weight, and wrist flexibility are also covered.

ILPD-211

Drum Lab 3
0.5 credit
Course Chair: J. 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 Lab 4
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring, Summer
Required of: PERF drum set principals
Electable by: All percussion principals
Prerequisites: ILPD-211

Intermediate-to-advanced drum set chart reading and improvisation studies, notation, and repertoire. Continued orchestral and rudimental snare drum studies.

ILPD-217

Brush Techniques
0.5 credit
Course Chair: J. 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 Applications
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: None

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
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: ILPD-112

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-P228

Drumming Styles of Contemporary Pop/R&B and Hip-Hop
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring
Required of: None
Electable by: Drum set principals
Prerequisites: ILPD-112

Study and application of drum set performance to pop, r&b, and hip-hop. The course focuses on basic knowledge of the hip-hop culture and history, the study of the music of the key figures in the genre, and enhancing ability to play in back beat-oriented genres. Technical elements to be addressed include single bass drum technique, playing with click or sequencer, playing funk with a swing feel, and multiple bounce techniques as practiced in hip-hop and r&b.

ILPD-229

Hip-Hop Repertoire Development and Application
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: ILPD-112

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.
ILPD-231
Basic Time, Pulse, and Improvisation
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: None

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

ILPD-233
Funk Repertoire Development and Application
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: All percussion principals
Prerequisites: ILPD-112

This course will enhance the learning and playing of standard repertoire for the drum set 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
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring, Summer
Required of: PERF total percussion principals
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
0.5 credit
Course Chair: J. 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 and Western Drumming Styles
0.5 credit
Course Chair: J. 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-P250
Global Sight-Reading and Advanced Rhythmic Solfege
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: ILPD-211

This performance-oriented lab draws on sources from a variety of musical traditions from around the globe, utilizing them as foundations for advanced sight-reading and recitation exercises. Through application of Indian, Middle Eastern, Latin American, Balkan, and African rhythmic structures to the playing, reciting, or singing of complex rhythmic structures, students are familiarized with odd-time meters and other challenging time concepts, as well as the rhythmic vocabularies characteristic of the aforementioned regions.

ILPD-261
Jazz Drum Styles
0.5 credit
Course Chair: J. 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-262
Fusion Drum Styles
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

A study of drummers in the jazz fusion idiom. Resources include audio and video examples, articles, transcriptions, and demonstrations. Artists covered will include Tom Brechtlein, Vinnie Colaiuta, Billy Cobham, Mike Clark, Pete Erskine, Eric Gravatt, Omar Hakim, William Kennedy, Ricky Lawson, Alphonse Mouzon, Gary Novak, Marvin “Smitty” Smith, Paco Sery, Chad Wackerman, Michael Narada Walden, Dave Weckl, Lenny White, and Tony Williams.
Spring 2010

ILPD-263  
Rock Drum Styles  
0.5 credit  
Course Chair: J. Ramsay  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None


ILPD-264  
Funk Drum Styles  
0.5 credit  
Course Chair: J. Ramsay  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None

A study of drummers in the funk idiom. Resources include audio and video examples, articles, transcriptions, and demonstrations. Artists covered will include Dennis Chambers, David Garibaldi, Roger Hawkins, Harvey Mason, Zigaboo Modeliste, Bernard Purdie, Jabo Starks, Clyde Stubblefield, and others.

ILPD-265  
World Drum Styles  
0.5 credit  
Course Chair: J. Ramsay  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None

A study of percussionists and drummers in various world music idioms. Resources include audio and video examples, articles, transcriptions, and demonstrations. Artists covered will include Alex Acuña, Luis Conte, Daduca de Fonseca, Trilok Gurtu, Horacio Hernandez, Giovanni Hidalgo, Zakir Hussain, Arto Moreira, and others.

ILPD-271  
Lead Sheet Interpretation  
0.5 credit  
Course Chair: J. Ramsay  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All percussion principals  
Prerequisites: ILPD-211

This course will help students develop techniques for effective melodic phrasing, comping, improvising, and dynamic use within specific song forms and diverse musical styles. Lead sheets featuring 12-bar, 16-bar, 32-bar, and odd lengths will be studied.

ILPD-317  
Advanced Brush Lab  
0.5 credit  
Course Chair: J. 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 styists will be examined. In addition, continued repertoire study is included.

ILPD-331  
Contemporary Electronic Percussion  
0.5 credit  
Course Chair: J. 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-332  
Techno Drum Set Performance  
1 credit  
Course Chair: J. Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: Drum set, total percussion, and hand percussion principals  
Prerequisites: ILPD-211

This course responds to the work of DJs and programmers who have opened up new ground in the world of drumming with their samples, loops, and innovative programming. This course will present ways in which these same samples, loops, and programs can be applied to the drum set. Focusing on the work of artists such as Underworld, DJ Shadow, Aphex Twin, Squarepusher, and others, students will transcribe and orchestrate the rhythms and beats of these artists and then perform these transcriptions in solo, duo, and trio drum set contexts.

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You will be charged a $250 late fee if you check-in later than 11:59 pm, Friday, January 15.
Spring 2010

ILPD-333
Advanced Drum Chart Reading
0.5 credit
Course Chair: J. 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-335
Polyrhythms 2
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: ILPD-235

Students will perform polyrhythmic studies including multi-simultaneous patterns, metric modulation, and cross rhythms. Sticking concepts will be discussed in addition to how polyrhythms apply to contemporary musical styles. Drum set application will be discussed and mastered.

ILPD-337
Linear Time Feels and Phrasing
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: All percussion principals
Prerequisites: ILPD-211

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

ILPD-339
Fusion Repertoire Development and Application
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: All percussion principals
Prerequisites: ILPD-211

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-341
Contemporary Electronic Percussion 2
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: ILPD-331

This course is a follow-up to Contemporary Electronic Percussion Lab. It delves into three new primary areas: 1) Laptop/computer software applications of electronic percussion. The course begins with programming drum grooves in Propellerhead's Reason. Students learn to trigger sounds and samples in Reason (and other applications) with electronic percussion controllers. 2) Electronic drum kit (i.e., modular kits such as the Roland V-Drums) applications of electronic percussion. 3) Exploring electronic percussion options within as well as outside the realm of MIDI. By demonstrating the ways and means of processing acoustic drums and percussion sounds via the laptop, the course looks at audio and DSP options for electronic percussionists.

ILPD-351
Alternative Setups for Drum Set and Percussion
1 credit
Course Chair: J. 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 world music drumming traditions will be applied as catalysts in approaching alternative setups.

ILPD-P353
Composing for Drummers
0.5 credit
Course Chair: J. Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: HR-211 and ILPD-211

Students will review and analyze various compositions ranging from blues and rhythm changes, 32-bar song forms, and symmetrical and open forms, and will compose music in these styles. Using the creative process of composition will provide understanding of the practical application of rhythmic aspects and rules of harmony and part writing. Odd meters will also be explored. Students will develop leadership skills through rehearsing their music, recording it on their computers using Garage Band, and burning CDs of the finished project.
ILPD-355  
**African Rhythms for Drum Set**

- 0.5 credit
- Course Chair: J. Ramsay
- Offered: Fall, Spring
- Required of: None
- Electable by: Drum set, total percussion, and hand percussion principals
- Prerequisites: ILPD-211

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

ILPD-357  
**South American Rhythms for the Drum Set**

- 0.5 credit
- Course Chair: J. Ramsay
- Offered: Fall, Spring
- Required of: None
- Electable by: Drum set, hand percussion, and total percussion principals
- Prerequisites: ILPD-211 or by audition

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**

- 0.5 credit
- Course Chair: J. Ramsay
- Offered: Fall, Spring, Summer
- Required of: None
- Electable by: Drum set and total percussion principals
- Prerequisites: ILPD-112

A study and analysis of New Orleans drumming styles, from street beats to funk and jazz.

ILPD-363  
**World Beat Pop Lab**

- 0.5 credit
- Course Chair: J. Ramsay
- Offered: Fall, Spring
- Required of: None
- Electable by: All percussion principals
- Prerequisites: ILPD-211

Study of drum grooves found in contemporary pop music around the world, such as Nigerian ju-ju, Brazilian tropicalissimo, Latin hip-hop, and others. Students will recreate beats through study of transcriptions, recordings, and performances with tapes and sequences.

ILPD-367  
**Rhythmic Concepts: Broken Eighth-NoteFeels**

- 0.5 credit
- Course Chair: J. Ramsay
- Offered: Fall, Spring, Summer
- Required of: None
- Electable by: Drum set principals
- Prerequisites: ILPD-211 or by audition

This course is an in-depth exploration of the rhythmic jazz feel of straight note jazz, also known as the broken eighth-note jazz feel. The class will center on playing and performance by the participants in the class. The course material will be presented through demonstrations, recordings, videos, transcriptions, and handouts generated specifically for the course.

ILPD-369  
**Double Bass Drum Studies**

- 0.5 credit
- Course Chair: J. 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**

- 1 credit
- Course Chair: J. Ramsay
- Offered: Fall, Spring, Summer
- Required of: None
- Electable by: Drum set and total percussion principals
- Prerequisites: ILPH-357, ILPH-359, or by audition

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.
**Spring 2010**

**ILPD-381**

**Singing and Drumming Coordination Lab**

- 0.5 credit
- Course Chair: J. Ramsay
- Offered: Fall, Spring
- Required of: None
- Electable by: All percussion principals, or others by permission of instructor
- Prerequisites: ET-212 and HR-212

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

**ILPD-419**

**Rudimental Applications for Drum Set**

- 0.5 credit
- Course Chair: J. Ramsay
- Offered: Fall, Spring
- Required of: None
- Electable by: All percussion principals
- Prerequisites: ILPC-319

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

**ILPD-424**

**Caribbean Rhythms for Drum Set**

- 0.5 credit
- Course Chair: J. Ramsay
- Offered: Fall, Spring
- Required of: None
- Electable by: Drum set, hand percussion, and total percussion principals
- Prerequisites: ILPD-112

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-431**

**Solo Construction for Drum Set**

- 0.5 credit
- Course Chair: J. Ramsay
- Offered: Fall, Spring, Summer
- Required of: None
- Electable by: Vibraphone, drum set, hand percussion, and total percussion principals
- Prerequisites: ILPD-211

The drum set as a solo instrument. Analysis and concepts of fours, eights, and full-chorus drum set solos. Concepts for open drum solos, soloing over vamps, groove solos, in-time solos, and out-of-time solos. All styles will be covered.

**ILPD-433**

**Advanced Jazz Drumming**

- 0.5 credit
- Course Chair: J. Ramsay
- Offered: Spring
- Required of: None
- Electable by: Drum set principals
- Prerequisites: ILPD-225 and ILPD-235

This lab emphasizes post-bop and modern jazz techniques. Topics include advanced repertoire development, technique/coordination development, polyrhythmic application, and conceptual approaches along with transcription, listening, and analysis of a number of master drummers, such as Roy Haynes, Jack DeJohnette, and Tony Williams.

**ILPD-439**

**Advanced Fusion Drumming**

- 0.5 credit
- Course Chair: J. Ramsay
- Offered: Spring
- Required of: None
- Electable by: All percussion principals
- Prerequisites: ILPD-339

Advanced analysis and use of rhythms of other cultures, including odd time signatures. Incorporation of these rhythms into jazz and rock music for drum set.

**ILPH-293**

**Afro-Caribbean Rhythms and Percussion for Nonpercussionists**

- 1 credit
- Course Chair: J. Ramsay
- Offered: Fall, Spring, Summer
- Required of: None
- Electable by: All nonpercussion 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-P297**

**Chart Reading for the Hand Percussionist**

- 0.5 credit
- Course Chair: J. Ramsay
- Offered: Fall, Spring
- Required of: Hand percussion principals
- Electable by: All percussion principals
- Prerequisites: ILPN-111, ILPH-351, ILPH-357, ILPH-359, and PSW-235

This course will give hand percussion students practical reading experiences akin to contemporary musical settings. Students will read and perform charts, lead sheets, and scores written in Western notation. They will develop performance skills through the study of these varied musical examples.
ILPH-351  
**Drumming Styles of Ghana**  
1 credit  
Course Chair: J. 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**  
0.5 credit  
Course Chair: J. 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.

ILPH-354  
**Bata Rhythms/Afro-Cuban Ceremonial Drumming Lab**  
1 credit  
Course Chair: J. 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**  
1 credit  
Course Chair: J. Ramsay  
Offered: Fall, Spring, Summer  
Required of: ILPH-357 or ILPH-359 is required of hand percussion and drum set principals, PERF total percussion principals, and PROM total percussion principals. This course is not required if ILPH-359 is taken.  
Electable by: All percussion principals  
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**  
1 credit  
Course Chair: J. Ramsay  
Offered: Fall, Spring, Summer  
Required of: ILPH-357 or ILPH-359 is required of hand percussion and drum set principals, PERF total percussion principals, and PROM total percussion principals. This course is not required if ILPH-357 is taken.  
Electable by: All  
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-357 may be taken instead of this course.

ILPH-369  
**World Percussion 2**  
1 credit  
Course Chair: J. Ramsay  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: PSW-335  

This course will allow students who have taken PSW-335 to expand their techniques and knowledge of various world music styles. Spoken rhythms, hand and finger techniques, frame drums, clay drums, tambourines, and any percussive surface instrument will be covered.
ILPH-371  
**Advanced Afro-Cuban Rhythms and Percussion**  
1 credit  
Course Chair: J. Ramsay  
Offered: Fall, Spring  
Required of: PERF hand percussion principals  
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 Application of Afro-Latin Rhythms**  
1 credit  
Course Chair: J. Ramsay  
Offered: Fall  
Required of: Hand percussion principals  
Electable by: All percussion principals  
Prerequisites: 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**  
1 credit  
Course Chair: J. 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.

ILPH-429  
**Contemporary Techniques for Pop Percussion**  
0.5 credit  
Course Chair: J. 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**  
1 credit  
Course Chair: J. Ramsay  
Offered: Fall, Spring  
Required of: PERF hand percussion principals  
Electable by: All percussion principals  
Prerequisites: None  

An intensive study of West African drumming styles from the Susu, Malinke, and BaGba people of Guinea, West Africa. Class format will include hand drumming techniques for the djembe and stick patterns on the dununs (bass drums). All material covered will be taught orally by the instructor along with video presentations. Repertoire will include yankadi, makuru, kuku, and sinte. Authentic instruments will be provided.

ILPH-459  
**Brazilian Rhythms and Percussion 2**  
1 credit  
Course Chair: J. Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: ILPH-295 or 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**  
0.5 credit  
Course Chair: J. Ramsay  
Offered: Fall, Spring, Summer  
Required of: PERF hand percussion principals  
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**  
0.5 credit  
Course Chair: J. Ramsay  
Offered: Fall, Spring, Summer  
Required of: All non-PERF vibraphone principals  
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.
Spring 2010

ILPM-231

Mallet Keyboard Musicianship
1 credit
Course Chair: J. Ramsay
Offered: Fall
Required of: PERF marimba and PERF total percussion principals
Electable by: Hand percussion, vibraphone, and total percussion principals
Prerequisites: HR-112 and ILPM-121

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

ILPM-341

Marimba Transcription and Repertoire
1 credit
Course Chair: J. Ramsay
Offered: All MUED, PERF, and PROM marimba principals
Electable by: Marimba, total percussion, and vibraphone principals
Prerequisites: Written approval of instructor

A lab emphasizing skills essential for marimbists and percussionists to develop a personalized repertoire and contribute to performance literature for the marimba. Students will learn to adapt music for the marimba from sources such as lead sheets; music for violin, guitar, and harp; and transcribed recordings. Works composed for the marimba will also be studied and performed.

ILPN-111

Keyboard Lab – Reading 1
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring
Required of: Piano principals
Electable by: Piano principals
Prerequisites: None

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

ILPN-112

Keyboard Lab – Reading 2
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring, Summer
Required of: Piano principals
Electable by: Piano principals
Prerequisites: ILPN-111

Continuation of ILPN-111. Reading studies in a variety of idioms.

ILPN-113

Keyboard Lab – Reading 3
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring, Summer
Required of: Piano principals
Electable by: Piano principals
Prerequisites: ILPN-112

Continuation of ILPN-112. Reading studies in a variety of idioms.

ILPN-121

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

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-123

Keyboard Lab – Comping 3
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring, Summer
Required of: Piano principals
Electable by: Piano principals
Prerequisites: ILPN-122 or ILPN-131

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.
**Spring 2010**

**ILPN-131**  
*Elements of Jazz Piano*  
1 credit  
Course Chair: S. Tiernan  
Offered: Fall, Spring, Summer  
Required of: First-semester piano principals placed by audition  
Electable by: Piano principals  
Prerequisites: None

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

**ILPN-213**  
*Keyboard Lab – Chart Reading*  
0.5 credit  
Course Chair: S. Tiernan  
Offered: Fall, Spring  
Required of: None  
Electable by: Piano principals  
Prerequisites: ILPN-113 and ILPN-123

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

**ILPN-214**  
*Keyboard Lab – Advanced Reading*  
0.5 credit  
Course Chair: S. Tiernan  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Piano principals  
Prerequisites: ILPN-113 and ILPN-122

Continuation of ILPN-113. This course increases sight-reading abilities in more challenging musical contexts. Through study of tactile, sensorial exercises students gain intuitive knowledge of the piano without having to look directly at the keyboard. Additional exercises improve the ability to maintain a steady pulse. Solo piano and two-piano repertoire from classical and contemporary literature is performed weekly.

**ILPN-224**  
*Keyboard Lab – Advanced Comp-ing*  
0.5 credit  
Course Chair: S. Tiernan  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Piano principals  
Prerequisites: ILPN-123

Continuation of ILPN-123 emphasizing more advanced voicing techniques. Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to the jazz idiom. Recorded material for play-along purposes.

**ILPN-227**  
*Accompaniment Techniques for the Singer/Pianist*  
0.5 credit  
Course Chair: S. Tiernan  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals and SONG majors  
Prerequisites: ISKB-212 or piano private instruction level 2

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-229**  
*Keyboard Lab – Improvisation for Entering Students*  
0.5 credit  
Course Chair: S. Tiernan  
Offered: Fall, Spring  
Required of: None  
Electable by: Entering student piano principals  
Prerequisites: Written approval of course chair

An improvisation course for entering piano principals who have limited improvisation experience.

**ILPN-235**  
*Upper Structure Triad Applications*  
0.5 credit  
Course Chair: S. Tiernan  
Offered: Fall, Spring  
Required of: None  
Electable by: Piano principals  
Prerequisites: ILPN-123

This course involves the in-depth study of upper structure triads (UST) in all chord types and triad combinations. Content and exercises focus on identification of triads for specific tension combinations, the study of techniques for comping in a group using a variety of USTs, and application of the knowledge of USTs in a linear fashion for jazz improvisation, and applying USTs as a technique for harmonizing melodies in a solo piano format.
ILPN-P237
Advanced Rhythmic Lab for the Keyboardist
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-113 and ILPN-123

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 compositions by Oliver Messiaen, Gyorgy Ligeti, and Alberto Ginastera, and a variety of world music styles.

ILPN-241
Advanced Stylistic Comping – Pop
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-123

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
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-113 and ILPN-123

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
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-123

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
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-112 and ILPN-123

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-246
Afro-Cuban Piano Montunos
1 credit
Course Chair: S. Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-246

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.
ILPN-P249
**Odd-Meter Rhythmic Studies for the Pianist**
1 credit
Course Chair: S. Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: Overall ensemble rating of 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.

ILPN-251
**Keyboard Lab – Repertoire**
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-113 and ILPN-123

Course focuses on memorizing tunes drawn from the jazz standard repertoire. Techniques that enhance aural and intellectual memory are studied, including harmonic and melodic analysis, cross-association of commonly used chord progressions, and frequently used melodic patterns. During weekly performances in a two-piano setting, students learn how to arrange and transpose tunes, play bass line accompaniment, and apply jazz improvisation techniques.

ILPN-253
**Keyboard Lab – Improvisation**
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122

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-261
**Synth Techniques for Live Performance**
1 credit
Course Chair: S. Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-123

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

ILPN-266
**Gospel Keyboard Techniques**
1 credit
Course Chair: S. Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-123

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

ILPN-271
**Jazz Harmonic Techniques for Piano 1**
0.5 credit
Course Chair: S. 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).

ILPN-272
**Jazz Harmonic Techniques for Piano 2**
0.5 credit
Course Chair: S. 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.
Spring 2010

ILPN-273

Jazz Harmonic Applications
0.5 credit
Course Chair: S. 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
0.5 credit
Course Chair: S. 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 1) 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-279

Accompanying Techniques for the Piano/Vocalist
1 credit
Course Chair: S. Tiernan
Offered: Fall, Spring, Summer
Required of: Piano/Vocal dual principal PERF majors
Electable by: Piano principals
Prerequisites: ILPN-122

An instrumental laboratory 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 focuses on self-accompanying for students who both play and sing.

ILPN-335

Hammond Organ Techniques
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-123

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
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-123

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
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-123

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
0.5 credit
Course Chair: S. 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 1. Greater emphasis on left-hand bass and foot-pedal bass. Exploration of the role of organ in a variety of settings, including jazz organ trio, rock band, acid jam band, gospel choir, and recording studio.
Spring 2010

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

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

ILPN-365
Rehearsal Techniques for the Pianist/Band Leader
1 credit
Course Chair: S. Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano PERF majors
Prerequisites: Overall ensemble rating 5

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

ILPN-371
New Music Improvisation
1 credit
Course Chair: S. Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-113 and ILPN-121

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

ILPN-P375
Danilo Perez Performance Lab
0.5 credit
Course Chair: S. 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
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-113 and PIPN-211

An advanced instrumental lab for pianists that focuses on traditional and 20th-century literature for two pianos, four hands.

ILPN-385
Classical Accompanying
0.5 credit
Course Chair: S. Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: PIPN-211 or written approval of instructor and course chair

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.

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

An advanced performance lab for piano principals providing the opportunity to study, analyze, and perform the music of selected jazz pianists in a master-class setting. Transcriptions of materials to be studied will be distributed to provide the basis for faculty-led analytical discussions. The addition of bass and drums will allow for performance in a complete group setting.
ILRE-375  
Recital Workshop for Performance Majors  
0.5 credit  
Course Chair: R. Appleman  
Offered: Fall, Spring, Summer  
Required of: All fifth-semester PERF majors enrolled in RPXX-311  
Electable by: Fifth-semester PERF majors  
Prerequisites: PIXX-212, performance tracks, 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-110  
Cello Reading Lab  
0.5 credit  
Course Chair: M. Howe  
Offered: Fall, Spring  
Required of: First-semester cello principals (except for those placing out through audition)  
Electable by: Cello principals  
Prerequisites: None

This class will teach cellists how to be fluent and expressive readers of standard music notation. It involves learning how to process both the quantitative aspect (pitch, rhythm, and form) and the qualitative properties (phrasing, dynamics, articulation, etc.) of written music. Using a variety of styles, students in this class will work on recognizing common pitch patterns and rhythmic motives, 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.

ILST-111  
Violin/Viola Reading Lab  
0.5 credit  
Course Chair: M. Howe  
Offered: Fall, Spring  
Required of: First-semester violin and viola principals (except for those placing out through audition)  
Electable by: Violin, viola, and mandolin principals  
Prerequisites: None

This class will teach violinists/violists how to be fluent and expressive readers of standard music notation. It involves learning how to process both the quantitative aspects (pitch, rhythm, and form) and the qualitative properties (phrasing, dynamics, articulation, etc.) of written music. Using a variety of styles, students in this class will work on recognizing common pitch patterns, rhythmic motives, and “road maps” (repeats, da capos, codas, parallel and contrast phrase structures, and typical harmonic progressions). Ear training skills will be emphasized to develop the strong inner hearing crucial for good reading. Upon completion of this course students will have improved their ability to read standard music notation fluently and musically in a variety of styles.

ILST-121  
Jazz Violin Lab  
0.5 credit  
Course Chair: M. 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-131  
Improvisational String Performance Lab  
0.5 credit  
Course Chair: M. Howe  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: String principals  
Prerequisites: None

This is an improvisational lab designed to strengthen the basic skills needed for improvisation, including jazz harmony, phrasing, melodic development, reading chord charts, and technical aspects of playing jazz on string instruments.

ILST-132  
Improvisational String Performance Lab 2  
0.5 credit  
Course Chair: M. Howe  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: String principals  
Prerequisites: ILST-131

This improvisational lab is designed to continue to strengthen the basic skills needed for improvisation, including jazz harmony, phrasing, melodic development, reading chord charts, and technical aspects of playing jazz on string instruments.

ILST-P135  
Rhythmic and Harmonic Approaches for Strings  
0.5 credit  
Course Chair: M. Howe  
Offered: Spring  
Required of: None  
Electable by: String principals  
Prerequisites: HR-111

This lab is designed to help students increase their awareness of melodic and harmonic relationships, learn a conceptual approach to comping behind other instruments and creating their own solos, and develop basic skills for accompanying other instrumentalists in the context of improvisational music.
ILST-140
Grooves and Horn Lines for Strings
0.5 credit
Course Chair: M. Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

This course will introduce the classically trained string player to performance techniques and repertoire of popular music. Using standards from the repertoire, students will explore riffing and playing in dance time, swing time, funk time, in different parts of the beat, and without vibrato, as well as other techniques that differ from their classical training. The goal is for the student to be able to play convincingly in several styles of dance music.

ILST-141
Free Improvisation for Strings
0.5 credit
Course Chair: M. Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

This lab provides students with the opportunity to develop improvisational skills through free improvisation. Players are encouraged to create dynamic and rhythmic pieces using existing musical skills. Skills are expanded through the study of the musical elements, complex time signatures, form, and musical roles. Students learn to trust their instincts for the ebb and flow of music as they create satisfying ensemble pieces with no prior plan or discussion.

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

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

ILST-240
Sound Reinforcement Techniques for Strings
0.5 credit
Course Chair: M. 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.

ILST-250
Recording Techniques for String Players
1 credit
Course Chair: M. 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.

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

This lab will examine the way string instruments and improvisation are used in a variety of musical cultures including Indian, Middle Eastern, Eastern European, bluegrass, New England contradance, and Texas swing.

ILST-290
Rock Strings Lab
0.5 credit
Course Chair: M. Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

This lab offers string players the opportunity to study and play past and current rock violin styles, including the music of Jerry Goodman, Sugar Cane Harris, Jean-Luc Ponty, and Boyd Tinsley. Students will listen, transcribe, and perform weekly in a variety of rock violin styles, including specific use of effects. We will also use the work of great rock guitarists, such as Jimi Hendrix and Eric Clapton, as templates.

ILVC-110
Vocal Lab – Elements of Vocal Technique
1 credit
Course Chair: J. Shapiro
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.
Spring 2010

ILVC-111  
Vocal Sight Reading Techniques 1  
0.5 credit  
Course Chair: J. Shapiro  
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  
0.5 credit  
Course Chair: J. Shapiro  
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  
0.5 credit  
Course Chair: J. Shapiro  
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  
0.5 credit  
Course Chair: J. Shapiro  
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  
0.5 credit  
Course Chair: J. Shapiro  
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-131  
American Diction for Singers  
1 credit  
Course Chair: J. Shapiro  
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.

ILVC-141  
Beginning Improvisation for the Singer  
0.5 credit  
Course Chair: J. Shapiro  
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  
0.5 credit  
Course Chair: J. Shapiro  
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.
Spring 2010

ILVC-161  The Professional Vocalist Audition Workshop  
1 credit  
Course Chair: J. Shapiro  
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.

ILVC-210  Elements of Vocal Technique for Nonvoice Principals  
1 credit  
Course Chair: J. Shapiro  
Offered: Fall, Spring, Summer  
Required of: MTHE majors  
Electable by: Nonvoice principals  
Prerequisites: None

A lab for nonvoice principals designed to address the basic elements of singing: breath management, intonation, tone quality, and phrasing. Students will participate in periodic self-assessment, including videotaping of in-class performance.

ILVC-211  Vocal Sight Reading Techniques 2  
0.5 credit  
Course Chair: J. Shapiro  
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-P218  Eastern Vocal Styles  
1 credit  
Course Chair: J. Shapiro  
Offered: Fall  
Required of: None  
Electable by: Voice principals  
Prerequisites: None

An interactive music survey course that will focus on vocal styles of the Middle East, Eastern Europe, and India through listening, transcription, and performance. Artists covered will include Umm Kulthum (Egypt), the Bulgarian Women’s Choir, 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, Natacha Atlas, and Sheila Chandra. Students will also experiment with microtonal modes and scales and learn to hear and execute them.

ILVC-221  Vocal Jazz History Lab  
1 credit  
Course Chair: J. Shapiro  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: By audition and written approval of 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.

ILVC-231  A Cappella Workshop  
1 credit  
Course Chair: J. Shapiro  
Offered: Fall, Spring  
Required of: None  
Electable by: Voice principals  
Prerequisites: By audition

Vocal lab 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, Manhattan Transfer, The Bobs, Impact, New York Voices, and The King Singers, as well as original compositions and arrangements.
ILVC-241
Vocal Lab – Jazz Fundamentals
0.5 credit
Course Chair: J. Shapiro
Offered: Fall, Spring
Required of: None
Electable by: Voice principals
Prerequisites: None

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

ILVC-243
Instrumental Vocal Singing
1 credit
Course Chair: J. Shapiro
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: Written approval of instructor

This course provides vocal students with the opportunity to explore improvised vocal expression. Students learn to recognize the function of musical instruments within a specific style and how to apply these concepts in an ensemble. Content also explores utilizing software applications, Reason, and Finale for vocal chart arrangements. Audition may be required.

ILVC-P245
Great American Songbook
1 credit
Course Chair: J. Shapiro
Offered: Fall
Required of: None
Electable by: Voice principals and piano/voice dual principals
Prerequisites: None

This course will familiarize voice students with jazz standard songs and composers of “The Great American Songbook,” including George Gershwin, Cole Porter, Duke Ellington, Rogers and Hart, Rogers 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.

ILVC-251
Rehearsal Techniques for Vocalists
1 credit
Course Chair: J. Shapiro
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-261
Vocal Skills for the Self-Accompanying Singer
0.5 credit
Course Chair: J. Shapiro
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: ISKB-212 and PIPN-112 or PIGT-112

A lab for singers who accompany themselves and wish to develop vocal performing skills. Topics will include basic singing techniques, tone quality, diction, projection, stylistic vocal delivery and approaches, stage presence, and effective utilization of microphones and PA systems.

ILVC-271
Microphones, PA Systems, and the Singer
0.5 credit
Course Chair: J. Shapiro
Offered: Fall, Spring, Summer
Required of: PERF voice 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
0.5 credit
Course Chair: J. Shapiro
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*  
0.5 credit  
Course Chair: J. Shapiro  
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.

**ILVC-321**  
*Vocal Pedagogy*  
1 credit  
Course Chair: J. Shapiro  
Offered: Fall, Spring  
Required of: None  
Electable by: Voice principals or MUED majors  
Prerequisites: ILVC-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.

**ILVC-331**  
*Advanced Vocal Performance Lab 1*  
1 credit  
Course Chair: J. Shapiro  
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.

**ILVC-371**  
*Musical Theater Vocal Lab*  
1 credit  
Course Chair: J. Shapiro  
Offered: Fall, Spring  
Required of: None  
Electable by: Voice principals  
Prerequisites: By audition and concurrent enrollment in ENVC-231

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

**ILVC-375**  
*Advanced Performance Skills for the Background Singer*  
0.5 credit  
Course Chair: J. Shapiro  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: Ensemble rating 5555 or by audition

A continuation of ILVC-281 concentrating on more difficult vocal arrangements in live performance venues.

**ILVC-381**  
*Studio Techniques for the Lead and Background Singer*  
0.5 credit  
Course Chair: J. Shapiro  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: PVC-211 and ensemble rating 3333

A lab to introduce singers to the performance techniques and listening skills necessary for working in the recording studio. Topics will include overdubbing onto prerecorded tracks, use of headphones, optimum headphone mix, microphone technique, sight-reading versus head or ear arrangements, and communication with the engineer, producer, and music director. Performance considerations will include live microphone technique, monitor systems and mix, stage presence, vocal intonation and blending, and vocal deliveries to suit specific musical styles.

**ILVC-411**  
*Advanced Vocal Sight Reading Skills*  
0.5 credit  
Course Chair: J. Shapiro  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ILVC-311

An advanced vocal lab developing the singer's skills in reading notation with lyrics in lead sheets. Topics include rhythmic concepts, listening skills, and time-feels and grooves relevant to contemporary song styles. Specific concentration on singing lyrics and reading notation on chord tones, diatonic and pentatonic scales, minor chords, and modes over contemporary grooves.

**ILVC-431**  
*Advanced Vocal Performance Lab 2*  
1 credit  
Course Chair: J. Shapiro  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: ILVC-331, ensemble rating 6666, or by audition

A continuation of ILVC-331 with emphasis on song interpretation, elements of style, microphone technique, stage presence, and rehearsal techniques.
ILVC-P432
Improvised Vocal Performance
1 credit
Course Chair: J. Shapiro
Offered: Fall, Spring
Required of: None
Electable by: Voice principals
Prerequisites: ILVC-141

An intermediate creative vocal improvisation class 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 instructor.

ILVC-433
Advanced Latin and Jazz Vocal Performance Lab
1 credit
Course Chair: J. Shapiro
Offered: Fall, Spring
Required of: None
Electable by: Voice principals
Prerequisites: By audition and written approval of instructor

A performance lab designed for vocalists wishing to develop skills in the performance of Latin jazz and traditional jazz idioms. Students work with a rhythm section and perform a concert towards the end of the semester. Vocalists will learn how to effectively interact with the rhythm section and develop interpretative and musicianship skills necessary for performance. Topics covered include vocal improvisation as appropriate to song style, arrangement, tempos, grooves and rhythms, key, and stage presence.

ILVC-435
Advanced Techniques of Voice Production
2 credits
Course Chair: J. Shapiro
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 learn to identify and balance vocal registers and improve vocal resonance and flexibility. Instruction includes the Alexander technique and emphasis on lyrical interpretation.

ILVC-481
Practice Skills for the Studio Singer
1 credit
Course Chair: J. Shapiro
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: ILVC-381

Vocal lab intended to be taken following ILVC-381. Further development of performance skills necessary for effective functioning in the recording studio. Students will have the opportunity to perform in the studio as soloists and background singers.

ILVD-111
Woodwind Lab – Techniques 1
0.5 credit
Course Chair: B. 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.

ILVD-112
Woodwind Lab – Techniques 2
0.5 credit
Course Chair: B. Pierce
Offered: Fall, Spring, Summer
Required of: Woodwind principals
Electable by: Woodwind principals
Prerequisites: ILVD-111

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

ILVD-113
Woodwind Lab – Techniques 3
0.5 credit
Course Chair: B. Pierce
Offered: Fall, Spring, Summer
Required of: Woodwind principals
Electable by: Woodwind principals
Prerequisites: ILVD-112

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

ILVD-211
Woodwind Improvisation Lab 1
0.5 credit
Course Chair: B. Pierce
Offered: Fall, Spring
Required of: None
Electable by: Woodwind principals
Prerequisites: ILVD-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.
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.

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.

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.

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.

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.

Performance experience taught using solos and materials from Broadway shows such as The Producers, Chicago, Beauty and the Beast, Peter Pan, Into the Woods, and Porgy and Bess. The class focuses on doubling situations using flute/piccolo, piccolo/soprano/bass/contrabass clarinets, oboe/english horn, soprano/alto/tenor/baritone saxophones, and bassoon. Course also explores other aspects, such as set-up (arrangement) of instruments, reeds, and performance situations.

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.

A study of the standard classical works essential for any professional flutist’s repertoire. Through an interactive master-class setting, students will learn performance practices in the baroque, classical, and 19th-century styles, as well as various explorations of extended and experimental techniques found in 20th-century compositions for the flute. Students will work with their own accompanists and perform frequently, including an end-of-semester public concert.
Spring 2010

ILWD-345
Brazilian and Latin Flute Lab
0.5 credit
Course Chair: B. 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-351
Clarinet Choir
1 credit
Course Chair: B. Pierce
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Ensemble rating 4434

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.

ILWD-355
Advanced Woodwind Sight-Reading Lab
0.5 credit
Course Chair: B. 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.

ILWD-361
Saxophone Quartet
1 credit
Course Chair: B. Pierce
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Ensemble rating 4434

A saxophone ensemble performing a mixture of traditional and 20th-century music for soprano, alto, tenor, and baritone saxophone.

ILWD-365
Saxophone Section Playing
0.5 credit
Course Chair: B. 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.

ILWD-375
Advanced Performance Saxophone Quartet
1 credit
Course Chair: B. Pierce
Offered: Fall, Spring
Required of: None
Electable by: Saxophone principals, other woodwinds with level 5 and saxophone doubling abilities, and written approval of course chair
Prerequisites: Overall ensemble rating 5

This course is a lab that will function like an ensemble. Students in this advanced saxophone quartet will focus primarily on preparing for performances, not on sight-reading. The quartet will perform pieces in a broad range of styles from jazz to classical to student and faculty originals.

Instrumental Studies

ISBR-221
Trumpet Class for Music Education Majors
1 credit
Course Chair: T. Plsek
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: T. Plsek
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: L. 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: L. 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: L. Baione
Offered: Fall, Spring
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: ISGT-231 or by audition

Continued development of guitar performance skills with emphasis on applications in music therapy environments.

ISKB-211
Basic Keyboard Techniques 1
1 credit
Course Chair: S. Tiernan
Offered: Fall, Spring, Summer
Required of: COMP, CWPR, FILM, JCMP, and SONG majors
Electable by: All
Prerequisites: HR-111


ISKB-212
Basic Keyboard Techniques 2
1 credit
Course Chair: S. Tiernan
Offered: Fall, Spring, Summer
Required of: COMP, CWPR, FILM, JCMP, and SONG majors
Electable by: All
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: S. 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: S. Tiernan
Offered: Fall, Spring, Summer
Required of: MUED and MTHE majors
Electable by: MUED and MTHE majors
Prerequisites: None

For majors in music education. A graduated piano study for beginning students dealing with note reading, rhythm, and technique. Materials range from separate hand studies to simple two-voice pieces and simple melodies with chordal accompaniment. Technique involves scales and coordination studies with fingering for various two-hand patterns. Introduction to harmonization.

ISKB-222
Keyboard Class 2 for Music Education Majors
1 credit
Course Chair: S. 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: S. 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.
Spring 2010

**ISKB-322**  
*Keyboard Class 4 for Music Education Majors*  
1 credit  
Course Chair: S. 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: J. 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: J. 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.

**ISST-221**  
*String Class for Music Education Majors*  
1 credit  
Course Chair: M. Howe  
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*  
0.5 credit  
Course Chair: J. Shapiro  
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*  
0.5 credit  
Course Chair: J. Shapiro  
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 finger-picking styles, and elementary lead guitar work) with a vocal selection suited to the student’s ability.

**ISWD-221**  
*Flute Class for Music Education Majors*  
1 credit  
Course Chair: B. Pierce  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MUED majors  
Prerequisites: None


**ISWD-222**  
*Clarinet Class for Music Education Majors*  
1 credit  
Course Chair: B. Pierce  
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.
Spring 2010

ISWD-223

Double Reed/Saxophone Class for Music Education Majors
1 credit
Course Chair: B. Pierce
Offered: Fall, Spring, Summer
Required of: None
Electable by: MUED majors
Prerequisites: None


Internships

CM-495

Composition Internship
2 credits
Course Chair: G. Fritze
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.

EP-495

Electronic Production and Design Internship
2 credits
Course Chair: K. Biederwolf
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.

FS-495

Film Scoring Internship
2 credits
Course Chair: D. Carlin
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.
IN-103  
Internship Certificate  
0 credits  
Course Chair: J. Kennedy/D. Gelinas  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: A minimum of 2nd semester standing during internship (student must have completed at least one semester at Berklee)

A minimum of 50 hours of monitored and evaluated professional work experience in a field related to student’s course of study. Internships may take place in the geographic location of a student’s choice, but enrollment is limited to situations approved by the Office of Experiential Learning. To apply for an internship, please see the Office of Experiential Learning at least one semester prior to planned internship experience. Students will be required to attend a one-hour preparation seminar before applying for internships or enrolling in the course. Upon submission of course requirements and satisfactory supervisor evaluation, the student will receive a certificate of completion from the college and a passing grade in the course. Note: Credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

IN-290  
Service Learning: Connecting Music with Community  
2 credits  
Course Chair: J. Kennedy/D. Gelinas  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: 4th semester standing or completion of 36 credits; permission of the Office of Experiential Learning

Monitored and evaluated unpaid service-learning experience, taking place in the community and relating to the student’s academic field of study. The student will develop leadership skills and connections to the community in which they live, study, and work that will advance their academic studies and their professional career, while making a positive contribution to their community. Students will complete 45 hours of service work, reflective assignments, reading assigned materials, and participating in online discussions with the experiential learning staff and other classmates. There will be one required class meeting with the Office of Experiential Learning at the start of the semester, but more may be added as needed. Placement is limited to a service project selected by the Office of Experiential Learning or an alternative site selected by the student and approved by the Office of Experiential Learning. Students must see the Office of Experiential Learning before registering for IN-290. Credit for prior experience is not available due to the requirement of concurrent contract between the community site and the college.

IN-497  
Los Angeles Internship Program  
6 credits  
Course Chair: J. Kennedy/D. Gelinas  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: 6th semester standing, satisfactory completion of 50 credits by the start of the internship, minimum of 3.00 CCumGPA (concentrate GPA), 2.50 CumGPA (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. Interns must work at the internship site approximately 25 hours each week for approximately 12 weeks. This program includes several workshops presented by Berklee alumni and prominent members working in the L.A. music industry and two required orientation sessions (one at Berklee prior to internship and the other in Los Angeles at start of internship). Housing for interns is secured by the college. For more information and to apply for the L.A. Internship Program, see the Office of Experiential Learning to obtain materials. Enrollment in the L.A. Internship Program is limited. Internship site placement is limited to situations approved by the Office of Experiential Learning. Students enrolled in the L.A. Internship Program will be charged a program participation fee instead of per-credit tuition charge. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.
IN-498

Summer Internship Program in London
6 credits
Course Chair: J. Kennedy/D. 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.

JC-495

Jazz Composition Internship
2 credits
Course Chair: K. Pullig
Offered: Fall, Spring, Summer
Required of: None
Electable by: JCMJP 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.

MP-495

Music Production and Engineering Internship
2 credits
Course Chair: R. 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
2 credits
Course Chair: S. 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: K. 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.

PS-495  
**Professional Performance Internship**  
2 credits  
Course Chair: M. Marvuglio/J. Odgren  
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: J. 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.

Liberal Arts

LAHS-P230  
**Indian Art, Music, and Culture**  
3 credits  
Course Chair: C. Colatosti  
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 study and in turn grasp a deeper understanding of the subject matter.

LAHS-231  
**History of Art 1**  
3 credits  
Course Chair: C. Colatosti  
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.
Spring 2010

LAHS-232
History of Art 2
3 credits
Course Chair: C. Colatosti
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.

LAHS-233
Art History Topics
3 credits
Course Chair: C. Colatosti
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LENG-111

Specific course descriptions for each course are available at the Office of the Registrar, the Liberal Arts Department, and online at: http://classes.berklee.edu/libarts/courses. The various sections of Art History Topics focus on different and more narrowly defined themes, rather than a broad historical survey. Topics may include the Art of Egypt, the meeting of Eastern and Western Art, 20th Century American and European Art, and others. Periodically, a visiting scholar may teach a section on the art, architecture, and archeology of cultures such as those of pre-Columbian Central and South America; the indigenous peoples of North America; and the various societies of Africa, Asia, or the Middle East. The focus of these special sections would include the material artifacts and the interpretations, debates, and methodological approaches to these objects within the literature of the field. All sections of this course present individual topics. Note: This course may be taken in lieu of either LAHS-231 or LAHS-232.

LAHS-333
Approaches to Visual Culture
3 credits
Course Chair: C. Colatosti
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 and LAHS-232 are also recommended as prerequisites but are not required.

LENG-P102
English as a Second Language 1 Intensive
6 credits
Course Chair: C. Colatosti
Offered: Fall, Spring, Summer
Required of: Students who place in ESL 1 and who would benefit from intensive instruction
Electable by: Placement
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-P103
English as a Second Language 2 Intensive
6 credits
Course Chair: C. Colatosti
Offered: Fall, Spring, Summer
Required of: Students who place into ESL 2 and would benefit from intensive instruction, or students who complete LENG-P102 and would benefit from additional intensive instruction
Electable by: Placement
Prerequisites: LENG-104 or placement

A continuation of LCOR-P102, this intensive course helps speakers of other languages improve their ability to speak English effectively, listen with understanding, read with comprehension, and write with clarity. Students read articles, essays, and short stories; practice their writing and speaking in formal and informal contexts; develop their vocabulary; and review intermediate grammar structures.

LENG-104
English as a Second Language 1
3 credits
Course Chair: C. Colatosti
Offered: Fall, Spring, Summer
Required of: Nonnative English-speaking degree students scoring below a designated point on the English Proficiency Exam
Electable by: Students meeting scoring criteria
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.
Spring 2010

LENG-105
English as a Second Language 2
3 credits
Course Chair: C. Colatosti
Offered: Fall, Spring, Summer
Required of: Nonnative English-speaking degree students scoring below a designated point on the English Proficiency Exam
Electable by: Students meeting scoring criteria
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 Skills for Nonnative Speakers
3 credits
Course Chair: C. Colatosti
Offered: Fall, Spring, Summer
Required of: None
Electable by: All nonnative English speakers
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 nonacademic contexts; and review advanced grammar structures.

LENG-111
Writing and Communication
3 credits
Course Chair: C. Colatosti
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 the Modern Language Association Style and/or the American Psychological Association Style.

LENG-201
Literature
3 credits
Course Chair: C. Colatosti
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 LCOR-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: C. Colatosti
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: C. Colatosti
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.
LENG-P 285
Creative Nonfiction
3 credits
Course Chair: C. Colatosti
Offered: Fall
Required of: None
Electable by: All
Prerequisites: None

This course focuses on connecting creative writing to our understanding of our place in the world. There will be ample opportunity for developing and improvising personal narratives and attaching them to the convictions and affiliations that make up our identity. We will read and analyze essays written by others while writing our personal responses to each topic. We will discuss the ways that fictionalized essays may reveal the truth better than objective reporting can, as well as the ways that memory works on our experiences. Students will write personal essays, literary journalism, traveling writing, memoirs, and more. Classes will include extensive writing, analytical reading of texts, careful reading of our peers' work, and constructive feedback.

LENG-318
Studies in Poetry and Lyric
3 credits
Course Chair: C. Colatosti
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 analyze the relationship between content and meaning in poetry and lyric, as they 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: C. Colatosti
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: C. Colatosti
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: C. Colatosti
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: C. Colatosti
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LENG-112

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

This course is for those interested in writing for stage and screen. Students will work together on shaping dramatic structure, characters, conflict, and dialogue. Plays, musicals, and films will be explored as models for writing, including works by such dramatists as Samuel Beckett, Harold Pinter, Edward Albee, August Wilson, Stephen Sondheim (Sweeney Todd), Charlie Kaufman (Eternal Sunshine), Martin Scorsese and Paul Schrader (Taxi Driver), Tina Howe, Tony Kushner (Angels in America), Alan Ball (American Beauty), Wendy Wasserstein, and David Mamet. TV Drama models include NYPD Blue, Twin Peaks, Seinfeld, The Sopranos, and more. However, the focus of this workshop will be on student’s original scripts.

In this course, students explore how writers, filmmakers, musicians, political figures and Irish (and Irish-American) citizens continue to struggle with what it means to be Irish. 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, drama, film and music. Sample topics:
LENG-365
Intercultural Communication
3 credits
Course Chair: C. Colatosti
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 examine the process of intercultural conflict and interaction and the ways in which social and cultural forces influence people’s lives. Students assess obstacles to effective communication among people of different cultures and focus on ways to reduce these barriers. The course stresses the knowledge, skills and attitudes necessary for effective intercultural communication and examines such issues as ethnocentrism, prejudice, cultural adjustment, gender roles, health care, education, family structures, and music as well as other art forms from around the globe.

LENG-P387
African American Children’s Literature and Culture
3 credits
Course Chair: C. Colatosti
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: C. Colatosti
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 Wisnewski), 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-P424
Advanced Theater Scriptwriting Workshop
3 credits
Course Chair: C. Colatosti
Offered: Fall
Required of: None
Electable by: All
Prerequisites: Permission of the 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.

LENG-P425
Advanced Theater Production Workshop
3 credits
Course Chair: C. Colatosti
Offered: Spring
Required of: None
Electable by: All
Prerequisites: Permission of instructor

This course develops a theatrical show, featuring an original script, and works in conjunction with a dedicated musical ensemble. Students learn various aspects of staging a production, from re-working a script, casting, acting, staging, scenography, choreography, costuming, directing and production. Students explore the collaborative and creative function of theatrical production, as well as basic techniques of scene study, acting methods, and aesthetics. Students also learn practical application of theater organization, management, and composition through the production and performance of a particular play.
LENG-P431
Creative Writing: Poetry 2
3 credits
Course Chair: C. Colatosti
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-331

This course enables students to continue to develop and explore their poetry skills at a high level. It is of special value to students interested in songwriting and composition. The course provides an opportunity to delve deeply into both poetic form and content. Students develop their language skills as they explore fixed forms and free verse. The course also provides students an opportunity to develop further their love of and appreciation for poetry as an art form.

LENG-P450
Poetry Jam and Slam
3 credits
Course Chair: C. Colatosti
Offered: Fall
Required of: None
Electable by: All
Prerequisites: None

This course builds poetry composition and performance skills. In a workshop setting, students participate in performance poetry exercises and theater games, as well as poetry analysis and interpretation. Students analyze their own and each other’s poetry, as well as poetry by prominent performance poets. Students will work individually and in groups to perform their poetry and their final projects. Students will learn performance skills that transcend the traditional and foster theatrical and poetry performance techniques. It is expected that members of the class will participate in Berklee’s Poetry Slam student club. The club will be involved in performances and, when possible, poetry slams (competitions).

LENG-460
Flo’Ology: Spoken Word and Improvisation
3 credits
Course Chair: C. Colatosti
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.

LFRN-151
French 1
3 credits
Course Chair: C. Colatosti
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: C. Colatosti
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 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-P353
French 3
3 credits
Course Chair: C. Colatosti
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LFRN-252

This course enables students to acquire 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. 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.
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.

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.

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.

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.
LHIS-217
The Modern Age: Europe 1700–1945
3 credits
Course Chair: C. Colatosti
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LENG-111

This course examines the history of Europe from the Age of 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: C. Colatosti
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-223
History Topics
3 credits
Course Chair: C. Colatosti
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. Recent
choices include Women’s History, the History of Nazi
Germany, Globalism, and more. 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: C. Colatosti
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.
Spring 2010

LHIS-225
Africana Studies: The Theology of American Popular Music
3 credits
Course Chair: C. Colatosti
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 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.

LHIS-226
Africana Studies: Biographies in Black (Music, Lives, and Meanings)
3 credits
Course Chair: C. Colatosti
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

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-321
America from the Jazz to the Digital Age
3 credits
Course Chair: C. Colatosti
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 ideals, 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-334
Contemporary History
3 credits
Course Chair: C. Colatosti
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: C. Colatosti
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.
Spring 2010

LHIS-375
Mythology and Folklore
3 credits
Course Chair: C. Colatosti
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-P218
Interdisciplinary Collaboration in Art
3 credits
Course Chair: C. Colatosti
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-P433
Digital Narrative Theory and Practice
3 credits
Course Chair: C. Colatosti
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: C. Colatosti
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. This 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: C. Colatosti
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.

LJPN-P373
Japanese 3
3 credits
Course Chair: C. Colatosti
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.

Web Registration is closed each night from 12:00 AM through 6:00 AM from Sunday through Saturday.
Spring 2010

LJPN-P473  
Japanese 4  
3 credits  
Course Chair: C. Colatosti  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LJPN-P373

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: C. Colatosti  
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: C. Colatosti  
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 or passing grade in LMSC-130 or equivalent

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: C. Colatosti  
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 or passing grade in LMSC-130 or equivalent

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.

LMSC-221  
Health and Wellness  
3 credits  
Course Chair: C. Colatosti  
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-P240  
Technology, Self, and Society  
3 credits  
Course Chair: C. Colatosti  
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.
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.

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.

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.

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Spring 2010

LMSC-318
Environmental Science
3 credits
Course Chair: C. Colatosti
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

This is an introductory course that covers such topics as hydrology, water quality, solid waste management, hazardous waste, air pollution, the greenhouse effect, acid rain, the ozone layer, energy sources, environmental modeling, environmental problems, and societal priorities. Note: This course may be used to fulfill the natural science requirement.

LMSC-424
Human Anatomy and Physiology
3 credits
Course Chair: C. Colatosti
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: All
Prerequisites: LENG-201

This course covers basic knowledge of the human body, its structure, and function. Each of the bodily systems will be dealt with as a separate entity, and then as an integrated part of the whole. This course is distinct from LMSC-221 in that it details more technical material for use in clinical settings at a level necessary to meet music therapy curricular competencies. Note: This course may be used to fulfill the natural science requirement.

LPHL-365
Ethics
3 credits
Course Chair: C. Colatosti
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 socio-political environments in which these questions have been explored throughout history.

LPHL-381
Western Philosophy
3 credits
Course Chair: C. Colatosti
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: C. Colatosti
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.
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 intellect are to come under philosophical scrutiny. The approach or method in this course to the assigned material is text-centered discussion.

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.

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.
Spring 2010

LSOC-C225
International Economics and Finance
3 credits
Course Chair: C. Colatosti
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: Passing score on the Math Proficiency Exam or passing grade in LMSC-130

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-C231
Culture, Diversity, and Artistry
3 credits
Course Chair: C. Colatosti
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.

LSOC-P240
Women in Rock Music
3 credits
Course Chair: C. Colatosti
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

This class focuses on the extraordinary journey that led to the success of women in rock music. Students will examine the biographies and histories of women rock musicians of all races, with special attention on the role of African American women in rock. They will 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 how artists achieved success. Students will also explore the socioeconomic and political climate of the era in which the artists worked.

LSOC-P250
Sound and Society: The Social Life of Musical Practices
3 credits
Course Chair: C. Colatosti
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

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.

LSOC-P260
Cuban Music, Culture, and Society
3 credits
Course Chair: C. Colatosti
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

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. bembe, 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.
Spring 2010

**LSOC-P270**  
The R&B/Soul Business: The Roots of Hip-Hop  
3 credits  
Course Chair: C. Colatosti  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

This course examns 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, Marvin Gaye; and producers Jimmy Jam, Terry Lewis, Teddy Riley, LA, Babyface, Kenny Gamble, Leon Huff, Ahmet Ertegun, Berry Gordy, Dick Griffey—will be investigated through listening, lecture, discussion, and research.

**LSOC-P280**  
Music, Spirit, and Transformation  
3 credits  
Course Chair: C. Colatosti  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

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 Navaho concept of beauty and harmony; and others.

**LSOC-P281**  
Masculinity  
3 credits  
Course Chair: C. Colatosti  
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 film and examining musical styles.

**LSOC-P280**  
Music, Spirit, and Transformation  
3 credits  
Course Chair: C. Colatosti  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

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-P310  
Group Dynamics  
3 credits  
Course Chair: C. Colatosti  
Offered: Fall, Spring  
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.

LSOC-331  
History of Political Thought  
3 credits  
Course Chair: C. Colatosti  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

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.

LSOC-335  
Modern Political Thought  
3 credits  
Course Chair: C. Colatosti  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

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.

LSOC-355  
City Life  
3 credits  
Course Chair: C. Colatosti  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

In this course, students explore questions regarding living, working, and visiting cities. What makes a city work? How does a city change over time? How does a city inspire the artist? How do we, as individuals and as a collective, react to our urban surroundings? What makes some cities vibrant while others are not? What is social capital? What is the musician’s role as a social agent and how can one benefit from a city’s resources and opportunities? Students will get out of the classroom to examine Boston as the primary “text” or city used for study in the course. Students will compare Boston to other cities around the world. Readings help students answer the questions they pose; students also explore past and present political/policy developments and their impact on city life. Students explore their own research interests and share that work with the class.

LSOC-371  
Identity  
3 credits  
Course Chair: C. Colatosti  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

This interdisciplinary course examines concepts of identity through the perspectives offered by biology, Western and Eastern psychology, social psychology, gender studies, cross-cultural studies, race studies, and religious studies. The course focuses on (1) developing an intellectual and experiential understanding of these concepts in relation to oneself and others; (2) exploring ways in which people’s perceptions of their own and others’ identities has resulted in serious personal and social consequences, and considering why this might be so; and (3) developing tools to respond effectively to the inevitable triggers that arise concerning identity. Note: This course may be used to fulfill the social science requirement.

LSOC-P375  
New Blues for the Old South  
3 credits  
Course Chair: C. Colatosti  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-201

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.
Spring 2010

LSOC-411

Child and Adolescent Psychology
3 credits
Course Chair: C. Colatosti
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: C. Colatosti
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: C. Colatosti
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, Kubler-Ross, Frochaska, Gilligan, and Goleman. Through reflection, students apply theory to real personal and professional situations.

LSOC-441

The Psychiatric Setting
3 credits
Course Chair: C. Colatosti
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: C. Colatosti
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.

LSPN-161

Spanish 1
3 credits
Course Chair: C. Colatosti
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: C. Colatosti
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LSPN-161

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.
Spring 2010

LSPN-P363  
**Spanish 3**  
3 credits  
Course Chair: C. Colatosti  
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-P463  
**Spanish 4**  
3 credits  
Course Chair: C. Colatosti  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LSPN-P363

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.

**Literature, History, and Analysis**

LHAN-211  
**History of Western Music 1**  
2 credits  
Course Chair: G. Fritze  
Offered: Fall, Spring, Summer  
Required of: Degree – all except COMP and MUED majors; Diploma – FILM majors  
Electable by: All  
Prerequisites: CM-211 and 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: G. Fritze  
Offered: Fall, Spring, Summer  
Required of: Degree – all except COMP and MUED majors; Diploma – FILM majors  
Electable by: All  
Prerequisites: CM-212 and 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: M. Marvuglio/J. Ogden  
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-222  
**History of Rock Music**  
2 credits  
Course Chair: M. Marvuglio/J. Ogden  
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.
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.

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.

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.

A study of Japan’s musical history and life. This course explores the music of Shinto and Buddhism; music of the court and theater (gagaku, nogaku, kabuki); music of Japan’s instruments (biwa, shakuhachi, koto, and shamisen); and folk and popular music. Additionally, there will be a demonstration of selected Japanese instruments and an introduction to Japanese notation systems. The class will also examine Chinese and other Asian influences on traditional Japanese music, as well as Japanese influence on music in the United States and Europe.

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.

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.
Spring 2010

LHAN-251
General Music History 1
2 credits
Course Chair: G. Fritze
Offered: Fall, Spring, Summer
Required of: COMP majors and MUED majors
Electable by: COMP majors and MUED majors
Prerequisites: 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: G. Fritze
Offered: Fall, Spring, Summer
Required: COMP majors and MUED majors
Electable by: COMP majors and MUED majors
Prerequisites: CP-212 and either CM-212 or CM-252

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: G. Fritze
Offered: Spring
Required of: None
Electable by: All
Prerequisites: CM-211

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 extra-musical 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 nonblack composers.

LHAN-261
Concert Music After 1945
2 credits
Course Chair: G. Fritze
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ET-111 and HR-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 Shostakovic: His Music and Life
2 credits
Course Chair: G. Fritze
Offered: Fall, Summer
Required of: None
Electable by: All
Prerequisites: CM-212 and CP-212

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-P271
The Music of Laurel Canyon
2 credits
Course Chair: M. Nicholl
Offered: Spring
Required of: None
Electable by: All
Prerequisites: AR-111 and HR-112

This course studies musicians who lived in Laurel Canyon in Los Angeles, California between the years 1964 and 1970, including Joni Mitchell; Crosby, Stills, Nash & Young; Mama Cass; Frank Zappa; and many others. The course will study examples of their music and discuss what caused popular music to evolve to this particular place and time. The content will include how the influence of current events and culture contributed to this musical evolution as well as the musical response to these events and changes in culture. In addition, there will be focus on the variations of pop music that came out of the canyon—from stylized solo singer/songwriters to more commercial music, to more complex stylized music like Frank Zappa—and what the musical elements are that made this once contemporary music so timeless. Assignments and projects will often be collaborative and will involve research into the lives of these musicians and analysis of their music, inspiration, influences, and process. There will also be short musical assignments to write in the style of these musicians or bands in order to better understand what made this music so important and tangible. Written music assignments will be played live in the class by the students.
LHAN-P288

Music of Olivier Messiaen
2 credits
Course Chair: G. Fritze
Offered: Fall semester in even-numbered years
Required of: None
Electable by: All
Prerequisites: CM-212, CP-212, and LHAN-211

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: G. Fritze
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: G. Fritze
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.

LHAN-P314

In the Mix: Contemporary Composition Approaches in Discussion on Form, Aesthetic, and Style
2 credits
Course Chair: G. Fritze
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, Varese, Babbitt, Stockhausen, Ellington, Jarret, 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: G. Fritze
Offered: Fall
Required of: None
Electable by: All
Prerequisites: CM-212 and CP-212

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: G. Fritze
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-331

The Bop Masters
2 credits
Course Chair: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren  
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: M. Marvuglio/J. Odgren  
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: M. Marvuglio/J. Odgren  
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: M. Marvuglio/J. Odgren  
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: M. Marvuglio/J. Odgren  
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: T. 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: K. Pullig
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: K. Pullig
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: G. Fritze
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 Chamber Music
2 credits
Course Chair: G. Fritze
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: G. Fritze
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: G. Fritze
Offered: Fall, Summer
Required of: None
Electable by: All
Prerequisites: CM-212, CP-212, and LHAN-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: G. Fritze
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: CM-212, CP-212, and LHAN-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: G. Fritze
Offered: Spring
Required of: None
Electable by: All
Prerequisites: CM-212 and CP-212

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.
Spring 2010

LHAN-381  
Seminal Composers of the 20th Century  
2 credits  
Course Chair: G. Fritze  
Offered: Fall, Summer  
Required of: None  
Electable by: All  
Prerequisites: CM-212, CP-212, and LHAN-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: G. Fritze  
Offered: Fall, Summer  
Required of: None  
Electable by: All  
Prerequisites: LHAN-311

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.

MB-101  
Introduction to the Music Business  
2 credits  
Course Chair: D. 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: D. 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: D. Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors  
Electable by: MBUS and MPED majors  
Prerequisites: None

An overview of the activities involved in managing a business, including marketing, accounting, finance, and the production of goods and services. The course focuses on the ability of the music business executive to analyze, plan, coordinate, and set objectives for these activities, through the presentation of business theory and problem solving.

MB-211  
Legal Aspects of the Music Industry  
2 credits  
Course Chair: D. 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: D. Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors  
Electable by: MBUS majors  
Prerequisites: MB-201

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.
Spring 2010

**MB-275**
Principles of Financial Accounting
2 credits
Course Chair: D. 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: D. Gorder
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: MB-201 and either MB-255 or MB-355

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: D. 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: D. Gorder
Offered: Fall
Required of: None
Electable by: MBUS majors
Prerequisites: MB-201, MB-211, and LSOC-225 (formerly MB-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-P 311**
Copyright Law
2 credits
Course Chair: D. 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: D. Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors
Electable by: MBUS majors
Prerequisites: MB-274, LMSC-251 (formerly MB-351), 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: D. Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in management track
Electable by: MBUS majors
Prerequisites: MB-201, MB-211, and LSOC-225 (formerly MB-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.
Spring 2010

MB-335
Music Publishing
2 credits
Course Chair: D. Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in management track
Electable by: MBUS majors
Prerequisites: MB-201, MB-211, and LSOC-225
(formerly MB-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 Products in Commerce
2 credits
Course Chair: D. Gorder
Offered: Fall
Required of: MBUS majors in marketing track
Electable by: MBUS, MPED, and ELPD majors
Prerequisites: None

An in-depth survey of the business mechanisms found in the international commerce of music products, from the manufacturer to the wholesaler/distributor to the retailer. Topics include the mechanical and economic considerations involved in moving products through the stream of commerce to the point of purchase, as well as marketing, product development, distribution, sales, effective advertising, promotion, and product representation.

MB-339
Music Technology in the Marketplace
2 credits
Course Chair: D. 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 in both analog and digital realms. Principles of development, manufacturing, ergonomics, and artistic validity will be considered, along with underlying principles of acoustics, electronics, and electroacoustics.

MB-330
Business Startups
2 credits
Course Chair: D. 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. NOTE: As of fall 2004, Business Startups is a required course in the entrepreneurial track of the MBUS major, replacing PM-340 Entrepreneurship.

MB-341
Creative Promotion in New Media
2 credits
Course Chair: D. Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in the marketing track
Electable by: MBUS majors
Prerequisites: MB-201, MB-211, and LSOC-225
(formerly MB-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: D. 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.
Spring 2010

**MB-355**  
**Advanced Computer Applications**  
2 credits  
Course Chair: D. 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: D. 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: D. 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.

**MB-P389**  
**Managing Technology-Driven Business**  
2 credits  
Course Chair: D. 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-391**  
**Concert Promotion and Venue Management**  
2 credits  
Course Chair: D. 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.
Spring 2010

MB-397
Website Development for eBusiness
2 credits
Course Chair: D. 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-405
Advanced Legal Issues and Contract Negotiation
2 credits
Course Chair: D. 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 breaching and termination of agreements. Topics to be covered include record deals between artists and record companies, distribution deals between independent and major record companies, copublishing and administration deals, producers and production deals, touring and merchandising, trademark and copyright disputes, group breakups, and disputes between artists and managers. Intensive preparation and class participation by students is expected.

MB-P425
Strategic Management
2 credits
Course Chair: D. Gorder
Offered: Spring
Required of: None
Electable by: MBUS majors
Prerequisites: LSOC-225 (formerly MB-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.

MB-433
Current Events in the Music Industry
2 credits
Course Chair: D. Gorder
Offered: Fall
Required of: None
Electable by: MBUS majors
Prerequisites: LSOC-225 (formerly MB-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.

MB-P435
Emerging Music Business Models
2 credits
Course Chair: D. Gorder
Offered: Fall, Spring
Required of: None
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.
Spring 2010

MB-490
Senior Practicum 1 (Heavy Rotation Records)
1 credit
Course Chair: D. Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in management and marketing tracks not taking MB-495
Electable by: MBUS majors
Prerequisites: LSOC-225 (formerly MB-225), LMSC-251 (formerly MB-351), MB-275, MB-301, either 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: D. Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in management and marketing tracks not taking MB-495
Electable by: MBUS majors
Prerequisites: MB-490, MB-325 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: D. Gorder
Offered: Fall, Spring
Required of: MBUS majors in the entrepreneurial track
Electable by: MBUS majors
Prerequisites: LMSC-251 (formerly MB-351), MB-301, MB-324, 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: D. Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in management and marketing tracks not taking MB-490/491
Electable by: MBUS majors
Prerequisites: LMSC-251 (formerly MB-351), LSOC-225 (formerly MB-225), MB-275, either MB-255, MB-325, 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.

Music Education

ME-111
Introduction to Music Education
1 credit
Course Chair: C. 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.
Spring 2010

ME-152  
Computer Applications in Music Education  
2 credits  
Course Chair: C. 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: C. 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-311  
Secondary Classroom Methods  
3 credits  
Course Chair: C. Adderley  
Offered: Fall, Spring  
Required of: MUED majors  
Electable by: MUED majors  
Prerequisites: ME-111

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  
Vocal Methods and Materials  
1 credit  
Course Chair: C. 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.

ME-325  
Orff and Kodály: Approaches to Music Education  
2 credits  
Course Chair: C. Adderley  
Offered: Fall, Spring  
Required of: MUED majors not enrolled in ME-P327  
Electable by: MTHE and MUED majors  
Prerequisites: ME-211 or MTH-201

This course will present the educational philosophies, objectives, teaching methods, and musical materials of the Orff and Kodály methods of music education. The course will focus on helping students develop skills in how to teach and reinforce a song. Learning a repertoire of songs helps children develop their singing ability. The repertoire of songs and singing games also forms a basis from which musical reading and writing can be taught. Practice teaching, learning to give good cues, melodic hand signs, inner hearing and polyphonic awareness activities, and playing Orff instruments will also be important topics.

ME-326  
Multimedia for the Educator  
2 credits  
Course Chair: C. 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.
**Spring 2010**

**ME-P327**  
**Suzuki, Gordon, and Dalcroze: Approaches to Music Education**  
2 credits  
Course Chair: C. Adderley  
Offered: Fall, Spring  
Required of: MUED majors not enrolled in ME-325  
Electable by: MTHE and MUED majors  
Prerequisites: ME-211 or MTH-201

This course will present the educational philosophies, objectives, teaching methods, and musical materials of the Suzuki, Gordon, and Dalcroze methods of music education. The course will focus on techniques for developing music skills through select approaches unique to each philosophy. Directed listening, improvisation, and performance in various tonalities will be incorporated into the course topics.

**ME-P328**  
**Music, the Brain, and Learning**  
2 credits  
Course Chair: C. 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**  
1 credit  
Course Chair: C. 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 pre-school age children will be central to the course.

**ME-341**  
**Teaching With a Multicultural Perspective**  
2 credits  
Course Chair: C. 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-352**  
**Preparing for the Music Licensing Exam**  
2 credits  
Course Chair: C. Adderley  
Offered: Fall, Spring  
Required of: None  
Electable by: MUED majors  
Prerequisites: CM-251, CM-252, LHAN-251, LHAN-252, ME-325 or ME-P327, and ME-341; or written approval of course chair

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: C. 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.

**ME-381**  
**Survey of Instrumental Literature**  
1 credit  
Course Chair: C. 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.
Spring 2010

ME-383
Survey of Vocal Musical Literature
1 credit
Course Chair: C. Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED and MTHE majors
Prerequisites: None

A survey for music education majors of vocal 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: C. 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-P387
Instrument Repair
1 credit
Course Chair: C. Adderley
Offered: Fall
Required of: None
Electable by: All
Prerequisites: None

This course will address the problems of repair with respect to brass, woodwind, string, and percussion instruments used in the traditional ensembles.

ME-431
Instrumental Methods and Materials
1 credit
Course Chair: C. 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: C. 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: C. 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.

Music Production and Engineering

MP-110
Introduction to Music Production and Engineering
2 credits
Course Chair: R. 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-210  
**Principles of Record Production for Musicians**  
2 credits  
Course Chair: R. 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 commercial album without the support of a record label, and often are required to fill the role of producer and possibly engineer. This course surveys the general production process from concept through mastering, with an emphasis on self-produced independent projects. Although there is no hands-on coursework, students will develop detailed plans for a legitimate recording project of their choice.

MP-211  
**Audio Technology 1**  
2 credits  
Course Chair: R. 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: R. 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: R. Jaczko  
Offered: Fall, Spring, Summer  
Required of: MPED majors  
Electable by: MPED and ELPD majors with written approval of MPED chair  
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  
**Production Analysis Lab**  
1 credit  
Course Chair: R. Jaczko  
Offered: Fall, Spring, Summer  
Required of: MPED majors  
Electable by: MPED and ELPD majors  
Prerequisites: None

This course compares a wide variety of production styles and techniques from the evolution of multitrack to contemporary recording. Analysis of the production process includes song or composition choice, performance style, acoustic, electronic, and synthesized instrumentation, and arrangement. Technical characteristics related to production values, such as recording technique, signal processing, special effects, and mixing methods are also explored, along with considerations for critical listening. Activities include in-class evaluation of demos, masters, and commercial recordings, and weekly class presentations of student analysis projects.

MP-225  
**MIDI Systems for Music Technology**  
2 credits  
Course Chair: R. 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.
Spring 2010

**MP-241**  
Mix Techniques Lab  
2 credits  
Course Chair: R. 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: R. 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-310**  
Sound Reinforcement for Musicians  
2 credits  
Course Chair: R. 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: R. 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: R. Jaczko  
Offered: Fall, Spring, Summer  
Required of: MPED majors  
Electable by: MPED majors  
Prerequisites: MP-318; MP-385 must also 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: R. Jaczko  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MPED majors  
Prerequisites: MP-241

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: R. Jaczko  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MPED 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.
Spring 2010

MP-340
Multitrack Recording Techniques
2 credits
Course Chair: R. 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: R. 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.

MP-351
Microphone Theory and Applications
2 credits
Course Chair: R. 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: R. 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: R. 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 combine with aesthetic considerations to complete projects dealing with music production for visual media, Foley, sound design, and ADR. A survey of careers in postproduction culminates in students working together in teams, mirroring their real-world counterparts.

MP-431
Vocal Production
2 credits
Course Chair: R. Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED majors
Prerequisites: MP-320

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.
Spring 2010

MP-441  
**Advanced Mix Lab**  
2 credits  
Course Chair: R. Jaczko  
Offered: Fall, Spring, Summer  
Required of: MPED majors  
Electable by: MPED majors  
Prerequisites: MP-340 and MP-341

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-P455  
**Hip-Hop Production for Records**  
2 credits  
Course Chair: R. Jaczko  
Offered: Fall, Spring  
Required of: None  
Electable by: MPED majors  
Prerequisites: 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 MP-320 Music Production for Records, the course embraces the professional practices of record production in the hip-hop genre. Students will be required to showcase their skills in two demo-to-master projects.

MP-P456  
**Analog Recording Techniques and Applications**  
2 credits  
Course Chair: R. Jaczko  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MPED majors  
Prerequisites: MP-385

This class will provide an in-depth study of the professional practices and techniques used in analog tape-based recordings. Historical context and modern practical applications will be explored. Format comparisons, tape machine alignment, razor blade editing, noise reduction, level management, and documentation standards will all be discussed. Students will apply these skills in the studio using 2” and 1/4” analog tape.

MP-P457  
**Ensemble Recording Techniques**  
2 credits  
Course Chair: R. Jaczko  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MPED majors  
Prerequisites: MP-385

This class will focus on the skills necessary for recording live ensembles of musicians. Students will work as engineers, assistants, and Pro Tools operators with faculty supervision and guidance in the context of weekly recording sessions. This class will work in collaboration with regularly scheduled daytime recording ensembles, covering a variety of styles and instrumental groupings.

MP-P458  
**Live Concert Recording and Mixing Techniques**  
2 credits  
Course Chair: R. Jaczko  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MPED majors  
Prerequisites: MP-385

This class will focus 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 2-track formats. 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-461  
**Advanced Production Projects**  
2 credits  
Course Chair: R. Jaczko  
Offered: Fall, Spring, Summer  
Required of: MPED majors  
Electable by: MPED majors  
Prerequisites: MP-421

In this capstone project class, instructor and classmates review and advise each class member at every step during the planning and production of two or more fully professional multitrack recordings. Projects include song selection or scoring. Students will be expected to present a demo, arrange, session plan, rehearse, record, and produce a final mix. Emphasis is placed on creative and technical aspects of quality in production, and market targeting.
Spring 2010

MP-471
Postproduction, Remixing, and Mastering of Records
2 credits
Course Chair: R. Jaczko
Offered: Fall, Spring, Summer
Required of: None
 Electable by: MPED majors
Prerequisites: MP-320 and MP-441

This project-oriented class deals with creating stereo remixes for specific markets, and remixing in multichannel surround. Topics include using musicianship and appropriate technology to strengthen the arrangement, beat, and sonic impact of a recording. Focus is placed on the technical, practical, and artistic applications of mixing in stereo and multichannel surround formats.

MP-475
Masters Engineering Lab
2 credits
Course Chair: R. Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED majors
Prerequisites: MP-384 and MP-441

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: R. 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.

Music Technology

MTEC-111
Introduction to Music Technology
2 credits
Course Chair: K. Biederwolf
Offered: Fall, Spring, Summer
Required of: All first-semester students
Electable by: All
Prerequisites: None

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.

MTEC-112
Applied Technology for Musicians
2 credits
Course Chair: K. Biederwolf
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: MTEC-111

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.

MTEC-200
Berklee Internet Radio Network Workshop
1 credit
Course Chair: K. Biederwolf
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

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).
**Spring 2010**

**MTEC-222**  
**Introduction to Synthesizer Programming and Sound Design**  
2 credits  
Course Chair: K. Biederwolf  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: EP-225, FS-361, MP-225, or PW-161  
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.

**MTEC-308**  
**Applications of Loudspeaker Design**  
2 credits  
Course Chair: R. Jaczko  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MPED and ELPD majors  
Prerequisites: MP-212 or EP-320  
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.

**MTEC-321**  
**Music and Sound Production for Games**  
2 credits  
Course Chair: R. Jaczko  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MPED and ELPD majors  
Prerequisites: MP-318 or EP-320  
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.

**MTEC-P323**  
**Production and Business of Dance Music**  
2 credits  
Course Chair: R. Jaczko  
Offered: Fall, Spring  
Required of: None  
Electable by: MPED and ELPD majors  
Prerequisites: MP-320 or EP-381  
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-360**  
**Architecture and Acoustics of Critical Listening Environments**  
2 credits  
Course Chair: R. 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-P383**  
**Studio Maintenance and Troubleshooting**  
2 credits  
Course Chair: R. Jaczko  
Offered: Fall, Spring  
Required of: None  
Electable by: MPED and MSYN majors  
Prerequisites: MP-212 or MS-320  
The course focuses on signal flow, patchbay design, headphone and cable repair, soldering, an introduction to more detailed electrical systems schematics, simple circuit design, and how to build a simple circuit. The course also includes the process of technical audio testing completed using Audio Precision test equipment.
Spring 2010

MTEC-420

Advanced Digital Mastering, Editing, and Delivery
2 credits
Course Chair: R. 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.

Music Therapy

MTH-201

Introduction to International Music Therapy
3 credits
Course Chair: S. 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: S. 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-231

Music in Special Education
2 credits
Course Chair: S. 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 nonmusical goals and objectives. Upon completion of this course, students will demonstrate proficiency on modified guitar technique, omnichord, and rhythmic instruments in addition to songwriting and improvising skills.

MTH-232

Music Therapy Practicum 1
2 credits
Course Chair: S. 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: S. 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: S. 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.
## Spring 2010

### MTH-312
**Music Therapy Practicum 2**
- 2 credits
- Course Chair: S. Hanser
- Offered: Fall, Spring
- Required of: MTHE majors
- Electable by: MTHE majors
- Electable by: 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-331
**Research in Music Therapy**
- 2 credits
- Course Chair: S. 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**
- 2 credits
- Course Chair: S. 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-351
**Exceptional Children**
- 3 credits
- Course Chair: S. 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: S. 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**
- 2 credits
- Course Chair: S. 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-431
**Music Therapy and Medicine**
- 2 credits
- Course Chair: S. 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**
- 2 credits
- Course Chair: S. 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.
Spring 2010

MTH-495
Music Therapy Internship
2 credits
Course Chair: S. 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: A. 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.

PFET-P311
Styles of Improvisation in Jazz
2 credits
Course Chair: A. Chase
Offered: Fall, Spring
Required of: None
Electable by: PERF majors
Prerequisites: Overall ensemble rating 3

The melodic styles and content of improvised solos through jazz history are studied through listening, ear training, analysis, student transcriptions, and creative performance projects. The course consists of five units: jazz styles of the late 1920s (Louis Armstrong, Jabbo Smith, Bix Beiderbecke, Sidney Bechet, Earl Hines), the Swing Era (with a focus on Lester Young), bebop of the late 1940s and early 1950s (including Charlie Parker, Dizzy Gillespie, Bud Powell, Miles Davis, Thelonious Monk, and Lennie Tristano), the beginnings of free jazz (Ornette Coleman), and “outside” playing in modal jazz (John Coltrane, Miles Davis, McCoy Tyner, and Woody Shaw). Homework includes extensive listening, two solo transcriptions, and two creative performance projects. Class meetings will include listening, ear training (dictation and singing), discussion, analysis, viewing of historical videos, and presentation of student projects.

PFET-P351
Ensemble Ear Training for Performance
1 credit
Course Chair: A. Chase
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Ensemble rating 3-4 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 accuracy 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: A. Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for PERF major brass, wind, string, and vibraphone principals
Electable by: Brass, wind, string, and mallet principals
Prerequisites: Ensemble rating 3-4 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: A. Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for PERF major brass, wind, string, and vibraphone principals
Electable by: Brass, wind, string, and mallet principals
Prerequisites: PFET-361

Continuation of PFET-361.
Spring 2010

PFET-364
Performance Ear Training for Keyboards 1
1 credit
Course Chair: A. Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for PERF major piano principals
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: A. Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for PERF major piano principals
Electable by: Piano principals
Prerequisites: PFET-364

Continuation of PFET-364.

PFET-367
Performance Ear Training for Guitar 1
1 credit
Course Chair: A. Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for PERF major guitar principals
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: A. Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for PERF major guitar principals
Electable by: Guitar principals
Prerequisites: PFET-367

Continuation of PFET-367.

PFET-370
Performance Ear Training for Percussion 1
1 credit
Course Chair: A. Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for PERF major drum set, hand percussion, and total percussion principals
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: A. Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for PERF major drum set, hand percussion, and total percussion principals
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: A. Chase
Offered: Fall
Required of: None; Approved specified elective for PERF major voice principals
Electable by: Voice principals
Prerequisites: Ensemble rating 4434 and ET-112


PFET-374
Performance Ear Training for Voice 2
1 credit
Course Chair: A. Chase
Offered: Spring
Required of: None; Approved specified elective for PERF major voice principals
Electable by: Voice principals
Prerequisites: PFET-373

Continuation of PFET-373.
Spring 2010

PFET-376
Performance Ear Training for Bass 1
1 credit
Course Chair: A. Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for PERF major bass principals
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: A. Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for PERF major bass principals
Electable by: Bass principals
Prerequisites: PFET-376

Continuation of PFET-376.

Performance Styles/Surveys

PFSS-311
Survey of Bass Styles
2 credits
Course Chair: R. Appleman
Offered: Fall, Spring
Required of: PERF bass principals
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: T. Plsek
Offered: Fall, Spring, Summer
Required of: PERF brass principals
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: L. Baione
Offered: Fall, Spring
Required of: PERF guitar principals
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: J. Ramsay
Offered: Fall, Spring
Required of: PERF drum set principals
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: J. 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-345
Survey of Percussion Styles
2 credits
Course Chair: J. Ramsay
Offered: Fall
Required of: PERF total percussion principals
Electable by: All
Prerequisites: None

Historical survey of musical development and usage of percussion instruments, including timpani, snare drum, marimba, xylophone, glockenspiel, vibraphone, multiple percussion, and accessories. Studies will include solo percussion in orchestral, theatrical, and various studio environments.
**PFSS-347**  
**Survey of Latin American Hand Percussion Styles**  
2 credits  
Course Chair: J. Ramsay  
Offered: Spring  
Required of: PERF hand percussion principals  
Electable by: All  
Prerequisites: None

A study of the history and development of the music of Latin America and the Caribbean, with particular focus on hand percussion playing. Emphasis will be on the music of Cuba and Brazil, and on the development of Latin American music in New York from the 1920s to the present. Musical relationships to the European and African traditions will be studied as well as specific instruments, song styles and rhythms, composing and arranging styles, and significant artists in the idiom.

**PFSS-351**  
**Survey of Piano Styles**  
2 credits  
Course Chair: S. Tiernan  
Offered: Fall, Spring  
Required of: PERF piano and vibraphone principals  
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-P352**  
**Survey of the Piano/Vocalist Styles**  
2 credits  
Course Chair: S. Tiernan  
Offered: Fall, Spring  
Required of: Piano/Voice principal PERF majors  
Electable by: All  
Prerequisites: None

An overview of artists that practice and perform as pianists/vocalists. Prominent figures will be examined, tracing their careers, influences, and role models.

**PFSS-361**  
**Survey of Contemporary String Styles**  
2 credits  
Course Chair: M. Howe  
Offered: Spring  
Required of: PERF string principals  
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-371**  
**Survey of Vocal Styles**  
2 credits  
Course Chair: J. Shapiro  
Offered: Fall, Spring  
Required of: PERF voice principals  
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, Jimmy Rushing, the Boswell Sisters, the Mills Brothers, Ethel Waters, Ella Fitzgerald, Billie Holiday, Sarah Vaughan, Frank Sinatra, Diane Reeves, Al Jarreau, Bobby McFerrin, and representative contemporary artists.

**PFSS-381**  
**Survey of Woodwind Styles**  
2 credits  
Course Chair: B. Pierce  
Offered: Fall, Spring  
Required of: PERF woodwind principals  
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: B. 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.
Spring 2010

Private Instruction and Recital Preparation

PIXX-111
Private Instruction 1
2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Required of: All
Electable by: All
Offered: Spring, Summer, Fall
Prerequisites: None

Principal instrument study level 1 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-112
Private Instruction 2
2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Required of: All
Electable by: All
Offered: Spring, Summer, Fall
Prerequisites: PIXX-111

Principal instrument study level 2 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-211
Private Instruction 3
2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Required of: All
Electable by: All
Offered: Spring, Summer, Fall
Prerequisites: PIXX-111

Principal instrument study level 3 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-212
Private Instruction 4
2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Required of: All
Electable by: All
Offered: Spring, Summer, Fall
Prerequisites: PIXX-211

Principal instrument study level 4 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-311
Private Instruction 5
2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Required of: MUED, PROM, and PERF majors
Electable by: All
Offered: Spring, Summer, Fall
Prerequisites: PIXX-212

Principal instrument study level 5 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-312
Private Instruction 6
2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Required of: MUED, PROM, and PERF majors
Electable by: All
Offered: Spring, Summer, Fall
Prerequisites: PIXX-311

Principal instrument study level 6 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-411
Private Instruction 7
2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Required of: PERF majors
Electable by: All
Offered: Spring, Summer, Fall
Prerequisites: PIXX-312

Principal instrument study level 7 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-412
Private Instruction 8
2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Required of: PERF majors
Electable by: All
Offered: Spring, Summer, Fall
Prerequisites: PIXX-411

Principal instrument study level 8 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

When registering for Private Instruction or Recital Preparation, remember to use capital Xs (XXX) for the course number.
**Performance Major Private Instruction 3**

1 credit  
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Required of: Third-semester PERF majors  
Electable by: PERF majors  
Offered: Spring, Summer, Fall  
Prerequisites: PIXX-112

Performance Major Private Instruction 3 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 PIXX-XXX and PFXX-231. PIXX-XXX will be converted to PIXX-211 once a passing grade for PIXX-112 has been officially submitted.

**Performance Major Private Instruction 4**

1 credit  
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Required of: Fourth-semester PERF majors  
Electable by: PERF majors  
Offered: Spring, Summer, Fall  
Prerequisites: PIXX-211 or PFXX-231

Performance Major Private Instruction 4 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 PFXX-232. PIXX-XXX will be converted to PIXX-212 once a passing grade for PIXX-212 has been officially submitted.

**Recital Preparation 2**

2 credits  
Course Chair: Bass, brass, guitar, percussion, piano, strings, woodwind, or voice chair  
Required of: PERF majors  
Electable by: PERF majors  
Offered: Spring, Summer, Fall  
Prerequisites: ILRE-375, PIXX-311, and RPXX-311

Includes preparation of repertoire for a public performance as a leader.

**Recital Preparation 1 – Dual Principal**

2 credits  
Course Chair: Bass, brass, guitar, percussion, piano, strings, woodwind, or voice chair  
Required of: PERF dual principal majors  
Electable by: PERF dual principal majors  
Offered: Spring, Summer, Fall  
Prerequisites: ILRE-375, PIXX-311, and RPXX-321

Includes preparation of repertoire for performances in the recital workshop.

**Recital Preparation 2 – Dual Principal**

2 credits  
Course Chair: Bass, brass, guitar, percussion, piano, strings, woodwind, or voice chair  
Required of: PERF dual principal majors  
Electable by: PERF dual principal majors  
Offered: Spring, Summer, Fall  
Prerequisites: ILRE-375, PIXX-311, and RPXX-321

Includes preparation of a repertoire for a public performance as a leader.

**Recital Preparation 3**

2 credits  
Course Chair: Bass, brass, guitar, percussion, piano, strings, woodwind, or voice chair  
Required of: PERF majors  
Electable by: PERF majors  
Offered: Spring, Summer, Fall  
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.

Taken in conjunction with ILRE-375. Includes preparation of repertoire for performances in the recital workshop.
Spring 2010

RPXX-412  
Recital Preparation 4  
2 credits  
Course Chair: Bass, brass, guitar, percussion, piano, strings, woodwind, or voice chair  
Required of: PERF majors  
Electable by: PERF majors  
Offered: Spring, Summer, Fall  
Prerequisites: PIXX-411 and RPXX-411

Includes preparation of repertoire for the senior recital, which is the final project for performance majors.

RPXX-421  
Recital Preparation 3 – Dual Principal  
2 credits  
Course Chair: Bass, brass, guitar, percussion, piano, strings, woodwind, or voice chair  
Required of: PERF dual principal majors  
Electable by: PERF dual principal majors  
Offered: Spring, Summer, Fall  
Prerequisites: PIXX-312 and RPXX-322

Includes preparation of repertoire for the jury, which must be presented successfully in order to schedule the senior recital.

RPXX-422  
Recital Preparation 4 – Dual Principal  
2 credits  
Course Chair: Bass, brass, guitar, percussion, piano, strings, woodwind, or voice chair  
Required of: PERF dual principal majors  
Electable by: PERF dual principal majors  
Offered: Spring, Summer, Fall  
Prerequisites: PIXX-411 and RPXX-421

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: K. 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: K. 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-310  
Financial Management for Musicians  
2 credits  
Course Chair: K. 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: K. 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: K. 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.

PM-330
The Private Studio Teacher
2 credits
Course Chair: K. 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: K. Brass
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Fifth-semester standing minimum

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-375
Music Career Planning Seminar
2 credits
Course Chair: K. 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: K. 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: K. 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: M. Marvuglio/Ogdren
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 on Campus Cruiser for audition information.
Spring 2010

PS-190

Improvisation Concepts Workshop 1
2 credits
Course Chair: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
Offered: Spring
Required of: None
Electable by: All
Prerequisites: Written approval of instructor and course 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: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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.
Spring 2010

**PSBS-225**

**Fundamentals of Improvisation for Bass**

2 credits

Course Chair: R. Appleman  
Offered: Fall, Spring  
Required of: PERF bass principals  
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: R. Appleman  
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: R. Appleman  
Offered: Fall, Spring  
Required of: None  
Electable by: Bass principals  
Prerequisites: ET-211 or ET-231 and PIBS-211 (PERF majors) or 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: R. Appleman  
Offered: Fall, Spring  
Required of: PERF principals  
Electable by: Bass principals  
Prerequisites: ET-211 or ET-231, and PIBS-212

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-345**

**Latin Jazz Masters**

2 credits

Course Chair: R. Appleman  
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: R. Appleman  
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: R. Appleman  
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.

**PSGT-211**

**Improvisation for Guitar 1**

2 credits

Course Chair: L. Baione  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-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.
Spring 2010

PSGT-212

Improvisation for Guitar 2
2 credits
Course Chair: L. 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: L. 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: L. 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: L. 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.

PSH-238

Awareness Training for Musicians
1 credit
Course Chair: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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.
Spring 2010

PSH-261
Playing in the Key of Qi: Qigong for Musicians
2 credits
Course Chair: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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-321
Harmonic Considerations in Improvisation 1
2 credits
Course Chair: M. Marvuglio/J. Odgren
Offered: Fall, Spring, Summer
Required of: Bass, brass, guitar, piano, string, vibraphone, and woodwind principal PERF majors
Electable by: All
Prerequisites: HR-212

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.

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.

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.

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.

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.

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: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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: R. 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: R. 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 rhythm 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.
Spring 2010

**PSIJ-325**

**Jazz Interpretation**

2 credits
Course Chair: R. 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: M. Marvuglio/J. Odgren
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-335**

**Melodic Structures in Improvisation**

2 credits
Course Chair: M. Marvuglio/J. Odgren
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 multitonics systems (Coltrane changes) and their application as either primary harmony or substitutions.

**PSIJ-341**

**Pentatonics in Improvisation**

2 credits
Course Chair: M. Marvuglio/J. Odgren
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.

**PSIJ-346**

**Thematic Development in Improvisation and Composition**

2 credits
Course Chair: M. Marvuglio/J. Odgren
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.

**PSIJ-351**

**Performance and Analysis of Bebop Music**

2 credits
Course Chair: M. Marvuglio/J. Odgren
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.

**PSIJ-371**

**Performing Harmony Workshop 1**

2 credits
Course Chair: M. Marvuglio/J. Odgren
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.
PSIJ-421
Jazz Improvisation Techniques 4
2 credits
Course Chair: R. 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.

PSIJ-422
Jazz Improvisation Techniques 5
2 credits
Course Chair: R. 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: R. 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: M. Marvuglio/J. Odgren
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, pentatonic, 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: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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.
Spring 2010

PSIM-231

Rock Improvisational Techniques 1
2 credits
Course Chair: M. Marvuglio/J. Odgren
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-327

Improvisation in the Jazz/Blues Idiom
2 credits
Course Chair: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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-P241

Fusion Performance and Composition
2 credits
Course Chair: M. Marvuglio/J. Odgren
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.
Course Descriptions Spring 2010

PSIM-P421
Advanced Pan-American Jazz Performance
2 credits
Course Chair: M. Marvuglio/J. Odgren
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 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 the instructor as well as other composers 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.

PSME-311
Recital Class for Music Education Majors
1 credit
Course Chair: C. 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: J. 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: J. Ramsay
Offered: Fall, Spring
Required of: All percussion principals
Electable by: All percussion principals
Prerequisites: LIPD-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: S. 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.

PSPN-345
Piano Accompaniment Techniques
2 credits
Course Chair: S. Tiernan
Offered: Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

Discussion and implementation of techniques for accompanying a vocalist or instrumentalist. Students will play with invited performers, along with prerecorded tapes, or with a second pianist. Use of stylistically appropriate rhythm and voicing techniques in a supportive role. Introductions, endings, modulations, and transposition.

PSPR-345
Country Music
2 credits
Course Chair: M. Marvuglio/J. Odgren
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 instrumentalists 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.
Spring 2010

**PSPR-361**  
**Motown**  
2 credits  
Course Chair: R. 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 ‘n’ Roll Hall of Fame Ensemble**  
2 credits  
Course Chair: R. 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.

**PSPR-363**  
**Progressive Rock Performance**  
2 credits  
Course Chair: M. Marvuglio/J. Odgren  
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: R. 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: M. Marvuglio/J. Odgren  
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.

**PST-351**  
**Stage Performance Techniques 1**  
2 credits  
Course Chair: M. Marvuglio/J. Odgren  
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.
Spring 2010

PST-P352
Stage Performance Techniques 2
2 credits
Course Chair: M. Marvuglio/J. Odgren
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: J. Shapiro
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: M. Marvuglio/J. Odgren
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.

PST-471
Stage Performance Workshop 1 – Rock and Pop Idiom
2 credits
Course Chair: R. 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: R. 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, stagesetups, music and show programming, and other activities necessary for effective live performance. Classes will present an end-of-semester final performance.

PSVC-231
Voice Class for Instrumentalists 1
2 credits
Course Chair: J. Shapiro
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.
Spring 2010

PSVC-232
Voice Class for Instrumentalists 2
2 credits
Course Chair: J. Shapiro
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.

PSVC-325
Vocal Improvisation in the Jazz Idiom
2 credits
Course Chair: J. Shapiro
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: J. Shapiro
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 Ripperton, 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 Osbourne, 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: J. Shapiro
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: J. Shapiro
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.

PSW-235
World Percussion for Nonpercussionists
2 credits
Course Chair: J. 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: J. Ramsay  
Offered: Fall, Spring  
Required of: MUED hand percussion principals,  
PERF hand percussion and total percussion principals  
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, *dumbek*, etc.). Emphasis on  
rhythms of North Africa, the Middle East, and Turkey and  
how to apply them to contemporary American music. Class  
meetings are split weekly into lecture and  
playing sections.

PSW-341  
**The Music of Ghana**  
2 credits  
Course Chair: J. 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 Dagbamba 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: J. 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 of 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: J. Shapiro  
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 Rhythmic Solfege and  
Jazz/World Music 1**  
2 credits  
Course Chair: M. Marvuglio/J. Odgren  
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-P351  
**South Indian Rhythmic Solfege and  
Jazz/World Music 2**  
2 credits  
Course Chair: M. Marvuglio/J. Odgren  
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.
Spring 2010

PSW-361

Brazilian Musical Styles
2 credits
Course Chair: M. Marvuglio/J. Odgren
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: M. Marvuglio/J. Odgren
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.

Professional Writing

PW-110

Writing Skills
2 credits
Course Chair: M. Nicholl
Offered: Fall, Spring, Summer
Required of: All entering students testing into this course
Electable by: All
Prerequisites: None

Exploration of the elements and concepts of music and how they combine and interact to create compositions and arrangements as applied to the rhythm section (guitar, keyboard, bass, and drums). Assignments will include creating and developing musical projects for the rhythm section based on the course topics.

PW-P151

Introduction to Digital Audio Workstations
2 credits
Course Chair: J. Perricone
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: AR-111 and MTEC-111

Students will learn the basic principles needed to complete a Pro Tools project from initial setup to final mixdown. The course will cover common situations such as recording live instruments, MIDI sequencing of software synthesizers, and audio looping. Focus will be on starting up and customizing a session, recording, importing, using MIDI features, creating audio regions and editing tracks, creating stereo mixes, and bouncing to tracks and disk.

PW-161

Technology Tools for the Writer
2 credits
Course Chair: M. Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR and SONG majors
Electable by: Majors other than CWPR, FILM, and SONG with permission of chair
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: J. 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.
Spring 2010

PW-261  
**Basic Recording and Production Techniques**  
2 credits  
Course Chair: J. Perricone  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: CWPR, FILM, MPED, ELPD, and SONG majors  
Prerequisites: FS-361, MP-225, EP-225, or PW-161

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.

PW-P271  
**Computer Aided Writing**  
2 credits  
Course Chair: M. 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: K. Biederwolf  
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:  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: CWPR, FILM, and ELPD majors  
Prerequisites: CW-311 (CWPR majors) or FS-340, FS-341 (FILM majors) or 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.

PW-468  
**Professional Writing Seminar**  
1 credit  
Course Chair: M. Nicholl  
Offered: Spring, Summer, Fall  
Required of: None  
Electable by: All  
Prerequisites: Written approval of instructor and course chair

A course to be offered only when a resident artist joins the Professional Writing Division. Details including seminar title, resident artist instructor, class schedule, and enrollment approval procedures will be posted by the Professional Writing Division during the appropriate registration and check-in period.

**Songwriting**

SW-111  
**Essentials of Songwriting**  
1 credit  
Course Chair: J. 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/MM 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.
Spring 2010

SW-211

Songwriting 1
2 credits
Course Chair: J. 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: J. 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: J. 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.

SW-222

Lyric Writing 2
2 credits
Course Chair: J. 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-P225

Hip-Hop Songwriting
2 credits
Course Chair: J. Perricone
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: SW-211 and SW-221

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: J. Perricone
Offered: Fall, Spring, Summer
Required of: SONG majors
Electable by: All
Prerequisites: AR-111, HR-211, and either PW-P151, 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-P235

Writing the Jazz Song
2 credits
Course Chair: J. 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.
This class offers a foundation in guitar playing specifically for songwriters. The class will integrate progress on guitar technique, specifically knowledge of theory as applied to a fuller understanding of the guitar fingerboard and songwriting/composition processes and skills. Each session will introduce technical work on guitar skills development, evaluated in class, along with small composition exercises, performed and evaluated by the class as a whole (reading from chord charts provided by students) and further critiqued by the instructor. Although in format this class will resemble a lab, the combination of technical and writing assignments presented will require delivery as a full two-hour class session.

**SW-241**

Survey of Popular Song Styles  
2 credits  
Course Chair: J. 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.

**SW-P245**

Rock Songwriting Workshop  
2 credits  
Course Chair: J. 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-311**

Advanced Songwriting  
2 credits  
Course Chair: J. 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  
2 credits  
Course Chair: J. 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: J. 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 surrealism 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: J. 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.
Spring 2010

SW-335  
The Business of Songwriting  
2 credits  
Course Chair: J. 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.

SW-P336  
Songwriting Collaboration  
2 credits  
Course Chair: J. Perricone  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: SW-212 and SW-222

This project-oriented, workshop-style class will present in-depth varied models for songwriting collaboration, including strictly differentiated roles for lyricist and composer (typical in earlier musical theater writing), the cowriting model prevalent in current Nashville-centered country songwriting, and emerging collaborative roles in more production-driven contemporary genres such as pop, r&b, and hip-hop. Industry needs and realities will be reflected in class projects. Students will play varied roles in collaborations, including writing to theme and on deadline and for specific industry artists and/or selected student vocalists. In-class cowriting sessions, partner projects, and technology-supported “virtual” collaboration will be explored. The class will also cover a number of 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  
2 credits  
Course Chair: J. 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-P350  
Songwriting and Social Change  
2 credits  
Course Chair: J. Perricone  
Offered: Fall  
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 their own original songs, while also surveying significant socially relevant songs in different eras and cultures throughout the 20th and 21st centuries. Benefit concert events like Live Aid and the Concert for Bangladesh, important songs which had impact on social change will be analyzed (“Imagine,” “Get Up, Stand Up,” and “Strange Fruit”), and prominent activist songwriters (Bob Dylan, Bono, Bob Marley, Michael Franti, Bob Geldof) will be profiled.

SW-361  
Song Demo Production Techniques  
2 credits  
Course Chair: J. Perricone  
Offered: Fall, Spring, Summer  
Required of: SONG majors  
Electable by: SONG majors  
Prerequisites: SW-212, SW-222, and either PW-P151, PW-161, or MTEC-112

The songwriting major will learn the necessary techniques to utilize current MIDI and audio technology in the production of professional-quality song demos, including intermediate-to-advanced skills and concepts of MIDI, synthesis, multitrack recording, mixing, and sound processing. Building on technology skills learned in PW-161, this course will focus on musical approaches to the effective assembly and arranging of sound materials using a music-writing workstation. In addition to class meetings, students will be expected to schedule weekly supervised individual hands-on time for practice and assignments in the Professional Writing MIDI Lab.

SW-362  
Advanced Song Production Seminar  
2 credits  
Course Chair: J. Perricone  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: SW-212, SW-222, and either PW-P151, 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.
Spring 2010

SW-365
Song Demo in the Recording Studio
1 credit
Course Chair: J. Perricone
Offered: Fall, Spring, Summer
Required of: None
Electable by: SONG majors
Prerequisites: SW-212 and SW-222

This course allows songwriters to record and produce their demos, to interact with live musicians and a recording engineer under the guidance of the instructor, and to find the best working methods to get their songs recorded professionally. Class members will either sing their original songs themselves (required of singer/songwriters) or provide a suitable vocalist. During the semester, each songwriter will record/have recorded two of his/her songs, and will be present to observe and learn from recordings of other class members. In addition to registering for this course, the student must also attend meetings of ENSB-372.

SW-371
Singer/Songwriter Workshop
2 credits
Course Chair: J. Perricone
Offered: Fall, Spring, Summer
Required of: SONG majors who do not take SW-111
Electable by: All
Prerequisites: SW-212 and SW-222

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.

SW-P445
Musical Theater Writing 2
2 credits
Course Chair: J. Perricone
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: SW-345

An advanced-level class in which students create original musical theater, give and receive peer feedback with supervision from the instructor, and analyze great works from the musical theater and opera repertoire. Students collaborate in teams as composers, lyricists, and bookwriters on a 10-minute musical. The class emphasizes storytelling and is open to writers of diverse stylistic backgrounds and preferences.

SW-495
Songwriting Internship
2 credits
Course Chair: J. 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: J. 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 Spring 2010

Courses Not Offered Spring 2010

The following courses will not be offered for the spring 2010 term (at the time of publishing). For more information, please consult the course chair.

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<td>PFET-371</td>
<td>Performance Ear Training for Percussion 2</td>
</tr>
<tr>
<td>PFET-374</td>
<td>Performance Ear Training for Voice 2</td>
</tr>
<tr>
<td>PFET-376</td>
<td>Performance Ear Training for Bass</td>
</tr>
<tr>
<td>PFET-377</td>
<td>Performance Ear Training for Bass 2</td>
</tr>
<tr>
<td>PFSS-347</td>
<td>Survey of Latin American Hand Percussion Styles</td>
</tr>
<tr>
<td>PSBS-P345</td>
<td>Latin Jazz Masters</td>
</tr>
<tr>
<td>PSGT-221</td>
<td>Guitar Performance Skills</td>
</tr>
<tr>
<td>PSGT-225</td>
<td>Essentials of Solo and Rhythm Guitar 1</td>
</tr>
<tr>
<td>PSGT-311</td>
<td>Improvisation for Guitar 3</td>
</tr>
<tr>
<td>PSH-238</td>
<td>Awareness Training for Musicians</td>
</tr>
<tr>
<td>PSH-281</td>
<td>Somatic Breathwork for Vocalists</td>
</tr>
<tr>
<td>PSHR-322</td>
<td>Harmonic Considerations in Improvisation 2</td>
</tr>
<tr>
<td>PSJ-271</td>
<td>&quot;Ready, Aim, Improvise!&quot;</td>
</tr>
<tr>
<td>PSJ-371</td>
<td>Performing Harmony Workshop 1</td>
</tr>
<tr>
<td>PSIM-231</td>
<td>Rock Improvisational Techniques 1</td>
</tr>
<tr>
<td>PSIM-327</td>
<td>Improvisation in the Jazz/Blues Idiom</td>
</tr>
<tr>
<td>PSIM-351</td>
<td>The Composing Performer Ensemble</td>
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<tr>
<td>PSIM-P421</td>
<td>Advanced Pan-American Jazz Performance</td>
</tr>
<tr>
<td>PSPN-345</td>
<td>Piano Accompaniment Techniques</td>
</tr>
<tr>
<td>PSPR-362</td>
<td>Rock and Roll Hall of Fame Ensemble</td>
</tr>
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<td>PSPR-363</td>
<td>Progressive Rock Performance</td>
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<tr>
<td>PSVC-232</td>
<td>Voice Class for Instrumentalists 2</td>
</tr>
<tr>
<td>PSVC-365</td>
<td>Stage Performance Workshop - Jazz Standards</td>
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<tr>
<td>PSW-P370</td>
<td>Melody and Scale of Resources of East Asian Music</td>
</tr>
<tr>
<td>PW-P271</td>
<td>Computer Aided Writing</td>
</tr>
<tr>
<td>SW-P235</td>
<td>Writing the Jazz Song</td>
</tr>
<tr>
<td>SW-P245</td>
<td>Rock Songwriting Workshop</td>
</tr>
</tbody>
</table>
Spring 2010

Directed Study Faculty – Professional Writing Division

COND-498

Directed Study in Conducting
Callahan, David
Monseur, George
Stewart, Lewis
Williams, Julius

NOTE: See instructor in first week to establish meeting times.

CM-398

Directed Study in Composition of Small Forms
Applin, Rick
Cohen, Alla
Denisch, Beth
Epten, Marti
Fessler, Scott
Friedman, Arnold
Holland, Jonathan
Kalogeras, Alex
Kulenovic, Vuk
LeVines, Allen
List, Andrew
McDonnell, Don
Paraskevas, Apostolos
Pusztai, Tibor
Qualliotine, Armand
Welwood, Arthur
Witmyer, Skip

NOTE: See instructor in first week to establish meeting times.

CM-497

Directed Study in Sonata Composition
Fritze, Greg
Gubanov, Yakov
Leclaire, Dennis
McGah, Tom
Smith, Jim

NOTE: See instructor in first week to establish meeting times.

CW-498

Directed Study in Contemporary Writing and Production
Doezema, Bob
Elliott, Bill
Farquharson, Michael
Gates, Jerry
Moretti, Dan
Nicholl, Matthew
Pejrolo, Andrea

NOTE: See instructor in first week to establish meeting times.

FS-487

Directed Study in Film Scoring
Mirowitz, Sheldon
Reasoner, Eric
Smith, Joe
Wilkins, Don

NOTE: See instructor in first week to establish meeting times.

SW-498

Directed Study in Songwriting
Aldrich, Jon
Gaffney, Henry
Perricone, Jack
Simos, Mark
Stevens, John

NOTE: See instructor in first week to establish meeting times.
## Spring 2010

### Special Section Listings

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section Listings</th>
</tr>
</thead>
<tbody>
<tr>
<td>ILST-131-003</td>
<td>Felice Pomeranz - available for Harp Principles Only</td>
</tr>
<tr>
<td>ILST-131-004</td>
<td>John McGann - available for Mandolin Principals Only</td>
</tr>
<tr>
<td>ILST-131-005</td>
<td>Dave Hollender – available for Banjo Principals Only.</td>
</tr>
<tr>
<td>ILST-221-002</td>
<td>John McGann - Mandolin for Non-Mandolin Principals</td>
</tr>
<tr>
<td>MP-385</td>
<td>all sections - NOTE: This course meets <strong>every other week</strong> for four hours.</td>
</tr>
<tr>
<td>MP-475</td>
<td>all sections - NOTE: This course (all sections) meets <strong>every other week</strong> for four hours.</td>
</tr>
<tr>
<td>PSPC-341</td>
<td>all sections - NOTE: The Thursday meeting meets <strong>every other week</strong> for four hours.</td>
</tr>
<tr>
<td>PSVC-425</td>
<td>Section 001 primarily for jazz vocalists; Section 002 primarily for pop, rock, R&amp;B vocalists.</td>
</tr>
<tr>
<td>SW-365-001</td>
<td>Dennis Cecere - Ensemble attendance TH 2-4 also required.</td>
</tr>
</tbody>
</table>
Spring 2010

Courses with Ratings and Styles

Schedule of Courses No Longer Printed in the Registration Manual

Starting with the Spring 2010 Registration Manual, the “Schedule of Courses” section will no longer be printed (please see the Welcome Letter from the Registrar on page 2). Instead, you can find accurate, up to the moment listings of all courses, sections, instructors, days, and times using my.berklee.net. Simply log in, go to the Student Services tab, then the Registration subtab and select Browse Classes from the Registration Tools menu on the left.

A pdf listing of the complete Schedule of Courses will also be made available for download under the Registration Tools menu.

Listed below are courses with specific ratings requirements and musical styles. Please use this guide when registering for any of these courses on my.berklee.net.

## Ensemble

**ENLB-251**

<table>
<thead>
<tr>
<th>Afro-Pop Ensemble</th>
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<tbody>
<tr>
<td>001</td>
</tr>
<tr>
<td>Rating: 4</td>
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<tr>
<td>World: Afro-Pop Ensemble</td>
</tr>
<tr>
<td>002</td>
</tr>
<tr>
<td>Rating: 6</td>
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<tr>
<td>World: Afro-Pop</td>
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**ENLB-271**

<table>
<thead>
<tr>
<th>Contemporary Wind Orchestra</th>
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<tbody>
<tr>
<td>001</td>
</tr>
<tr>
<td>Rating: Teacher Authorized</td>
</tr>
<tr>
<td>Music Theater Orchestra</td>
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</tbody>
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**ENLB-321**

<table>
<thead>
<tr>
<th>Big Band Ensemble</th>
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<tbody>
<tr>
<td>001</td>
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<tr>
<td>Rating: 3</td>
</tr>
<tr>
<td>Jazz</td>
</tr>
<tr>
<td>002</td>
</tr>
<tr>
<td>Rating: Teacher Authorized</td>
</tr>
<tr>
<td>Jazz</td>
</tr>
<tr>
<td>003</td>
</tr>
<tr>
<td>Rating: 4</td>
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<tr>
<td>Jazz</td>
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</table>

**ENLB-328**

<table>
<thead>
<tr>
<th>Berklee Salsa Ensemble</th>
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<tbody>
<tr>
<td>001</td>
</tr>
<tr>
<td>Rating: By Audition</td>
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<tr>
<td>Latin: Salsa</td>
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**ENLB-351**

<table>
<thead>
<tr>
<th>Chord Scale Madness Ensemble</th>
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<tr>
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<td>Jazz</td>
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**ENLB-371**

<table>
<thead>
<tr>
<th>Recording Studio Ensemble</th>
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<tbody>
<tr>
<td>001</td>
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<td>Rating: 5</td>
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<td>Mixed: See Course Description</td>
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**ENLB-421**

<table>
<thead>
<tr>
<th>Rainbow Big Band Ensemble</th>
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<tbody>
<tr>
<td>001</td>
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<td>Rating: Teacher Authorized</td>
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<tr>
<td>Jazz</td>
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</table>

**ENLB-461**

<table>
<thead>
<tr>
<th>The Avant-Garde Ensemble</th>
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<tbody>
<tr>
<td>001</td>
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<tr>
<td>Rating: 7</td>
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<tr>
<td>Jazz: Avant Garde</td>
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</table>

**ENLB-471**

<table>
<thead>
<tr>
<th>Berklee Concert Jazz Orchestra</th>
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<tbody>
<tr>
<td>001</td>
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<td>Rating: Teacher Authorized</td>
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**ENLB-P300**

<table>
<thead>
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<th>Berklee Contemporary Symphony Orchestra</th>
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<tr>
<td>001</td>
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<tr>
<td>Rating: Teacher Authorized</td>
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<tr>
<td>Classical</td>
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**ENS-121**

<table>
<thead>
<tr>
<th>Contemporary Styles Ensemble</th>
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<tr>
<td>001</td>
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<tr>
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<tr>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>002</td>
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<td>Rating: 2</td>
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<tr>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>003</td>
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<tr>
<td>Rating: 2</td>
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<tr>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>004</td>
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<td>Rating: 2</td>
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<tr>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>006</td>
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<tr>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>008</td>
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<td>Rating: 2</td>
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### Spring 2010

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Section</th>
<th>Instructor</th>
<th>Rating</th>
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<tbody>
<tr>
<td>009</td>
<td>W 4-6</td>
<td>Lin Biviano</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>010</td>
<td>M 4-6</td>
<td>Ed Saindon</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
</tr>
<tr>
<td>011</td>
<td>W 4-6</td>
<td>Mark Kohler</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>014</td>
<td>F 4-6</td>
<td>Lin Biviano</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>015</td>
<td>F 9-11</td>
<td>Diane Wernick</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
</tr>
<tr>
<td>016</td>
<td>M 11-1</td>
<td>Raffaele Molinari</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>017</td>
<td>M 4-6</td>
<td>Bruno Raberg</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>018</td>
<td>M 9-11</td>
<td>Raffaele Molinari</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>019</td>
<td>T 2-4</td>
<td>Raffaele Molinari</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>022</td>
<td>TH 9-11</td>
<td>Herman Hampton</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>023</td>
<td>TH 11-1</td>
<td>Herman Hampton</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>024</td>
<td>F 11-1</td>
<td>Neal Itzler</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>026</td>
<td>TH 4-6</td>
<td>Marcello Pellitteri</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>027</td>
<td>TH 9-11</td>
<td>Diane Wernick</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>033</td>
<td>TH 2-4</td>
<td>Diane Wernick</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>034</td>
<td>F 11-1</td>
<td>Martin Walsh</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>035</td>
<td>T 9-11</td>
<td>Russ Hoffmann</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>036</td>
<td>T 2-4</td>
<td>George Russell</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>041</td>
<td>T 4-6</td>
<td>Lenny Stallworth</td>
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<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>044</td>
<td>TH 11-1</td>
<td>Martin Walsh</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>045</td>
<td>TH 2-4</td>
<td>Paul Elmen</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>046</td>
<td>F 9-11</td>
<td>Mark Kohler</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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<tr>
<td>047</td>
<td>TH 11-1</td>
<td>Diane Wernick</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
</tr>
<tr>
<td>050</td>
<td>W 9-11</td>
<td>Paul Elmen</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
</tr>
<tr>
<td>051</td>
<td>F 9-11</td>
<td>Paul Elmen</td>
<td>2</td>
<td>Mixed: Jazz, Latin, Rock, &amp; Funk</td>
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### ENSB-211

#### Small Band Ensemble 3

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Section</th>
<th>Instructor</th>
<th>Rating</th>
<th>Mixed</th>
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<tbody>
<tr>
<td>001</td>
<td>M 11-1</td>
<td>John Pierce</td>
<td>By Audition</td>
<td>Jazz</td>
</tr>
<tr>
<td>002</td>
<td>TH 4-6</td>
<td>Lin Biviano</td>
<td>3</td>
<td>Jazz: Post-Bop/Blue Note</td>
</tr>
<tr>
<td>003</td>
<td>M 2-4</td>
<td>Bruno Raberg</td>
<td>3</td>
<td>Mixed: Jazz, Latin, Funk</td>
</tr>
<tr>
<td>004</td>
<td>M 9-11</td>
<td>Ronald O. Mahdi</td>
<td>3</td>
<td>Jazz</td>
</tr>
<tr>
<td>005</td>
<td>F 11-1</td>
<td>John Thomas</td>
<td>3</td>
<td>Jazz: Contemporary</td>
</tr>
<tr>
<td>006</td>
<td>M 9-11</td>
<td>Dave Hollender</td>
<td>3</td>
<td>Jazz</td>
</tr>
</tbody>
</table>
Spring 2010

007  F 4-6  Neal Itzler
     Rating: 3
     Blues, R&B, Jam Band

008  M 11-1  Paul Elmen
     Rating: 3
     Jazz

009  TH 2-4  Victor Mendoza
     Rating: 3
     Jazz: Intro to Latin Jazz

010  TH 6-9  Mirek Kocandrl
     Rating: 3
     Rock Hall of Fame Ensemble

011  W 11-1  Dave Hollender
     Rating: Teacher Authorized
     Bluegrass

013  T 11-1  Bob Schlink
     Rating 3
     Mixed: Jazz, Funk & Fusion

014  TH 11-1  Paul Elmen
     Rating: 3
     Jazz

016  M 11-1  Bill Thompson
     Rating: 3
     Jazz

018  T 9-11  Dave Hollender
     Rating: 3
     Jazz

019  T 11-1  Leo Blanco
     Rating: 3
     Jazz

020  M 11-1  Jon Hazilla
     Rating: Teacher Authorized
     Music Therapy Ensemble

021  W 9-11  Herman Hampton
     Rating: 3
     Blues

022  F 2-4  Bob Christopherson
     Rating: 3
     Jazz

023  M 11-1  Bruce Nifong
     Rating: 3
     Mixed: Jazz, Latin, Funk

024  TH 2-4  Danny Harrington
     Rating: 3
     Jazz

025  F 11-1  Bruce Nifong
     Rating: 3
     Mixed: Jazz, Latin, Funk

026  M 11-1  Craig Hlady
     Rating: 3
     Rock: Classic Rock

027  W 9-11  Ronald O. Mahdi
     Rating: 3
     Jazz

028  T 4-6  John McGann
     Rating: Teacher Authorized
     World: Celtic

029  TH 2-4  Marcello Pellitteri
     Rating: 3
     Jazz

030  T 4-6  Fernando Brandao
     Rating: 3
     Jazz: Brazilian Instrumental

031  M 4-6  Rebecca Cline
     Rating: 3
     Jazz: Intro to Latin Jazz

032  M 2-4  Paul Fontaine
     Rating: 3
     Jazz: Classic & Be-Bop

033  F 2-4  Jim Peterson
     Rating: 3
     Funk

034  F 11-1  Paul Elmen
     Rating: 3
     Jazz

035  T 2-4  Bob Kaufman
     Rating: 3
     Music of Elivin Jones

036  T 11-1  Greg Osby
     Rating: 3
     Jazz

038  M 9-11  Consuelo Candelaria
     Rating: 3
     Mixed: Jazz, Latin Jazz, Contemporary Jazz

039  TH 11-1  Fernando Brandao
     Rating: 3
     Jazz: Brazilian Instrumental

041  W 11-1  Bill Thompson
     Rating: 3
     Jazz

042  T 9-11  Raffaele Molinari
     Rating: 3
     Jazz

044  TH 4-6  Herman Hampton
     Rating: 3
     Jazz: Smooth Jazz
### Spring 2010

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Day/Time</th>
<th>Instructor</th>
<th>Rating</th>
<th>Style/Genre</th>
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<tbody>
<tr>
<td>045</td>
<td>W 6-8</td>
<td>Herman Hampton</td>
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<td>Mixed: Jazz, Latin, Funk</td>
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<tr>
<td>046</td>
<td>TH 4-6</td>
<td>Diane Wernick</td>
<td>3</td>
<td>Jazz</td>
</tr>
<tr>
<td>047</td>
<td>TH 9-11</td>
<td>Consuelo Candelaria</td>
<td>3</td>
<td>Jazz: Latin and Contemporary</td>
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<tr>
<td>048</td>
<td>M 9-11</td>
<td>Paul Elmen</td>
<td>3</td>
<td>Jazz Standards</td>
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<tr>
<td>050</td>
<td>F 12-2</td>
<td>John Funkhouser</td>
<td>3</td>
<td>Rock Jam Band, Phish, Grateful Dead</td>
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<tr>
<td>051</td>
<td>W 9-11</td>
<td>Dan Bowden</td>
<td>3</td>
<td>Acoustic Blues</td>
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<td>053</td>
<td>T 9-11</td>
<td>Mark Whitfield</td>
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**ENS 216**

**Classic Rock Ensemble**

<table>
<thead>
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<th>Instructor</th>
<th>Rating</th>
<th>Style/Genre</th>
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<tr>
<td>004</td>
<td>W 11-1</td>
<td>Robert Schlink</td>
<td>5</td>
<td>Hard Core/Heavy Metal</td>
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<tr>
<td>001</td>
<td>TH 4-6</td>
<td>Greg Wardson</td>
<td>3</td>
<td>Rock: Classic Rock of the ‘70s, ‘80s, &amp; ‘90s</td>
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**ENS 311**

**Small Band Ensemble 4**

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**ENSB-325**

Small Be-Bop Jazz Ensemble

001 | M 9-11 | George Zonce | 5 | Jazz |

**ENSB-327**

Techno/Rave Ensemble

001 | TH 4-6 | Stephen MacLean | 5 Teacher Authorized | See Course Description |

**ENSB-328**

Latin Jazz Ensemble

001 | W 11-1 | Victor Mendoza | 5 | Latin Jazz: Afro-Cuban, Brazilian |

002 | W 11-1 | Oscar Stagnaro | 5 | Latin Jazz: Afro-Cuban, Brazilian |

003 | T 6-8 | Oscar Stagnaro | 5 | Latin Jazz: Afro-Cuban, Brazilian |
### Spring 2010

#### ENSB-329
**Country Music Ensemble**
- **001 T 11-1** Mike Ihde  
  Rating: By Audition  
  Funk: Country

#### ENSB-345
**Funk Bands**
- **001 M 1-3** Brian Ellis  
  Rating: By Audition  
  Funk: Hip-Hop
- **002 T 2-4** Bob Tamagni  
  Rating: 5  
  Funk: Music of the Meters
- **003 TH 11-1** Lenny Stallworth  
  Rating: By Audition  
  Funk: Parliament Funkadelic
- **004 M 2-4** Robert Schlink  
  Rating: 5  
  Funk: Steve Coleman, Originals
- **005 TH 11-1** Kenwood M. Dennard  
  Rating: 5  
  Funk: Music of James Brown
- **006 TH 4-6** Daniel Moretti  
  Rating: 5  
  Music of the Crusaders
- **007 T 6-8** Wayne Naus  
  Rating: By Audition  
  Funk: Music of Tower of Power
- **009 T 2-4** Robert Schlink  
  Rating: 5  
  Funk: Vintage 70’s, with Vocals
- **010 F 2-4** Winston Maccow  
  Rating: 5  
  Funk/R&B
- **012 TH 11-1** Walter Beasley  
  Rating: 5  
  Smooth Jazz

#### ENSB-346
**Contemporary Fusion Ensemble**
- **001 W 4-6** Tiger Okoshi  
  Rating: 6  
  Fusion: Original Material

#### ENSB-351
**8 Piece Jazz Ensemble**
- **001 M 11-1** George Zonce  
  Rating: 5  
  Jazz

#### ENSB-361
**Adv Woodwind Chamber Music**
- **001 W 4-6** Barbara LaFitte  
- **002 W 2-4** Wendy Rolfe

#### ENSB-365
**Contemporary Chamber Music Ensemble**
- **001 TH 6-8** Robin Ginenthal  
  Rating: Teacher Authorized  
  See Course Description

#### ENSB-371
**The Recording Rhythm Section**
- **001 T 2-4** Winston Maccow  
  Rating: 5  
  Mixed: Pop, R&B, & Hip-Hop
- **002 M 2-4** Gabrielle Goodman  
  Rating: 5  
  R&B
- **003 TH 9-11** Martin Walsh  
  Rating: Teacher Authorized  
  Rock, Pop, R&B

#### ENSB-372
**Rhythm Track for Songwriters**
- **001 TH 2-4** Dennis Cecere  
  Rating: 5  
  Original music, any style

#### ENSB-381
**The Berklee Wes Montgomery Ensemble**
- **001 M 4-6** Richie Hart  
  Rating: 6  
  Jazz
Spring 2010

**ENSB-382**
*The Berklee Wayne Shorter Ensemble*

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**ENSB-383**
*The Berklee Yellowjackets Ensemble*

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**ENSB-384**
*The Berklee Horace Silver Ensemble*

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**ENSB-388**
*Improvisation on Twenty-First Century Grooves*

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*Advanced Small Band Ensemble*

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010  F 4-6  Ken Cervenka  Rating: 7  Jazz: Miles Acoustic
011  W 9-11  Marcello Pellitteri  Rating: 6  Music of Cedar Walton
012  T 4-6  Dave Samuels  Rating: 7  Jazz: Contemporary
013  T 9-11  Kevin Barry  Rating: 5  Blues
014  F 4-6  Hal Crook  Rating: Teacher Authorized  Jazz: Standards and Acoustic
015  T 4-6  Darren Barrett  Rating: by Audition  Electric Jazz
016  M 11-1  George Garzone  Rating: 6  Jazz: Be-Bop/Free
017  TH 2-4  Paul Del Nero  Rating: 5  Jazz: Music of Charles Mingus
018  M 4-6  Jeffrey Stout  Rating: 6  Jazz: Music of Charlie Parker
019  F 11-1  Bill Thompson  Rating: 5  Jazz
020  T 2-4  Andrew McGhee  Rating: 5  Jazz: Standards
021  T 6-8  Terri Carrington  Rating: Teacher Authorized  Jazz
022  M 11-1  Darren Barrett  Rating: By Audition  Acoustic Jazz
023  W 11-1  Terri Carrington  Rating: Teacher Authorized  Jazz
024  M 9-11  Edward Tomassi  Rating: 5  Jazz
025  M 2-4  Charles Lewis  Rating: 5  Jazz: New Orleans Street Band
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## Spring 2010

### ENSB-421

**Rainbow All-Stars**
- Section: 001
- Days and Times: W 11-1
- Instructors: Phil Wilson
- Rating: Teacher Authorized Jazz

### ENSB-451

**9 Piece Jazz Ensemble**
- Section: 001
- Days and Times: T 9-11
- Instructor: Richard Lowell
- Rating: 6 Jazz

### ENSB-482

**The Berklee Art Blakey Ensemble**
- Section: 001
- Days and Times: W 11-1
- Instructors: Ronald O. Mahdi
- Rating: 7 Jazz: Art Blakey Ensemble

### ENSB-P315

**Ensemble Master Class**
- Section: 001
- Days and Times: T 7-9
- Instructor: Greg Osby
- Rating: Teacher Authorized Jazz
- Section: 002
- Days and Times: W 2-4
- Instructor: Greg Osby
- Rating: Teacher Authorized Jazz

### ENSB-P321

**Funk and Soul Review**
- Section: 001
- Days and Times: F 11-1
- Instructor: Lenny Stallworth
- Rating: By Audition Funk & Soul Review

### ENST-151

**Berklee Contemporary String Orchestra**
- Section: 001
- Days and Times: M 11-1, T 4-5
- Instructor: Eugene Friesen
- Rating: By Audition

### ENST-251

**Classical String Chamber Music Ensemble**
- Section: 002
- Days and Times: TH 3-5
- Instructor: Sandra Kott

### ENST-252

**Alternative String Chamber Music**
- Section: 001
- Days and Times: W 11-1
- Instructor: Miriam Rabson
- Section: 002
- Days and Times: T 6-8
- Instructor: Mark Simos

### ENVC-121

**Contemporary Styles Ensemble With Vocals**
- Section: 002
- Days and Times: F 9-11
- Instructor: Lenny Stallworth
- Rating: 2 Mixed: Jazz, Pop/Rock, R&B
- Section: 003
- Days and Times: W 9-11
- Instructor: Mark Kohler
- Rating: 2 Mixed: Jazz, Pop/Rock, R&B
- Section: 004
- Days and Times: M 2-4
- Instructor: Carolyn Wilkins
- Rating: 2 Mixed: Jazz, Pop/Rock, R&B
- Section: 005
- Days and Times: TH 9-11
- Instructor: Alain Mallet
- Rating: 2 Mixed: Jazz, Pop/Rock, R&B
- Section: 006
- Days and Times: M 2-4
- Instructor: Ken Zambello
- Rating: 2 Mixed: Jazz, Pop/Rock, R&B
- Section: 008
- Days and Times: W 4-6
- Instructor: Walter Beasley
- Rating: 2 Mixed: Jazz, Pop/Rock, R&B
- Section: 009
- Days and Times: M 11-1
- Instructor: Jerry Cecco
- Rating: 2 Mixed: Jazz, Pop/Rock, R&B
- Section: 010
- Days and Times: M 2-4
- Instructor: Nancy Morris
- Rating: 2 Mixed: Jazz, Pop/Rock, R&B
- Section: 012
- Days and Times: F 9-11
- Instructor: Winston Maccow
- Rating: 2 Mixed: Jazz, Pop/Rock, R&B
- Section: 014
- Days and Times: F 11-1
- Instructor: Mark Kohler
- Rating: 2 Mixed: Jazz, Pop/Rock, R&B
- Section: 015
- Days and Times: M 1-3
- Instructor: Skip Smith
- Rating: 2 Mixed: Jazz, Pop/Rock, R&B
- Section: 016
- Days and Times: W 11-1
- Instructor: Skip Smith
- Rating: 2 Mixed: Jazz, Pop/Rock, R&B
- Section: 017
- Days and Times: M 6-8
- Instructor: Skip Smith
- Rating: 2 Mixed: Jazz, Pop/Rock, R&B
- Section: 018
- Days and Times: W 11-1
- Instructor: Nancy Morris
- Rating: 2 Mixed: Jazz, Pop/Rock, R&B
- Section: 019
- Days and Times: M 11-1
- Instructor: Carolyn Wilkins
- Rating: 2 Mixed: Jazz, Pop/Rock, R&B
## Spring 2010

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**Courses with Ratings and Styles**
## Spring 2010

### ILGT-119

**Guitar Styles Skills Labs**

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### ILGT-365

**Advanced Guitar Performance Lab**

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<td>Mick Goodrick</td>
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<td>Jon Damian</td>
<td>Creative Workshop</td>
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**Liberal Arts**

### LAHS-233

**Art History Topics**

001 M 2-4, T 4-6  Ben Thomas  Great Discoveries
002 T 12-1, W 4-6  Henry Tate  Picasso, Joyce & Stravinsky
003 T 11-12, W 2-4  Henry Tate  American Art: 1850-1950
004 T 3-4, TH 2-4  Ross Bresler  Renaissance
005 W 12-1, TH 2-4  Haidee Lorrey  Gender and the Visual Arts
006 M 2-3, T 9-11  Rekha Menon  Global Perspectives in Post-Modern Art
007 T 2-3, F 11-1  Michael Williams  Gender and the Visual Arts

### LENG-201

**Literature**

001 MWF 11-12  Ellen Francese  A Moveable Feast: Appearance & Reality
002 MWF 1-2  Sally Blazar  Exploring Fiction, Poetry and Drama
003 MWF 1-2  Faye Cudmore  The American Dream
004 MWF 5-6  Pratt Bennet  Far From Home: The Need To Create New Identities
005 W 11-12, F 1-3  Doug Kohn  Song of Myself
006 MWF 11-12  Sally Blazar  Exploring Fiction, Poetry and Drama
007 MWF 9-10  Wayne Wild  Liberating Aesthetics: Aesthetics in Practice
008 T 2-3, TH 11-1  Stephanie Reich  Sound and Fury: Southern Writers and Their Music
009 MWF 10-11  Wayne Wild  Liberating Aesthetics: Aesthetics in Practice
010 M 1-3 F 11-12  Doug Kohn  Song of Myself
011 MWF 10-11  Faye Cudmore  The American Dream

012 MWF 4-5  Jennifer Andrews  Interpreting the Story
013 MWF 1-2  Ronald Clark  Portable Lives: Life Through Literature
014 W 6-9  Steve Kaufman  American Ensembles: 20th and 21st-century Writers from Diverse Backgrounds
015 T 11-1, TH 12-1  Frederick Bouchard  Musical Biographies
016 MWF 9-10  Ann Snodgrass  Studies in Genre
017 MWF 10-11  Ann Snodgrass  Studies in Genre
018 T 4-6, F 4-5  Teodros Kiros  Utopias and Distopias
019 MWF 2-3  Ronald Clark  Portable Lives: Life Through Literature
020 T 2-3, TH 2-4  Frederick Bouchard  Traveling Literature
021 MWF 5-6  Jennifer Andrews  Interpreting the Story
022 MWF 3-4  Julie Rold  Literature as Creative Writing
023 M 6-9  Peter Payack  Media and its Messengers
024 M 6-9  Steve Kaufman  American Ensembles: 20th and 21st century Writers from Diverse Backgrounds
025 T 2-4, F 12-1  Teodros Kiros  Utopias and Distopias
026 T 3-4, TH 4-6  Amy Merrill  Telling the Story
027 T 4-6, TH 3-4  Amy Merrill  Birth of Modernism

### LHIS-223

**History Topics**

001 T 2-3, F 12-2  Gary Miller  History of Nazi Germany
002 T 2-3, W 9-11  Deborah Abraham  World Revolutions
003 T 10-11, TH 11-1  Haidee Lorrey  Globalism and Globalization
004 M 2-4, F 11-12  Gary Miller  History of Nazi Germany
Spring 2010

005   T 9-11 TH 9-10 Deborah Abraham
      International Human Rights

006   T 9-10, W 10-11 Haidee Lorrey
      American Popular Culture and Society

007   M 12-1, F 12-1 Patricia Peknik
      America from the Jazz Age to the
      Age of Aquarius

008   M 2-4, F 2-3 Patricia Peknik
      America from the Jazz Age to the
      Age of Aquarius

009   T 11-1, TH 10-11 Haidee Lorrey
      Globalism and Globalization

010   M 4-6, F 3-4 Patricia Peknik
      History of the Music City

011   T 11-1, W 12-1 Deborah Abraham
      Ancient Religions and Philosophies
1140 BOYLSTON STREET
855 BOYLSTON STREET
899 BOYLSTON STREET
921 BOYLSTON STREET
939 BOYLSTON STREET
1090 BOYLSTON STREET
7 HAVILAND STREET
22 THE FENWAY
100 MASSACHUSETTS AVENUE
130 MASSACHUSETTS AVENUE
136 MASSACHUSETTS AVENUE
150 MASSACHUSETTS AVENUE
155 MASSACHUSETTS AVENUE
161 MASSACHUSETTS AVENUE
168 MASSACHUSETTS AVENUE
171 MASSACHUSETTS AVENUE
180–186 MASSACHUSETTS AVENUE
9 BELVIDERE STREET
20 BELVIDERE STREET
264–270 COMMONWEALTH AVENUE
98 HEMENWAY STREET

* Back Bay campus only; the 25–39 Fordham Road facility in Allston not shown.
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Class Planning Worksheet: Schedule Planning

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