Register
Summer/Fall 2011
Registration Manual

Visiting Professor in Mediterranean
Music 2011-2012: Javier Limón
See opening page for details

Declaring a Secondary Instrument:
Performance Majors, see page 35
Javier Limón
Visiting Professor in Mediterranean Music
Fall 2010 and Spring 2011 Semesters

A graduate of New York’s St. Francis Preparatory School, and the Madrid Royal Conservatory, where he studied classical piano, oboe and guitar, Limón began his career as a composer, working with various flamenco artists, including Estrella Morente, Remedios Amaya, Potito, and Montse Cortés, among others.

In early 2000, he met with seven-time Goya Award-winning film director Fernando Trueba, forming a relationship that would culminate in Limón’s production of Lágrimas Negras, an album by Cuban pianist, Bebo Valdés, and flamenco singer, El Cigala.

Following his projects with Trueba and Valdés, Limón’s creative focus began to encompass Latin jazz and working with Cuban musicians, in addition to his first love, flamenco. Limón’s many additional production credits include Cositas Buenas by Paco de Lucia, Lágrimas Negras by Bebo and Cigala, El Pequeño Reloj by Enrique Morente, Niño Josele by Niño Josele, La Rosa Blanca by Montse Cortés, and several albums by Spanish singer, Buika.

Limón has won three Premios Amigos and five Latin Grammy Awards. In 2004, he was awarded the Latin Grammy for Producer of the Year for his work on five records: Lágrimas Negras, by Diego El Cigala and Bebo Valdés, Cositas Buenas by Paco de Lucia, El Cantante by Andrés Calamaro, El Pequeño Reloj by Enrique Morente, Niño Josele by Niño Josele, and Tributo Flamenco A Don Juan Valderrama by various artists. In 2009, Limón was awarded the Grammy Award for Best Latin Jazz Album for recording Juntos Para Siempre, a series of father and son piano duets by Bebo and Chucho Valdés.

Limón has recorded all over the world, including Bogotá, Bristol, Paris, Bahía Blanca, Palestine, Buenos Aires, New York City, and Morocco. His passion for multicultural musical roots has led him to start his own label, Casa Limón. The project kicked off with the record Limón, an introductory album in which artists Paco de Lucía, Niño Josele, La Tana and Potito, among others, perform scores by Javier Limón.

Available Courses:

CW-P227
Flamenco Music: Composition and Arranging
2 credits
Course Chair: M. Nicholl
Required of: None
Electable by: All
Offered: Spring, Fall
Prerequisites: AR-111

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

MB-P205
The Business of Flamenco Music
2 credits
Course Chair: D. Gorder
Required of: None
Electable by: All
Offered: Spring, Fall
Prerequisites: MB-101

Taught by Visiting Professor In Mediterranean Music, Javier Limón, this course explores an overview of the current business, economic, and marketing and production aspects of flamenco music. Topics to be explored encompass flamenco music as an exported product, including in the American market; marketing of flamenco through the use of various media (radio, TV, press, Internet and web design); publishing potential; major record labels for flamenco music; touring and endorsements; piracy issues; and creating a profitable business with flamenco and other music.

MP-P459
Flamenco Music: Recording and Production
2 credits
Course Chair: R. Jaczko
Required of: None
Electable by: All
Offered: Spring, Fall
Prerequisites: MP-385

Taught by Visiting Professor In Mediterranean Music, Javier Limón, this course explores the recording and production processes of various styles of flamenco music, as well as recording of the common instruments used in flamenco. The various processes of recording and producing flamenco music to be studied include live recordings, recording without metronome, editing, programming, mixing, and mastering. Discussion also focuses on the common instruments and sounds used in flamenco music, including flamenco guitar, cajón, palmas (clapping), dancing, voices, and wind and string instruments, and the microphones and techniques utilized in recording the particular instruments. Several styles (”palo”) of flamenco, such as bulería, soleá, tangos, fandangos de huerva, and malagueña will be analyzed, including recording methods, sound libraries, and instrumentation. The recording of the flamenco music ensemble is tentatively scheduled to be part of the class experience.
NOTE: Additions to Summer/Fall 2011 Voice Ensemble Courses

ENVC-112
Rhythm Section Grooves for Vocalists 2
1 credit
Course Chair: Bob Stoloff
Required of: None
Electable by: Voice principals
Prerequisites: Overall ensemble rating 3

An ensemble for vocalists that will focus on the basic functions of the rhythm section and how to communicate with a rhythm section in a variety of musical styles. Instruments discussed will include electric and acoustic bass, drums, keyboard, and guitar, as well as musical elements of various time-feels and grooves. Class members will have the opportunity to work with a rhythm section.

ENVC-113
Rhythm Section Grooves for Vocalists 3
1 credit
Course Chair: Bob Stoloff
Required of: None
Electable by: Voice principals
Prerequisites: Overall ensemble rating 4

An ensemble for vocalists that will focus on the basic functions of the rhythm section and how to communicate with a rhythm section in a variety of musical styles. Instruments discussed will include electric and acoustic bass, drums, keyboard, and guitar, as well as musical elements of various time-feels and grooves. Class members will have the opportunity to work with a rhythm section.

ENVC-122
Jazz/Blues Vocal Ensemble with Improvisation
1 credit
Course Chair: Bob Stoloff
Required of: None
Electable by: Voice principals
Prerequisites: None

Introductory jazz/blues performance ensemble for voice principals designed to prepare students for solo performance in ensembles and other performing venues within a specific song style. Focus on building jazz repertoire and getting familiar with jazz masters, as well as musicianship, harmony, and sight reading. Additional focus will be on beginning improvisation skills in the jazz and blues idioms, including melodic and rhythmic phrasing, embellishments, tone color, and hearing basic blues patterns, as well as historical perspective.

ENVC-124
Pop/Rock/Country Vocal Ensemble with Background Vocals
1 credit
Course Chair: Bob Stoloff
Required of: None
Electable by: Voice principals
Prerequisites: None

Introductory pop/rock/country performance ensemble for voice principals designed to prepare students for solo performance in ensembles and other performing venues within a specific song style. Vocalists will learn how to count off tempos of songs, microphone technique, song style, and groove communication with the accompanist and lead sheet preparation.

ENVC-141
Beginning Improvisation Ensemble, Mixed Styles
1 credit
Course Chair: Bob Stoloff
Required of: None
Electable by: Voice principals
Prerequisites: None

An ensemble for vocalists focusing on basic skills in improvisation in a variety of styles. Melodic and rhythmic phrasing embellishments using tone colors and hearing basic blues patterns in vocal styles including pop, rock, r&b, and jazz.

ENVC-421
Pop/Rock/Country Vocal Ensemble with Background Vocals
1 credit
Course Chair: Bob Stoloff
Required of: None
Electable by: Voice principals
Prerequisites: Overall ensemble rating 2

Advanced pop/rock/country performance ensemble for voice principals designed to prepare students for solo performance in ensembles and other performing venues within the pop/rock/country idioms. Vocalists will learn how to count off tempos of songs, microphone technique, song style, groove communication with the accompanist, and lead sheet preparation.
Change to Financial Aid and Scholarship Policies: Effective only for Summer 2011

Please be aware of important changes in our financial aid and scholarship policies that will be implemented for the Summer 2011 Term. The following changes are only for Summer 2011 and include:

- New flexible financial aid and scholarship policies for Summer 2011;
- Completing the 2011-2012 Free Application for Federal Student Aid (FAFSA) to receive financial aid for the Summer 2011 term;
- New financial aid file completion deadline for returning and continuing students who wish to receive aid for the Summer 2011 Term;

For the Summer 2011 Term, all students, regardless of semester level, may use their Berklee scholarship and grants for full or part-time enrollment. Students choosing to attend part-time must first be authorized for part-time status from the Counseling and Advising Center and will be subject to the part-time proration policy for all of their institutional funds.

Awarding summer financial aid using the most recent FAFSA data available allows the Financial Aid Office to review and award financial aid based on a student and/or family’s most current financial situation. Therefore we are requiring students to file the 2011-2012 FAFSA in order to receive aid for Summer 2011.

In order to process financial aid prior to the summer bill date, we are requesting students complete their FAFSA, Summer Aid Application, and submit any additional information requested prior to April 1.

Students completing their financial aid information after April 1 will still be reviewed for financial aid but will be awarded on a funds available basis.

If you have any questions, please contact the Office of Financial Aid at financialaid@berklee.edu or 800 Berklee or the Office of Scholarships and Student Employment at scholarships@berklee.edu or 617-747-8681.
**Academic Calendar**

**Spring 2011**
- March 28 - April 1: Academic advising period for Summer/Fall 2011 Registration
- April 4 - 15: Summer/Fall 2011 Registration period. Register online at my.berklee.net.
- April 18*: Patriot’s Day (no classes)
- April 20: Follow a Monday schedule
- May 2 - 6: Final Exam/Audition Ensemble Week. Course evaluations due.
- May 6: Last day to change a grade of “Incomplete” earned during Fall 2010.
- May 7: Commencement Ceremony
- May 8: Residence Halls close at 12:00 p.m.
- May 13: Last day to make changes to your Summer 2011 Registration schedule until Check-in.

**Summer 2011**
- May 16: Spring 2011 grades available on my.berklee.net
- May 17: Online Check-in begins for continuing and returning students.
- May 17-20: Summer 2011 Check-in Week. Failure to check-in by 11:59 p.m. on May 20 will result in the loss of your 2011 Summer registration schedule and the assessment of a $250 late Check-in fee.
- May 20: Last day to request a change of major, program, or instrument for Summer 2011. Contact the Counseling and Advising Center ahead of time to authorize changes and adjust schedule accordingly.
- May 23: First Day of Summer 2011 classes, instrumental lessons, labs, and ensembles
- May 27: Last day to add/drop, including all course schedule changes due to Credit by Exam
- May 30*: Memorial Day (no classes)
- July 4*: Independence Day (no classes)
- July 5: Follow a Monday schedule
- July 15: Last day to request a Withdrawal from a class for Summer 2011. Forms are available in the Office of the Registrar.
- August 8 - 12: Final Exam Week/Audition Week. Course evaluations due.
- August 13: Residence Halls close at 12:00 p.m.
- August 19: Summer 2011 grades available on my.berklee.net
- August 23: Last day to make changes to your Fall 2011 Registration schedule until Check-in.

**Fall 2011**
- September 5*: Labor Day
- September 5 - 9: Fall 2011 Check-in Week. Failure to check-in by 11:59 p.m. on September 9 will result in the loss of your 2011 Fall registration schedule and the assessment of a $250 late Check-in fee.
- September 9: Last day to request a change of major, program or instrument for Fall 2011. Contact the Counseling and Advising Center ahead of time to authorize changes and adjust schedule accordingly.
- September 12: First day of Fall 2011 classes, instrumental lessons, labs, and ensembles
- September 16: Last day to add/drop, including all course schedule changes due to Credit by Exam
- October 10*: Columbus Day (no classes)
- October 21: Last day to file for May 2012 graduation
- Oct. 31 - Nov. 4: Mid-Term Week/Audition Week
- November 14: Last day to request a Withdrawal from a class for Fall 2011. Forms are available in the Office of the Registrar.
- November 11*: Veteran's Day (no classes)
- November 14 - 18: Academic advising period for Spring 2012 Registration
- Nov. 15 - Dec. 7: Spring 2012 Registration period. Register online at my.berklee.net.
- November 24 - 27*: Thanksgiving Recess
- December 14-20: Final Exam Week/Audition Week. Course evaluations due.
- December 20: Last day to change a grade of “Incomplete” earned during Spring or Summer 2011.
- December 21: Residence Halls close at 12:00 p.m.

*College closed
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Introduction

The purpose of this manual is to provide you with the information and procedures you will need to register for the Summer/Fall 2011 semester. Please note that the provisions of this manual do not constitute a contract between the student and Berklee College of Music. The sole purpose of this manual is to provide policies and curricular information that are in effect when posted online. Berklee College of Music reserves the right to change course content, fees, program requirements, plans of study, schedules and the academic calendar, or to make other changes deemed necessary or desirable. The college also reserves the right to cancel course sections in which enrollment is not sufficient. Excessive offering of under-populated course sections will eventually lead to higher tuition costs to students. By combining or eliminating sections of courses, the college is better able to control tuition increases.

For students unsure or not planning to attend the Fall 2011 semester:

• For students who are unsure about attending the Fall 2011 term, staff from the Offices of the Registrar, Bursar, Financial Aid, Scholarships and Student Employment, and the Counseling and Advising Center are available to help you make the best decision. Please feel free to stop by any of these offices to discuss your circumstances.

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

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

Instructions for Completing Your Summer/Fall 2011 Registration

• Check and confirm your Registration Profile (including your registration appointment time) as follows:
  1. Log in to my.berklee.net
  2. Select the Student Services tab and then the Registration subtab
  3. Open your Registration Profile to view a variety of important information about you, including the initial date and time that you may register.

• Take advantage of the academic advising services at the Counseling and Advising Center or through your Faculty Departmental Advisor. The registration advising period begins March 28, 2011 and extends through April 1, 2011. Students at 6th semester standing and higher are encouraged to come in early for advising.

• Students who entered Berklee in Spring 2011: please be aware that your Peer Advisor will be contacting you to meet with him/her prior to your registration appointment window. He/She will assist you in choosing classes and registering for classes online.

• Read the course descriptions found later in this manual and ensure you have the proper prerequisites, co-requisites, ensemble ratings, and/or you are electable to register for each one of your chosen courses. You must have a passing grade, transfer credit or credit by exam on record in order to satisfy course prerequisites. The courses in which you are currently enrolled can be used as prerequisites. However, if you do not receive a passing grade for any Spring 2011 course that is being used as a prerequisite for a Summer or Fall 2011 course, you will be removed from that course(s) before the start of the next term.

• If you do not have all the prerequisites for a course but still wish to take it, you can petition the course chair to waive the prerequisites restriction(s). Course chairs approve prerequisite waiver appeals at their discretion. When approved, course chairs need to enter a prerequisite waiver into the Colleague computer system before a student can register for the course. Prerequisite waivers are valid for one semester only.

• Private Instruction registration requires special course coding. Please see instructions on page 4.

• Performance majors registering for private instruction must register for a thirty minute Private Instruction (PIXX) with a co-requisite thirty minute Recital Preparation (RPXX) course. See page 4 for more details.

• Students are expected to declare a major by the time they attain a semester level status of 3 or higher. If you will reach third semester status by this summer or fall and have not yet declared a major, you should do so at the departmental office of your chosen major.

• See instructions for registering online on page 8. Students are expected to register for courses online using the instructions printed in this manual. Should you need any assistance with learning to register online, staff at the Office of the Registrar (Uchida, Suite 120) are ready to help you.

• After your initial registration session, you may then add or drop courses as necessary up until stated deadlines.

Seek Out Advising

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

The registration appointment time that has been set up for you is the earliest date and time you may register for Summer/Fall 2011 courses. We have scheduled your registration appointment for a time of day when you are not in class.

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

Registration Profile

Your Registration Profile provides you with the following important registration information:

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

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

Catalog Year Policy

Berklee has a dynamic curriculum that evolves and changes each year. In order to provide each student with a definitive and complete set of academic requirements required to graduate that will not change despite these curricular changes, students are assigned to a set of fixed academic requirements called their “catalog year.” Students are assigned to the year-specific catalog created for the year in which 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 curricular requirements. Students who return to Berklee after four or more years away will automatically be 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 the Chair of their major to discuss the applicability of past course work to their existing catalog assignment.

Online Grids by Major

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

My Degree Audit

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

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

To use My Degree Audit (EVAL):

1. Log onto my.berklee.net.
2. Click on Student Services
3. Click on the Registration subtab
4. Select “My Degree Audit (EVAL)” on the left.
5. Then select either:
   (a) your active academic program (major), or:
   (b) choose a major from “What if I changed my program of study?” (You need to know your catalog year for this choice - please find your catalog year from your Registration Profile Screen)

6. For the question, “What Work Do You Want To Include?”, select either:
   (a) “C” for just your completed courses, or:
   (b) “A” for all courses including those that are in-progress and any courses that you have preregistered for.
Note: To obtain the most accurate CGPA for a major, you should select "C" for complete coursework only.

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

Professional Music majors first need to build their specialized curriculum on Colleague by meeting with the Professional Music Department. Until you do so, your degree audit will not be complete.

Private Instruction and Recital Preparation

Students are required to continue registration for Private Instruction until such time as they have completed their requirements for their major, or in the case of being undeclared, through PI level 4.

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

- Select an instructor from the lists on pages 6-7 in this manual. If you need assistance in selecting an instructor, you should speak with your instrumental chair or advisor, or research instructors online at www.berklee.edu/faculty/default.html
- In your second semester, you may register for EITHER a 50-minute, 2-credit section of Private Instruction with the instructor you have selected that includes a specific day and time, OR register for a 30-minute, 1-credit section of Private Instruction AND a 1-credit Instrumental Lab.
- Non-performance majors in semesters three and four must register for a 1-credit 30-minute Private Instruction and a 1-credit Instrumental Lab.
- Private Instruction (and for performance majors, Recital Preparation) will 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.
- When adding Private Instruction or Recital Preparation during Check-in Week or the Add-Drop Period: the first meeting time will be for the week after the course has been added on Colleague. Therefore:
  - Students adding private instruction or recital preparation courses during the first week of classes will have their first lesson during the second week of classes.
  - In order to register for a Private Instruction that is outside of your principal instrument family, you must request a waiver from the instrumental department chair of the lesson to be taken.
- You can only register for one Private Instruction (and for Performance Majors, one Recital Preparation) per semester. If you need or want to add a second private instruction or recital preparatory course in a term, you will need approval from your instrumental chair. Your instrumental chair must enter a prerequisite waiver on Colleague before you can attempt to add the private instruction. An extra Private Instruction fee will be assessed whenever a second private instruction or recital preparation is taken within a single semester.

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>RPB-RXXX</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>STRING</td>
<td>PIST-XXX</td>
<td>RPST-XXX</td>
</tr>
<tr>
<td>WOODWIND</td>
<td>PIWD-XXX</td>
<td>RPWD-XXX</td>
</tr>
<tr>
<td>VOICE</td>
<td>PIVC-XXX</td>
<td>RPVC-XXX</td>
</tr>
</tbody>
</table>

Recital Preparation (for Performance Majors Only)

Performance majors are required to take levels 1-6 of Recital Preparation (RPXX) simultaneously with levels 3-8 of Private Instruction (PIXX). Please see additional details on page 35. These courses consist of additional private study designed to develop repertoire and other skills for various classes and activities required of performance majors. In order to register for the first Recital Preparation, the second level of Private Instruction must be passed or be in progress. RP courses are numbered similarly to PI courses—the third and fourth letters of the course number indicate the principal instrument. As an example, a performance major whose principal instrument is piano would take the following sequence of PI and RP courses beginning in the third semester: PIPN-211/RPPN-211; PIPN-212/RPPN-212; PIPN-311/RPPN-311; PIPN-312/RPPN-312; PIPN-411/RPPN-411; PIPN-412/RPPN-412. RPXX-311 is taken in conjunction with ILRE-375 Recital Workshop for Performance Majors.
Directory of Department Chairs

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

Bass
Rich Appleman, Chair, 617 747-2281
Room 1H, 1140 Boylston St.
John Repucci, Assistant Chair, 617 747-2301
Room 1K, 1140 Boylston St.

Brass
Tom Plsek, Chair, 617 747-2291
Room 3H, 1140 Boylston St.

Composition
Greg Fritze, Chair, 617 747-2452
Room 205, 150 Massachusetts Ave.
Jim Smith, Assistant Chair, 617 747-8356
Room 211, 150 Massachusetts Ave.

Contemporary Writing and Production
Matthew Nicholl, Chair, 617 747-8456
Room 202, 150 Massachusetts Ave.
Andrea Pejrolo, Assistant Chair, 617 747-8437
Room 218, 150 Massachusetts Ave.

Ear Training
Allan Chase, Chair, 617 747-2853
Room 209, 899 Boylston St.
Roberta Radley, Assistant Chair, 617 747-8326
Room 208, 899 Boylston St.

Electronic Production and Design
Kurt Biederwolf, Chair, 617 747-2486
Room B10, 150 Massachusetts Ave.

Ensemble
Ron Savage, Chair, 617 747-8416
Room 108, 130 Massachusetts Ave.
Sean Skeete, Assistant Chair, 617 747-2994
Room 104, 130 Massachusetts Ave.

Film Scoring
Dan Carlin, Chair, 617 747-2444
Room 261, 150 Massachusetts Ave.
Alison Plante, Assistant Chair, 617 747-2637
Room 262, 150 Massachusetts Ave.

Guitar
Larry Baione, Chair, 617 747-2294
Rick Peckham, Assistant Chair, 617 747-2511
Room 400, 921 Boylston St.

Harmony
Joe Muhlolland, Chair, 617 747-8468
Room 210, 150 Massachusetts Ave.
Tom Hojnacki, Assistant Chair, 617 747-8438
Room 212, 150 Massachusetts Ave.

Jazz Composition
Ken Pullig, Chair, 617 747-2384
Room 213, 150 Massachusetts Ave.
REGISTRATION FOR SUMMER/FALL 2011

Private Instructors

Bass

Summer
Buda, Dave
Clark, Dave
Funkhouser, John
Gertz, Bruce
Gaines, Lincoln
Huergo, Fernando
Lockwood, John
Lucie, Ed
Mahdi, Ron
Mooter, Greg
Morris, Danny
Reppucci, John
Stagnaro, Oscar
Stallworth, Lenny
Smith, Barry
Stinnett, Jim
Vitti, Anthony

Fall
Barrett, Darren
Biviano, Lin
Cervenka, Ken
Faieta, John
Fawson, Christine
Fritze, Greg
Galingo, Jeff
Hopkins, Greg
Lewis, Charles
Lada, Tony
Okoshi, Tiger
Plek, Tom
Stout, Jeff
Weinstein, Michael
Wilson, Phil

Guitar

Summer
Bartlett, Bruce
Belz, Kevin
Bowden, Dan
Difusco, Sal
Fiuczynski, David
Gaboury, Tony
Goodrich, Mick (Prior Written Approval)
Hart, Rich
Ihde, Mike
Kasper, Julien
Kelly, James
Marasco, John
Michaud, Shaun
Miller, Jane
Miller, Tim
Musella, Joe
Newsam, David
Passarelli, Lauren
Peckham, Rick (Prior Written Approval)
Peterson, Jim
Pezanelli, Jack
Rogers, Joe
Roos, Randy
Saunders, Bruce
Sher, Ben
Shumate, Curt
Stone, Robin
Stump, Joe
Taff, Ken
Tarulli, Scott
Thomas, John
Tronzo, David
Van Duser, Guy
Wheatley, Jonathan
White, Mark
Wilkins, John
Williams, Michael
Willmott, Bret

Fall
Arcaro, John
Bedner, Ed
Brackeen, Joanne
Christopherson, Bob
Covell, Jeff
Davis, Suzanne
Elowsky-Fox, Jennifer
Gardony, Laszlo
Germain, Tony (Prior Written Approval)
Heck, Steve
Hoffmann, Russ
Hunt, Steve
Jenson, Matt
Jon, Hey Rim
Johnson, Doug
Limina, Dave
Lissance, Alizon
Mallet, Alain
Michelin, Nando
Mulroy, John
Olmstead, Neil
Ramsay, Ross
Rosen, Josh
Rossi, Marc
Santisi, Ray
Schachter, Daniela
Sitter, Suzanna
Tanksley, Francesca
Thomas, Bruce
Tieren, Stephany (Prior Written Approval)
Wardson, Greg
Winter, Bob

Brass

Summer
Barrett, Darren
Cervenka, Ken
Faieta, John
Fritze, Greg
Galingo, Jeff
Lewis, Charles
Stout, Jeff
Wilson, Phil

Fall
Baboian, John
Baione, Larry (Prior Written Approval)
Bailey, Sheryl
Bartlett, Bruce
Belz, Kevin
Bowden, Dan
Damian, Jon
Difusco, Sal
Finn, Jon
Fiuczynski, David
French, Mark
Fujita, Tomo
Gaboury, Tony
Gilmore, David
Goodrich, Mick (Prior Written Approval)
Hansen, Charles
Harrigan, Robert
Hart, Rich
Hlady, Craig
Hogarth, Thaddeus
Ihde, Mike
Johnson, Scott
Kasper, Julien
Kelly, Jim
Lappin, Don
Maness, Andrew
Marasco, John
Michaud, Shaun
Miller, Jane
Miller, Tim
Musella, Joe
Newsam, David
Passarelli, Lauren
Peckham, Rick (Prior Written Approval)
Peterson, Jim
Pezanelli, Jack
Rogers, Joe
Roos, Randy
Saunders, Bruce
Sher, Ben
Shumate, Curt
Stone, Robin
Stump, Joe
Taff, Ken
Tarulli, Scott
Thomas, John
Tronzo, David
Van Duser, Guy
Wheatley, Jonathan
White, Mark
Wilkins, John
Williams, Michael
Willmott, Bret
Zocher, Abigail Aronson
Zocher, Norman

Piano

Summer
Arcaro, John
Bedner, Ed
Brackeen, Joanne
Christopherson, Bob
Covell, Jeff
Davis, Suzanne
Elowsky-Fox, Jennifer
Hoffmann, Russ
Michelin, Nando
Mulroy, John
Olmstead, Neil
Ramsay, Ross
Santisi, Ray
Schachter, Daniela
Sitter, Suzanna
Tanksley, Francesca
Thomas, Bruce
Wardson, Greg

Fall
Arcaro, John
Bedner, Ed
Blanco, Leo
Brackeen, Joanne
Candelaria, Consuelo
Carberg, Frank
Christopherson, Bob
Cline, Rebecca
Covell, Jeff
Davis, Suzanne
Elowsky-Fox, Jennifer
Gardony, Laszlo
Germain, Tony (Prior Written Approval)
Heck, Steve
Hoffmann, Russ
Hunt, Steve
Jenson, Matt
Jon, Hey Rim
Johnson, Doug
Limina, Dave
Lissance, Alizon
Mallet, Alain
Michelin, Nando
Mulroy, John
Olmstead, Neil
Ramsay, Ross
Rosen, Josh
Rossi, Marc
Santisi, Ray
Schachter, Daniela
Sitter, Suzanna
Tanksley, Francesca
Thomas, Bruce
Tieren, Stephany (Prior Written Approval)
Wardson, Greg
Winter, Bob

Percussion

Summer

Drumset
Bellotti, Sergio
Gullotti, Robert
Hadden, Skip
Kaufman, Robert
Lehmann, Bertram
Monzon, Ricardo
Netto, Alberto
Plainfield, Kim
Santos, Jr., Jackie
Scheuerral, Casey
Smith, Neal
Smith, Tony Thunder
Tamagni, Robert
Walker, Mark

**Hand Percussion**
Castrillo, Eguie
Diaz, Ernesto
Ringquist, Mike

**Total Percussion & Marimba**
Flanagan, Richard

**Vibraphone**
Agatiello, Gustavo
Mendoza, Victor
Saindon, Edgar
Samuels, Dave

**Hand Percussion**
Diaz, Ernesto
Ringquist, Mike

**Total Percussion & Marimba**
Anderson, Dean
Flanagan, Richard
Zeltsman, Nancy

**Vibraphone**
Agatiello, Gustavo
Mendoza, Victor
Saindon, Edgar
Samuels, Dave

**Hand Percussion**
Castrillo, Eguie
Diaz, Ernesto
Ringquist, Mike

**Total Percussion & Marimba**
Flanagan, Richard

**Vibraphone**
Agatiello, Gustavo
Mendoza, Victor
Saindon, Edgar
Samuels, Dave

**Hand Percussion**
Diaz, Ernesto
Ringquist, Mike

**Total Percussion & Marimba**
Anderson, Dean
Flanagan, Richard
Zeltsman, Nancy

**Voice**

**Summer - 12 week**
Brown, Sharon
Carr, Karen
Christian, Armsted
Dolan, Ann
Gagne Jeannie
Goodman, Gabrielle
Kai, Kudisan
Kyles Jerome
Lucia, Joyce
McElroy Donna
Moody, Duane
Nichelle Mungo
Pampinella, Paul
Pendarvis, Janice
Pfeiffer, Dale
Reeder Raymond
Schachter, Daniela
Thorson, Lisa
Wright, Kathryn

**Woodwind**

**Summer**
Brandao, Fernando
Cokkinias, Peter
Garzone, George
Govoni, Dino
Harrington, J. Jeff
LaFitte, Barbara
LeClaire, Shannon
Olson, Mia
Marvuglio, Matthew
Phillips, Margaret
Pierce, William
Rolle, Wendy
Thompson, William
Wagner, Paul

**Fall**
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
McGhee, Andrew
Odgren, James
Olson, Mia
Osby, Greg
Phillips, Margaret
Pierce, William
Rolle, Wendy
Skoler, Harry
Thompson, William
Tiberi, Frank
Tomassi, Ed
Wagner, Paul

**String**

**Summer**

**Cello**
Friesen, Eugene

**Harp**
Pomeranz, Felice

**Mandolin**
McGann, John

**Viola**
Howe, Melissa
Rabson, Mimi

**Voice**

**Summer - 12 week**
Brown, Sharon
Carr, Karen
Christian, Armsted
Dolan, Ann
Gagne Jeannie
Goodman, Gabrielle
Kai, Kudisan
Kyles Jerome
Lucia, Joyce
McElroy Donna
Moody, Duane
Nichelle Mungo
Pampinella, Paul
Pendarvis, Janice
Pfeiffer, Dale
Reeder Raymond
Schachter, Daniela
Thorson, Lisa
Wright, Kathryn

**Woodwind**

**Summer**
Brandao, Fernando
Cokkinias, Peter
Garzone, George
Govoni, Dino
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LeClaire, Shannon
Olson, Mia
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Phillips, Margaret
Pierce, William
Rolle, Wendy
Thompson, William
Wagner, Paul

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Harrington, J. Jeff
LaFitte, Barbara
LeClaire, Shannon
Lipsius, Fred
Lowery, Daryl
Marvuglio, Matthew
McGhee, Andrew
Odgren, James
Olson, Mia
Osby, Greg
Phillips, Margaret
Pierce, William
Rolle, Wendy
Skoler, Harry
Thompson, William
Tiberi, Frank
Tomassi, Ed
Wagner, Paul

**Hand Percussion**
Diaz, Ernesto
Galeota, Jr., Joseph
Haddad, James
Kohler, Mark
Netto, Alberto
Pelleriti, Marcello
Peterson, Ralph
Plainfield, Kim
Santos, Jr., Jackie
Smith, Neal
Smith, Tony
Skeete, Sean
Tamagno, Robert
Walker, Mark
Weigert, David

**Total Percussion & Marimba**
Anderson, Dean
Flanagan, Richard
Zeltsman, Nancy

**Voice**

**Summer - 12 week**
Brown, Sharon
Carr, Karen
Christian, Armsted
Dolan, Ann
Gagne Jeannie
Goodman, Gabrielle
Kai, Kudisan
Kyles Jerome
Lucia, Joyce
McElroy Donna
Moody, Duane
Nichelle Mungo
Pampinella, Paul
Pendarvis, Janice
Pfeiffer, Dale
Reeder Raymond
Schachter, Daniela
Thorson, Lisa
Wright, Kathryn

**Woodwind**

**Summer**
Brandao, Fernando
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Garzone, George
Govoni, Dino
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Phillips, Margaret
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**Fall**
Beard, Jackie
Beasley, Walter
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LaFitte, Barbara
LeClaire, Shannon
Lipsius, Fred
Lowery, Daryl
Marvuglio, Matthew
McGhee, Andrew
Odgren, James
Olson, Mia
Osby, Greg
Phillips, Margaret
Pierce, William
Rolle, Wendy
Skoler, Harry
Thompson, William
Tiberi, Frank
Tomassi, Ed
Wagner, Paul
Instructions for Online 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**

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 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.
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**
Online Course Initiative – Fall 2011 Kickoff

Beginning in the Fall 2011 semester, Berklee will begin phasing in fully online courses for on campus students. These courses will maintain the same high standards and academic expectations of traditionally delivered in-classroom sections and all online courses are equivalent to their traditionally delivered counterparts.

In addition, Berklee will also begin expanding its blended course offerings. Blended courses combine traditional, in-classroom meetings with online assignments and lectures.

Differentiation of online and blended courses will be evident at the section level of the course. When registering, look for a section number beginning with a “W” for fully web-based online sections and a section number beginning with an “B” for blended offerings.

Fully web-based courses will not meet on campus, however, there may still be a virtual class meeting time associated with the section. Students must have this time available for required online class meetings scheduled at the discretion of the instructor.

For both fully online and blended courses, students must have access to reliable high-speed internet service as the courses rely heavily on media within the portal. These courses will be the first to leverage the new on campus portal and Learning Management System (LMS). Due to this, available student seats will be limited as implementation of these new technology services are introduced in preparation for wider full campus adoption.

### ISKB-211 Basic Keyboard Techniques 1
- ISKB-211-B001
- ISKB-211-B002
- ISKB-211-B003
- ISKB-211-B004

### ISKB-212 Basic Keyboard Techniques 2
- ISKB-212-B001
- ISKB-212-B002
- ISKB-212-B003

### MP-214 Critical Listening Lab
- MP-214-B001
- MP-214-B002

### ME-326 Multimedia for the Educator
- ME-326-W001

### MP-214 Critical Listening Lab
- MP-214-W001

### Arranging

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

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>CM-211 Tonal Harmony and Composition 1</td>
<td>Prerequisite</td>
<td>HR-111 and either AR-111 or PW-110</td>
<td>PW-111, or HR-111 and either AR-111 or PW-110</td>
</tr>
<tr>
<td>CM-221 Techniques of Tonal Writing</td>
<td>Required of</td>
<td>COMP and FILM majors</td>
<td>FILM majors</td>
</tr>
<tr>
<td>CM-251 Traditional Materials and Structure of Music 1</td>
<td>Prerequisite</td>
<td>HR-111 and either AR-111 or PW-110</td>
<td>PW-111, or HR-111 and either AR-111 or PW-110</td>
</tr>
<tr>
<td>CM-318 New Music Composition and Performance Workshop</td>
<td>Prerequisite</td>
<td>ET-111 and HR-111</td>
<td>ET-111 and either HR-111 or PW-110</td>
</tr>
</tbody>
</table>

### Contemporary Writing and Production

<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-450 Scoring to Visuals</td>
<td>Prerequisite</td>
<td>CW-261, EP-322, or SW-361</td>
<td>CW-361, EP-322, SW-361, or FS-361</td>
</tr>
<tr>
<td></td>
<td>Title</td>
<td>Scoring to Visuals</td>
<td>Scoring for Advertising</td>
</tr>
</tbody>
</table>

### Countertopoint

<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>CP-211 Tonal Counterpoint 1</td>
<td>2 credits</td>
<td>Fall, Spring</td>
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### Electronic Production and Design

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<tr>
<td>EP-326 Interactive Media Portfolio</td>
<td>Required of</td>
<td>ELPD majors</td>
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<td>Required of</td>
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<td>ELPD Majors</td>
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</table>
## What's New: Summary of Curriculum Changes

**Ensemble**

<table>
<thead>
<tr>
<th>Course Number and Title</th>
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<th>From:</th>
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<tbody>
<tr>
<td>ENGT-280 Classical Guitar Repertoire</td>
<td>Prerequisite</td>
<td>ILGT-117</td>
<td>None</td>
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<tr>
<td>ENGT-281 Classical Guitar Chamber</td>
<td>Prerequisite</td>
<td>ILGT-117</td>
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<tr>
<td>Music Ensemble</td>
<td>Prerequisite</td>
<td>ILPM-121</td>
<td>Written approval of course</td>
</tr>
<tr>
<td>ENPC-215 Contemporary Mallet Percussion Ensemble</td>
<td>Prerequisite</td>
<td>ILPM-121</td>
<td>Instructor</td>
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<tr>
<td>ENPM-331 Berklee Marimba Ensemble 1</td>
<td>Prerequisite</td>
<td>None</td>
<td>Written approval of</td>
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<tr>
<td>ENPM-332 Berklee Marimba Ensemble 2</td>
<td>Prerequisite</td>
<td>ENPM-331 or written approval</td>
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<tr>
<td>ENPM-333 Berklee Marimba Ensemble 3</td>
<td>Prerequisite</td>
<td>ENPM-332 or written approval</td>
<td>Instructor</td>
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<tr>
<td>ENST-131 Harp Improvisation Ensemble</td>
<td>Semesters</td>
<td>Fall, Spring</td>
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</tr>
<tr>
<td>ENST-132 Banjo Improvisation Ensemble</td>
<td>Semesters</td>
<td>Fall, Spring</td>
<td>Fall, Spring</td>
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<tr>
<td>ENST-140 R&amp;B String Ensemble</td>
<td>Semesters</td>
<td>Fall, Spring</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>ENST-252 Contemporary Arranging</td>
<td>Semesters</td>
<td>Fall, Spring</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>and Performing for Strings</td>
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<tr>
<td>ENST-271 Global String Ensemble</td>
<td>Electable by</td>
<td>All</td>
<td>String principals</td>
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<tr>
<td>ENV-C-111 Rhythm Section Grooves for Vocalists</td>
<td>Title</td>
<td>Rhythm Section Grooves for Vocalists</td>
<td>Rhythm Section Grooves for Vocalists 1</td>
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## New Courses and Prototypes

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<thead>
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<th>Credits</th>
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<th>Electable by/Prerequisites</th>
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<tbody>
<tr>
<td>ENBR-336 Brass Playing and Singing</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Brass principals/None</td>
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<tr>
<td>ENCL-P405 Classical Chamber Music Ensemble</td>
<td>1 credit</td>
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<td></td>
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<td>course instructor</td>
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<tr>
<td>ENPN-131 Elements of Jazz Piano</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Piano principals/None</td>
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<tr>
<td>ENPN-P212 Jazz Piano Trio 2</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Piano principals/ILPN-122 or</td>
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<td>overall ensemble rating 3</td>
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<tr>
<td>ENPN-246 Afro-Cuban Piano Montunos Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Piano principals/ILPN-112 and</td>
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<td></td>
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<td>ILPN-121, or overall ensemble</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>rating 2</td>
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<tr>
<td>ENPN-249 Odd-Meter Rhythmic Studies for the</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Piano principals/Overall ensemble</td>
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<tr>
<td>ENPN-261 Synth Techniques for Live Performance</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Piano principals/ILPN-122 or</td>
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<td>Ensemble</td>
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<td>overall ensemble rating 3</td>
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### What's New: Summary of Curriculum Changes

<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>ENPN-266 Gospel Keyboard Techniques Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Piano principals/ILPN-122 or overall ensemble rating 3</td>
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<tr>
<td>ENPN-279 Accompanying Techniques for the Piano/Vocalist Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Piano principals/ILPN-121 or overall ensemble rating 2</td>
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<tr>
<td>ENPN-353 The Piano Style of Thelonious Monk</td>
<td>1 credit</td>
<td>Fall</td>
<td>Piano principals/Ensemble rating 555</td>
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<tr>
<td>ENPN-365 Rehearsal Techniques for the Pianist/Band Leader Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Piano principals PERF majors/Overall ensemble rating 5</td>
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<tr>
<td>ENPN-371 New Music Improvisation Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Piano principals/ILPN-112 and ILPN-121, or overall ensemble rating 2</td>
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<tr>
<td>ENPN-461 Jazz Piano Master Class Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Piano principals/Ensemble rating 444</td>
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<tr>
<td>ENVC-123 R&amp;B Vocal Ensemble with Improvisation</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
<td>Voice principals/None</td>
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<tr>
<td>ENVC-143 Vocal Improvisation Ensemble, R&amp;B</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
<td>Voice principals/Overall ensemble rating 2</td>
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<tr>
<td>ENVC-210 Elements of Vocal Technique and Performance</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
<td>Voice principals/Overall ensemble rating 2</td>
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<td>ENVC-221 Vocal Jazz History Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>All/Written approval of course instructor</td>
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<tr>
<td>ENVC-261 Self-Accompanying Singer Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
<td>Voice principals/Overall ensemble rating 3</td>
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<tr>
<td>ENVC-331 Advanced Vocal Performance Ensemble Mixed Styles 1</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
<td>Voice principals/Overall ensemble rating 4</td>
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<tr>
<td>ENVC-422 Advanced Jazz/Blues Vocal Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
<td>Voice principals/ENVC-122 and overall ensemble rating 3</td>
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<tr>
<td>ENVC-423 Advanced R&amp;B Vocal Ensemble</td>
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<td>Fall, Spring, Summer</td>
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<tr>
<td>ENVC-424 Advanced Pop/Rock/Country Vocal Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
<td>Voice principals/ENVC-121 and overall ensemble rating 3</td>
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<tr>
<td>ENVC-431 Advanced Vocal Performance Ensemble 2, Mixed Styles</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
<td>Voice principals/ENVC-331 and overall ensemble rating 5</td>
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### Film Scoring

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<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
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<tbody>
<tr>
<td>FS-271 Introduction to Video Game/Interactive Music</td>
<td>Title</td>
<td>Introduction to Video Game/Interactive Music</td>
<td>Analysis of Video Game Music Techniques</td>
</tr>
<tr>
<td>FS-343 Master Film Composers</td>
<td>Semesters Offered</td>
<td>Fall, Spring</td>
<td>Fall</td>
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<tr>
<td>FS-371 Interactive Scoring for Video Games</td>
<td>Electable by</td>
<td>FILM majors</td>
<td>All</td>
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<td></td>
<td>Prerequisite</td>
<td>FS-271 and FS-361</td>
<td>FS-271 and one of the following: FS-361, CS-361 or EP-371</td>
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## New Courses and Prototypes

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<th>Credits</th>
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<th>Electable by/Prerequisites</th>
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<tbody>
<tr>
<td>FS-435 Scoring the Moment</td>
<td>2 credits</td>
<td>Fall</td>
<td>FILM majors/FS-340 and FS-341</td>
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<tr>
<td>FS-471 Advanced Scoring and Implementation for Video Games</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/FS-371</td>
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<tr>
<td>FS-481 Film Scoring Practicum</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>FILM majors/FS-340, FS-341, and written approval of course chair</td>
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<tr>
<td>FS-P485 Scoring Silent Films</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>FILM majors/FS-340, FS-341, and written approval of course chair</td>
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### Harmony

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<th>To:</th>
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<tr>
<td>HR-112 Harmony 2</td>
<td>Prerequisite</td>
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<td>HR-111 or PW-11</td>
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### Instrumental Labs

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<tr>
<td>ILGT-119 Guitar Styles Lab</td>
<td>Prerequisite</td>
<td>ILGT-117</td>
<td>None</td>
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<tr>
<td>ILGT-211 Ensemble Preparation Lab − Guitar</td>
<td>Prerequisite</td>
<td>ILGT-117</td>
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<tr>
<td>ILGT-213 Guitar Comping and Soloing in Odd Meters</td>
<td>Prerequisite</td>
<td>ILGT-117</td>
<td>None</td>
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<tr>
<td>ILGT-215 Bottleneck Blues Lab</td>
<td>Prerequisite</td>
<td>ILGT-117</td>
<td>None</td>
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<tr>
<td>ILGT-225 Guitar Chart Reading and Performance</td>
<td>Prerequisite</td>
<td>ILGT-117</td>
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<tr>
<td>ILGT-249 Slide Guitar Lab</td>
<td>Prerequisite</td>
<td>ILGT-117</td>
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<tr>
<td>ILGT-261 Guitar Lab − Developmental Arpeggios</td>
<td>Prerequisite</td>
<td>ILGT-117</td>
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<td>ILGT-267 Guitarist Approaches to Vocal Accompaniment</td>
<td>Prerequisite</td>
<td>ILGT-117</td>
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<tr>
<td>ILGT-280 Classical Guitar Repertoire/Development</td>
<td>Prerequisite</td>
<td>ILGT-117</td>
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<tr>
<td>ILGT-331 Guitar Synthesizer Lab</td>
<td>Prerequisite</td>
<td>ILGT-117</td>
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<tr>
<td>ILGT-346 The Music of the Allman Brothers</td>
<td>Prerequisite</td>
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<tr>
<td>ILGT-386 Contemporary Sight-Reading Skills for Guitarists</td>
<td>Prerequisite</td>
<td>ILGT-117</td>
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<tr>
<td>ILPD-112 Jazz Drum Set Fundamentals</td>
<td>Prerequisite</td>
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<tr>
<td>ILPD-212 Drum Set Chart Interpretation</td>
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<td>Change Type</td>
<td>From:</td>
<td>To:</td>
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<tr>
<td>ILPD-221 Rock Drumming Repertoire and Application</td>
<td>Prerequisite</td>
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<tr>
<td>ILPD-225 Jazz Repertoire Development and Application</td>
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<tr>
<td>ILPD-229 Hip-Hop Repertoire Development and Application</td>
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<tr>
<td>ILPD-233 Funk Repertoire Development and Application</td>
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<tr>
<td>ILPD-239 Country and Western Drumming Styles</td>
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<tr>
<td>ILPD-339 Fusion Repertoire Development and Application</td>
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<tr>
<td>ILPD-355 African Rhythms for Drum Set</td>
<td>Prerequisite</td>
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<td>Overall ensemble rating 3</td>
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<tr>
<td>ILPD-357 South American Rhythms for the Drum Set</td>
<td>Prerequisite</td>
<td>ILPD-211 or by audition</td>
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<tr>
<td>ILPD-361 New Orleans Drumming</td>
<td>Prerequisite</td>
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<tr>
<td>ILPD-373 Afro-Cuban/Brazilian Rhythms for Drum Set</td>
<td>Prerequisite</td>
<td>ILPD-112</td>
<td>ILPH-357 or ILPH-359</td>
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<tr>
<td>ILPD-424 Caribbean Rhythms for Drum Set</td>
<td>Prerequisite</td>
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<td>Overall ensemble rating 3</td>
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<td>ILPD-433 Advanced Jazz Drumming</td>
<td>Prerequisite</td>
<td>ILPD-225 or ILPD-235</td>
<td>Overall ensemble rating 4</td>
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<tr>
<td>ILPH-P365 Timbale Playing Styles 1</td>
<td>Prerequisite</td>
<td>ILPD-111</td>
<td>Overall ensemble rating 2</td>
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<td>LPH-459 Brazilian Rhythms and Percussion 2</td>
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<td>ILPH-225 and ILPH-235</td>
<td>ILPH-359</td>
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<td>ILPN-112 Keyboard Lab – Reading 2</td>
<td>Prerequisite</td>
<td>ILPN-111</td>
<td>ILPN-111 or overall ensemble rating 2</td>
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<td>ILPN-122 Keyboard Lab – Comping 2</td>
<td>Prerequisite</td>
<td>ILPN-112</td>
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<tr>
<td>ILPN-213 Keyboard Lab – Chart Reading</td>
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<td>ILPN-224 Keyboard Lab – Advanced Comping</td>
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<td>ILPN-123</td>
<td>ILPN-122 or overall ensemble rating 3</td>
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<td>ILPN-235 Upper Structure Triad Application</td>
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<td>ILPN-122 or overall ensemble rating 3</td>
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<td>ILPN-237 Advanced Rhythmic Lab for the Keyboardist</td>
<td>Prerequisite</td>
<td>ILPN-113 and ILPN-123</td>
<td>ILPN-112 and ILPN-122 or overall ensemble rating 3</td>
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<td>ILPN-241 Advanced Stylistic Lab – Comping</td>
<td>Prerequisite</td>
<td>ILPN-113 and ILPN-123</td>
<td>ILPN-122 or overall ensemble rating 3</td>
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<td>ILPN-242 Advanced Stylistic Comping – Funk/Fusion</td>
<td>Prerequisite</td>
<td>ILPN-113 and ILPN-123</td>
<td>ILPN-112 and ILPN-122 or overall ensemble rating 3</td>
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<tr>
<td>ILPN-243 Advanced Stylistic Comping – Latin</td>
<td>Prerequisite</td>
<td>ILPN-123</td>
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### What's New: Summary of Curriculum Changes

#### Course Number and Title

<table>
<thead>
<tr>
<th>Course Number and Title</th>
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<th>From:</th>
<th>To:</th>
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<td>ILPN-244 Advanced Stylistic Comping – Roots/Rock</td>
<td>Prerequisite</td>
<td>ILPN-112 and ILPN-123</td>
<td>ILPN-111 and ILPN-122 or overall ensemble rating 3</td>
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<td>ILPN-253 Keyboard Lab – Improvisation</td>
<td>Prerequisite</td>
<td>ILPN-122</td>
<td>ILPN-121 or overall ensemble rating 2</td>
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<tr>
<td>ILPN-335 Hammond Organ Techniques</td>
<td>Prerequisite</td>
<td>ILPN-123</td>
<td>ILPN-122 or overall ensemble rating 3</td>
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<tr>
<td>ILPN-337 Blues Styles for Hammond Organ</td>
<td>Prerequisite</td>
<td>ILPN-123</td>
<td>ILPN-122 or overall ensemble rating 3</td>
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<tr>
<td>ILPN-339 Rock Styles Lab – Hammond Organ</td>
<td>Prerequisite</td>
<td>ILPN-123</td>
<td>ILPN-122 or overall ensemble rating 3</td>
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<tr>
<td>ILPN-381 Classical Repertory for Two Pianos</td>
<td>Prerequisite</td>
<td>ILPN-113 and PIPN-211</td>
<td>ILPN-112 or overall ensemble rating 3</td>
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<tr>
<td>ILST-111 String Reading Lab</td>
<td>Electable by</td>
<td>Violin, Viola, Mandolin principals</td>
<td>String principals</td>
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<tr>
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<td>String principals (except for those placing out through audition)</td>
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#### Course Number and Title

- ILBR-336 Singing for Brass Players
- ILGT-117 Guitar Performance Skills
- ILGT-233 Jazz Guitar Trio Seminar
- ILGT-239 Improvisational Style of Bernstein and Rosenwinkel
- ILGT-263 Reading Contemporary Guitar Rhythms
- ILGT-281 Classical Guitar Chamber Music 1
- ILGT-329 The Complete Rhythm Guitarist
- ILGT-342 The George Van Eps Lab
- ILGT-351 Motivic Basis for Jazz Guitar Improvisation
- ILGT-381 Classical Guitar Chamber Music 2
- ILPC-419 Advanced Drum Rudiments 2
- LPD-110 Drum Set for Nonpercussionists
- ILPD-150 Keyboard Musicianship for Percussionists
- ILPD-P228 Drum Styles of Contemporary Pop and R&B
- ILPD-231 Basic Time, Pulse, and Improvisation
- ILPD-237 Acoustic Characteristics of the Drum Set
- ILPD-262 Fusion Drum Styles
- ILPD-263 Rock Drum Styles
- ILPD-264 Funk Drum Styles
- ILPD-265 Global Drum Styles
- ILPD-271 Lead Sheet Interpretation
- ILPD-332 Techno Drum Set Performance
- ILPD-335 Polyrhythms 2
- ILPD-337 Linear Time Feels and Phrasing
- ILPD-P341 Contemporary Electronic Percussion 2
- ILPD-P353 Composing for Drummers
- ILPD-363 Global Beat Pop Lab
- ILPD-367 Rhythmic Concepts: Broken Eighth Note Feel
- ILPD-381 Singing and Drumming Coordination Lab
- ILPD-419 Application of Rudiments to Drum Set
- ILPD-431 Solo Construction for Drum Set
- ILPD-439 Advanced Fusion Drumming
- ILPH-P297 Chart Reading for Hand Percussion
- ILPH-P366 Timbale Playing Styles 2
- ILPH-369 Global Percussion
- ILPN-131 Elements of Jazz Piano
**Course Number and Title**

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<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
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<tr>
<td>ILPN-246 Afro-Cuban Piano Montunos</td>
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</tr>
<tr>
<td>ILPN-P249 Odd-Meter Rhythmic Studies for the Pianist</td>
<td></td>
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<tr>
<td>ILPN-261 Synth Techniques for Live Performance</td>
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<tr>
<td>ILPN-266 Gospel Keyboard Techniques</td>
<td></td>
<td></td>
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<tr>
<td>ILPN-279 Accompanying Techniques for the Piano/Vocalist</td>
<td></td>
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<tr>
<td>ILPN-353 The Piano Style of Theolonius Monk</td>
<td></td>
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<tr>
<td>ILPN-365 Rehearsal Techniques for the Pianist/Band Leader</td>
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<tr>
<td>ILPN-371 New Music Improvisation</td>
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<tr>
<td>ILPN-461 Jazz Piano Master Class</td>
<td></td>
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<tr>
<td>ILVC-P213 Performance Practice: Inspiration, Well-Being, and Demystifying Improvisation</td>
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<tr>
<td>ILVC-221 Vocal Jazz History Lab</td>
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<tr>
<td>ILVC-261 Vocal Skills for the Self-Accompanying Singer</td>
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<tr>
<td>ILVC-411 Advanced Vocal Sight-Reading</td>
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**Instrumental Studies**

**Course Number and Title**

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ISGT-232 Guitar Class for Music Therapists 2</td>
<td>Prerequisite</td>
<td>ISGT-231 or by audition</td>
<td>ISGT-231 or written approval of course instructor</td>
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</table>

**Internships**

**Course Number and Title**

<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>IN-493 New York Internship: 2 Credit</td>
<td>2 credits</td>
<td>Summer only</td>
<td>All/5th semester standing, acceptance into New York Internship Program</td>
</tr>
<tr>
<td>IN-499 New York Internship: 6 Credit</td>
<td>6 credits</td>
<td>Summer only</td>
<td>All/5th semester standing, acceptance into New York Internship Program</td>
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**Liberal Arts**

**Course Number and Title**

<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>LAHS-P236 Race and the Visual Arts</td>
<td>3 credits</td>
<td>Fall, Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LAHS-P238 Scandals and Vandals: Forgery, Theft, and Destruction in the History of Art</td>
<td>3 credits</td>
<td>Fall, Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LENG-P401 Scene Study Workshop</td>
<td>3 credits</td>
<td>Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LENG-P490 FUSION Magazine Seminar and Practicum</td>
<td>3 credits</td>
<td>Fall, Spring</td>
<td>All/LENG-201</td>
</tr>
<tr>
<td>LHS-P237 American Television</td>
<td>3 credits</td>
<td>Fall, Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LHS-P248 Palestinian-Israeli Relations</td>
<td>3 credits</td>
<td>Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LHS-P322 The Music of Laurel Canyon</td>
<td>3 credits</td>
<td>Spring</td>
<td>All/LENG-111</td>
</tr>
<tr>
<td>LMSC-P222 Oceanography</td>
<td>3 credits</td>
<td>Fall</td>
<td>All/LENG-111</td>
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</table>
### Literature, History, and Analysis

<table>
<thead>
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<th>Course Number and Title</th>
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<th>From:</th>
<th>To:</th>
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</thead>
<tbody>
<tr>
<td>LHAN-261</td>
<td>Prerequisite</td>
<td>ET-111 and HR-111</td>
<td>ET-111 and either HR-111 or PW-111</td>
</tr>
<tr>
<td>LHAN-385</td>
<td>Prerequisite</td>
<td>LHAN-311</td>
<td>CM-212</td>
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### Music Business/Management

<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>MB-P205 The Business of Flamenco Music</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MB-101</td>
</tr>
<tr>
<td>MB-P415 International Music Licensing</td>
<td>2 credits</td>
<td>Fall</td>
<td>MBUS majors/LMSC-251 and MB-335</td>
</tr>
<tr>
<td>MB-P421 Digital Marketing in the Music Industry</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>MBUS majors/MB-325</td>
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</table>

### Music Education

<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>ME-P342 Composition, Technology, and the K-12 Student</td>
<td>2 credits</td>
<td>Fall</td>
<td>MUED majors/ME-152 and ME-326</td>
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</table>

### Music Production and Engineering

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MP-225 MIDI Systems for Music Technology</td>
<td>Title</td>
<td>MIDI Systems for Music Technology</td>
<td>MIDI Systems for Music Production</td>
</tr>
<tr>
<td>MP-471 Postproduction, Remixing, and Mastering of Records</td>
<td>Title</td>
<td>Postproduction, Remixing, and Mastering of Records</td>
<td>Remixing and Postproduction for Records</td>
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</tbody>
</table>
## What's New: Summary of Curriculum Changes

### 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>MP-P226 Hybrid Recording and Mixing</td>
<td>2</td>
<td>Fall, Spring</td>
<td>MPED majors/MP-225</td>
</tr>
<tr>
<td>MP-P459 Flamenco Music: Recording and Production</td>
<td>2</td>
<td>Fall, Spring</td>
<td>MPED majors/MP-385</td>
</tr>
</tbody>
</table>

### Music Technology

<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>MTEC-P113 Accelerated Pro Tools</td>
<td>2</td>
<td>Fall, Spring</td>
<td>All/MTEC-111</td>
</tr>
<tr>
<td>MTEC-P422 Surround Sound Techniques and Practices</td>
<td>2</td>
<td>Fall, Spring</td>
<td>MPED and ELPD majors/MP-421 or EP-326</td>
</tr>
</tbody>
</table>

### Performance Studies

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSVC-231 Voice Class for Instrumentalists 1</td>
<td>Credits</td>
<td>1 credit</td>
<td>2 credits</td>
</tr>
</tbody>
</table>

### Performance Styles/Surveys

<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>PFSS-P362 Survey of American Roots Music Styles</td>
<td>2</td>
<td>Fall, Spring</td>
<td>All/None</td>
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</tbody>
</table>

### Professional Writing

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
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</thead>
<tbody>
<tr>
<td>PW-365 Orchestral Mock-Up Production</td>
<td>Course Chair</td>
<td>None</td>
<td>Kurt Biedenwolf</td>
</tr>
<tr>
<td>PW-P240 Compositional Techniques of Bob Brookmeyer</td>
<td>2</td>
<td>Fall, Spring</td>
<td>All/HR-212 and AR-112</td>
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</tbody>
</table>
## Summer/Fall 2011 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>CW-370</td>
<td>Video Game Scoring Fundamentals</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENBR-336</td>
<td>Brass Playing and Singing</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENPN-131</td>
<td>Elements of Jazz Piano</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENPN-246</td>
<td>Afro-Cuban Piano Montunos Ensemble</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENPN-249</td>
<td>Odd-Meter Rhythmic Studies for the Pianist Ensemble</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENPN-261</td>
<td>Synth Techniques for Live Performance Ensemble</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENPN-266</td>
<td>Gospel Keyboard Techniques Ensemble</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENPN-279</td>
<td>Accompanying Techniques for the Piano/Vocalist Ensemble</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENPN-353</td>
<td>The Piano Style of Thelonious Monk</td>
<td>1</td>
<td>Fall</td>
</tr>
<tr>
<td>ENPN-365</td>
<td>Rehearsal Techniques for the Pianist/Band Leader Ensemble</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENPN-371</td>
<td>New Music Improvisation Ensemble</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENPN-461</td>
<td>Jazz Piano Master Class Ensemble</td>
<td>1</td>
<td>Fall, Spring</td>
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<tr>
<td>ENV-C-123</td>
<td>R&amp;B Vocal Ensemble with Improvisation</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>ENV-C-142</td>
<td>Vocal Improvisation Ensemble, Jazz</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>ENV-C-143</td>
<td>Vocal Improvisation Ensemble, R&amp;B</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>ENV-C-210</td>
<td>Elements of Vocal Technique and Performance</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>ENV-C-221</td>
<td>Vocal Jazz History Ensemble</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENV-C-261</td>
<td>Self-Accompanying Singer Ensemble</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ENV-C-331</td>
<td>Advanced Vocal Performance Ensemble Mixed Styles 1</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ENV-C-422</td>
<td>Advanced Jazz/Blues Vocal Ensemble</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ENV-C-423</td>
<td>Advanced R&amp;B Vocal Ensemble</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>ENV-C-424</td>
<td>Advanced Pop/Rock/Country Vocal Ensemble</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>ENV-C-431</td>
<td>Advanced Vocal Performance Ensemble Mixed Styles 2</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>FS-435</td>
<td>Scoring the Moment</td>
<td>2</td>
<td>Fall</td>
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<tr>
<td>FS-471</td>
<td>Advanced Scoring and Implementation for Video Games</td>
<td>2</td>
<td>Fall, Spring</td>
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<tr>
<td>FS-481</td>
<td>Film Scoring Practicum</td>
<td>2</td>
<td>Fall, Spring</td>
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<tr>
<td>IN-493</td>
<td>New York Internship: 2 Credit</td>
<td>2</td>
<td>Summer</td>
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<tr>
<td>IN-499</td>
<td>New York Internship: 6 Credit</td>
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<td>Summer</td>
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### Prototypes

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<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
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<tbody>
<tr>
<td>CW-P227</td>
<td>Flamenco Music: Composition and Arranging</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>CW-P470</td>
<td>Writing and Producing for Music/Media Libraries</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>EP-P350</td>
<td>Live Performance Techniques for Electronic Musicians</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENCL-P405</td>
<td>Classical Chamber Music Ensemble</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENPN-P212</td>
<td>Jazz Piano Trio 2</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>FS-P485</td>
<td>Scoring Silent Films</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>LAHS-P236</td>
<td>Race and the Visual Arts</td>
<td>3</td>
<td>Fall, Spring</td>
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<tr>
<td>LAHS-P238</td>
<td>Scandals and Vandalies: Forgery, Theft, and Destruction in the History of Art</td>
<td>3</td>
<td>Fall, Spring</td>
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<td>LENG-P401</td>
<td>Scene Study Workshop</td>
<td>3</td>
<td>Spring</td>
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<tr>
<td>LENG-P490</td>
<td>FUSION Magazine Seminar and Practicum</td>
<td>3</td>
<td>Fall, Spring</td>
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<td>LHAS-P237</td>
<td>American Television</td>
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<td>Fall, Spring</td>
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<tr>
<td>LHAS-P248</td>
<td>Palestinian-Israeli Relations</td>
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<td>Spring</td>
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<td>LHAS-P322</td>
<td>The Music of Laurel Canyon</td>
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<td>Spring</td>
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<td>LMSC-P222</td>
<td>Oceanography</td>
<td>3</td>
<td>Fall</td>
</tr>
<tr>
<td>LMSC-P223</td>
<td>Natural Disasters</td>
<td>3</td>
<td>Spring</td>
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## New Courses and Prototypes

<table>
<thead>
<tr>
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<tr>
<td>MB-P205</td>
<td>The Business of Flamenco Music</td>
<td>2</td>
<td>Fall, Spring</td>
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<td>MB-P415</td>
<td>International Music Licensing</td>
<td>2</td>
<td>Fall</td>
</tr>
<tr>
<td>MB-P421</td>
<td>Digital Marketing in the Music Industry</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ME-P342</td>
<td>Composition, Technology, and the K-12 Student</td>
<td>2</td>
<td>Fall</td>
</tr>
<tr>
<td>MP-P226</td>
<td>Hybrid Recording and Mixing</td>
<td>2</td>
<td>Fall, Spring</td>
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<tr>
<td>MP-P459</td>
<td>Flamenco Music: Recording and Production</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MTEC-P113</td>
<td>Accelerated Pro Tools</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MTEC-P421</td>
<td>Audio Implementation for Video Games</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>MTEC-P422</td>
<td>Surround Sound Techniques and Practices</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PFSS-P362</td>
<td>Survey of American Roots Music Styles</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PW-P240</td>
<td>Compositional Techniques of Bob Brookmeyer</td>
<td>2</td>
<td>Fall, Spring</td>
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</tbody>
</table>
### Summer/Fall 2011 Prototypes

For more details on the prototype courses please see course descriptions. Please note that these prototypes may or may not be offered during Summer/Fall 2011. 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-P341</td>
<td>Digital Score Preparation for Composers</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>CM-P346</td>
<td>Indian Music Styles and Techniques for Jazz and Contemporary Composition</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>CW-P217</td>
<td>Writing in Folkloric Latin Styles</td>
<td>2</td>
<td>Fall</td>
</tr>
<tr>
<td>CW-P227</td>
<td>Flamenco Music: Composition and Arranging</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>CW-P470</td>
<td>Writing &amp; Producing for Music/Media Libraries</td>
<td>2</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENCL-P405</td>
<td>Classical Chamber Music Ensemble</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENJZ-P400</td>
<td>Ensemble Master Class</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ENPN-P112</td>
<td>Jazz Piano Trio 1</td>
<td>1</td>
<td>Fall, Spring</td>
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<tr>
<td>ENPN-P121</td>
<td>Introduction to Jazz Improvisation for Classical Pianists</td>
<td>1</td>
<td>Fall, Spring</td>
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<tr>
<td>ENPN-P212</td>
<td>Jazz Piano Trio 2</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENRB-P400</td>
<td>Funk and Soul Review</td>
<td>1</td>
<td>Fall, Fall, Summer</td>
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<tr>
<td>ENVC-P212</td>
<td>American Negro Spirituals</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENVC-P215</td>
<td>Singers Night Performance Ensemble</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENVC-P221</td>
<td>Historic Vocal Ensemble</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENVC-P235</td>
<td>A Cappella Ensemble</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ENVC-P335</td>
<td>The New Group</td>
<td>1</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>EP-P350</td>
<td>Live Performance Techniques for Electronic Musicians</td>
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<td>Scoring Silent Films</td>
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<td>Electric Bass for Non-Bass Principals</td>
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<td>Global Sight-Reading and Advanced Rhythmic Solfege</td>
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<td>Timbale Playing Styles 1</td>
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<td>Improvisation in Afro-Cuban Piano</td>
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<td>Jazz Harmonic Applications 2</td>
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<td>Indian Art, Music, and Culture</td>
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<td>LAHS-P234</td>
<td>Japanese Art and Culture</td>
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<td>LAHS-P236</td>
<td>Race and the Visual Arts</td>
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<td>LAHS-P238</td>
<td>Scandals and Vandalism: Forgery, Theft, And Destruction in the History of Art</td>
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<td>LENG-P102</td>
<td>English As a Second Language Intensive</td>
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<td>LHAN-P288</td>
<td>Music of Olivier Messiaen</td>
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<td>LHIS-P237</td>
<td>American Television</td>
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<td>20th-Century Women Songwriters</td>
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<td>Creativity and Expression in the Arts</td>
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<td>Principles of Audio Electronics</td>
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<td>Oceanography</td>
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<td>Technology, Self, and Society</td>
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<td>Mathematics of Musical Signals 1: Signals and Filters</td>
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<td>LSOC-P230</td>
<td>Gender and Country Music</td>
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<td>LSOC-P280</td>
<td>Music, Spirit, and Transformation</td>
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<td>LSOC-P281</td>
<td>Masculinity</td>
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<td>LSOC-P307</td>
<td>Music Cognition</td>
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<td>Existential Psychoanalytic Theory and Life</td>
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<td>MB-P205</td>
<td>The Business of Flamenco Music</td>
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<td>MB-P311</td>
<td>Copyright Law</td>
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### Prototype Courses

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<td>MB-P395</td>
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<td>Emerging Music Business Models</td>
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<td>MB-P493</td>
<td>Entrepreneurial Practicum</td>
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<td>Music in Early Childhood</td>
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<td>Composition, Technology, and the K-12 Student</td>
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<td>Hybrid Recording and Mixing</td>
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<td>MP-P442</td>
<td>Control Surface Mixing Techniques</td>
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<td>Flamenco Music: Recording and Production</td>
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<td>MTEC-P113</td>
<td>Accelerated Pro Tools</td>
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<td>MTEC-P323</td>
<td>Production and Business of Dance Music</td>
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<td>Audio Implementation for Video Games</td>
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<td>MTEC-P422</td>
<td>Surround Sound Techniques and Practices</td>
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<td>Assistive Music Technology for the Visually Impaired</td>
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<td>Advanced Rhythmic Techniques for Performers</td>
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<td>Styles of Improvisation in Jazz</td>
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<td>Ensemble Ear Training for Performance</td>
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<td>Movement for Musicians 1</td>
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<td>Managerial Finance</td>
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<td>The Music of Kenny “Babyface” Edmonds</td>
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<td>PSBS-P345</td>
<td>Latin Jazz Masters</td>
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<td>Jazz Rhythm Section Accompaniment Skills</td>
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<td>Stage Performance Techniques 2</td>
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<td>Compositional Techniques of Bob Brookmeyer</td>
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<td>SW-P235</td>
<td>Writing the Jazz Song</td>
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<td>Rock Songwriting Workshop</td>
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<td>SW-P326</td>
<td>The Songs of Paul Simon: The Art and Craft of an American Master</td>
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<td>Songwriting and Social Change</td>
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<td>SW-P375</td>
<td>Songwriting for Non-Songwriting Majors</td>
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<td>SW-P445</td>
<td>Musical Theater Writing 2</td>
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</table>
Summer/Fall 2011 Courses Open to All

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

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<th>Course Number</th>
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<td>Survey of Jazz Composition and Arranging</td>
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<td>EP-210</td>
<td>Survey of Electroacoustic Music</td>
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<td>Electronics in the Soundtrack</td>
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<td>Ear Training 1</td>
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<td>FS-221</td>
<td>Introduction to Film Scoring</td>
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<td>HR-111</td>
<td>Harmony 1</td>
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<td>Guitar Performance Skills for the Non-Guitar Principal</td>
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<td>Native American Drumming Lab</td>
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<td>Brazilian Rhythms and Percussion</td>
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<td>Woodwind Doubling Lab – Flute</td>
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<td>ILWD-322</td>
<td>Woodwind Doubling Lab – Clarinet</td>
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<td>Woodwind Doubling Lab – Saxophone and Theater Doubling</td>
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<td>The Bop Masters</td>
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<td>Music and Cultures of Africa, Latin America, and South America</td>
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<td>Music and Culture of India, the Far East, and Eastern Europe</td>
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<td>The Body, Sound, and Inspiration in Performance and Beyond</td>
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<td>American Diction for Singers</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PSW-341</td>
<td>The Music of Ghana</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSW-342</td>
<td>The Music of Guinea</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PSW-361</td>
<td>Brazilian Musical Styles</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>PW-110</td>
<td>Writing Skills</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>PW-111</td>
<td>Music Application and Theory</td>
<td>3 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>SW-111</td>
<td>Essentials of Songwriting</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>SW-325</td>
<td>The Music of John Lennon</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>SW-P326</td>
<td>The Songs of Paul Simon: The Art and Craft of an American Master</td>
<td>2 credits</td>
<td>Fall, Spring</td>
</tr>
</tbody>
</table>
The Liberal Arts Program at Berklee

Berklee’s Liberal Arts program emphasizes the interdisciplinary learning that artists and musicians need to succeed in today’s world, especially writing and communication, and entrepreneurial, critical thinking and problem solving skills. Liberal Arts courses provide a cultural context for the music being studied; relate music to other arts, politics, literature, and science; encourage in students an appreciation for diversity; and prepare students to make the complex ethical choices they will face throughout their lives. Berklee’s Liberal Arts Department is designed to empower students with broad knowledge and transferable skills, and a strong sense of values, ethics, and civic engagement. The partnership of Liberal Arts and music in the Berklee curriculum means that graduates are accomplished musicians who also excel as team members, communicators and problem-solvers. For information, see Dr. Camille Colatosti, Chair, Liberal Arts, x. 2421, ccolatosti@berklee.edu; Dr. Michael Mason, Assistant Chair, x. 2991, mmason1@berklee.edu; or Barbara Thomas, Department Coordinator, x. 2552, brthomas@berklee.edu.

What Are the Liberal Arts?

Liberal Arts includes the study of:

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

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

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

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

LIBERAL ARTS MINORS

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

Studying a Minor Gives You a Chance to:

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

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

**Choices**

Choose from among the following Minor options:

- **Music and Society:** Africana Studies
  Gender Studies
  Global Studies
- **English:** Literature Track
  Creative Writing Track
  Poetry/Spoken Word/Slam Track
- **Drama**
- **Psychology**
- **Acoustics and Electronics**
- **Visual Culture and Interactive Media Studies**

**Detail**

**Music and Society: Africana Studies**

**Course requirements:**

LHIS-224 Africana Studies: The Sociology of Black Music in American Culture

Choose 2 classes from the following:

HR-361 World Music Materials and Concepts for the Contemporary Musician
LHIS-225 Africana Studies: The Theology of American Popular Music
LHIS-226 Africana Studies: Biographies in Black (Music, Lives and Meanings)
LSOC-355 Urban Sociology
LHAN-221 History of Jazz
LHAN-241 African American History, Culture and Music 1
LHAN-341 African American History, Culture and Music 2
LHAN-345 Music and Cultures of Africa, Latin America, and South America

Choose 1 class from the following:

LHAN-P314 In The Mix: Contemporary Music Approaches in Discussion on Form, Aesthetics and Style
ENLB-246 World Music Ensemble
EPNC-374 West African Drum and Dance Ensemble
ENVC-485 Gospel Choir
Music and Society: Gender Studies
Course requirements:
LSOC-220 Music, Gender and Society
Choose 3 classes from the following:
CW-P285 Influential Women Songwriters
LHAN-245 Women in American Music
LSOC-P240 Women in Rock Music
LSOC-363 Gender and Power in History
LSOC-371 Identity
LSOC-P381 Masculinity

Music and Society: Global Studies
Course requirements:
LSOC-365 Intercultural Communication
Choose 3 classes from the following:
LAHS-P230 Indian Art and Culture
LENG-391 Children's Literature: Multicultural Perspectives
LHIS-215 History of Modern East Asia
LHIS-216 History of the Middle East
LHIS-224 Africana Studies: The Sociology of Black Music in American Culture
LHIS-334 Contemporary History
LPHL-382 Introduction to Eastern Philosophy
LSOC-P210 Introduction to Cultural Anthropology
LSOC-231 Culture, Diversity & Artistry
LSOC-335 Modern Political Thought
LSOC-341 Irish and Celtic Culture, Film and Music
LSOC-363 Gender and Power in History
LSOC-371 Identity

English: Literature
Course requirements:
LENG-201 Literature
Choose 3 classes from the following:
LENG-318 Studies in Poetry and Lyric
LENG-319 Fiction and Film
LENG-321 Modern Drama and Film
LENG-352 Music and Literature for Children
LENG-391 Children's Literature: Multicultural Perspectives

English: Creative Writing
Course requirements:
LENG-201 Literature
Choose 3 classes from the following:
LENG-337 Telling True Stories
LENG-351 Music Criticism and Reviewing
LENG-331 Creative Writing: Poetry 1
LENG-431 Creative Writing: Poetry 2
LENG-335 Fiction Writing Workshop
LENG-336 Scriptwriting for Theater, TV, and Film
LENG-450 Poetry Jam and Slam
LENG-460 Flo’ology: Spoken Word and Improvisation

English: Poetry/Spoken Word/Slam
Course requirements:
LENG-318 Studies in Poetry and Lyric
LENG-450 Poetry Jam and Slam
Choose 2 classes from the following:
LENG-325 Theater Workshop
LENG-331 Creative Writing: Poetry 1
LENG-P431 Creative Writing Poetry 2
LENG-460 Flo’ology: Spoken Word and Improvisation

Drama
Course requirements:
LENG-321 Modern Drama and Film
Choose 2 classes from the following:
LENG-325 Theater Workshop
LENG-336 Scriptwriting for Theater, TV and Film
LENG-424 Advanced Theater Scriptwriting Workshop
LENG-425 Advanced Theater Production Workshop

Choose 1 class from the following:
CW-P257 Musical Theater Arranging and Orchestration
ENLB-271 Contemporary Wind Orchestra
ENVC-231 Music Theater Workshop
ILVC-151 Acting Skills for the Vocalist
ILVC-161 The Professional Vocal Audition Workshop
ILVC-371 Musical Theater Vocal Lab
PST-385 Elements of Theater Production
SW-345 Musical Theater Writing
SW-P445 Musical Theater Writing 2

Psychology
Course requirements:
LSOC-211 General Psychology
Choose 3 classes from the following:
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
MTH-311 Psychology of Music

Acoustics and Electronics
Course requirements:
LMSC-208 Principles of Acoustics OR LMSC-209 Applications of Acoustics
LMSC-P210 Principles of Audio Electronics
Choose 2 classes from the following:
LMSC-P307 Introduction to Psychoacoustics
LMSC-P310 Mathematics of Musical Signals I: Digital Signals and Filter
LMSC-P315 Mathematics of Musical Signals II: The Wave Equation
MTEC-308 Application of Loudspeaker Design
MTEC-P383 Studio Maintenance and Troubleshooting

Visual Culture and Interactive Media Studies
Course requirements:
LAHS-333 Approaches to Visual Culture
LUHUM-P433 Digital Narrative Theory and Practice
Choose 1 class from the following:
LAHS-231 History of Art I: Ancient to Medieval Art
LAHS-232 History of Art II: Medieval Art to the Present
LAHS-P230 Indian Art, Music and Culture
LAHS-233 Art History Topics
Choose 1 class from the following:
LENG-319 Fiction and Film
LENG-321 Modern Drama and Film
FS-251 The Language of Film
SPECIAL LEARNING OPPORTUNITIES

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 234, 7 Haviland St., 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 have many opportunities at their disposal.

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

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

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

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

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

Course Number | Section
--- | ---
PA-005 = 0.5 credit course | 001 = Boston Architectural College
PA-001 = 1 credit course | 002 = Boston Conservatory
PA-015 = 1.5 credit course | 003 = Emerson College
PA-002 = 2 credit course | 004 = Mass. College of Art and Design
PA-025 = 2.5 credit course | 005 = School of the Museum of Fine Arts, Boston
PA-003 = 3 credit course |
PA-004 = 4 credit course |

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.
SPECIAL LEARNING OPPORTUNITIES

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 Naflpio, 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, email: internationalprograms@berklee.edu or by calling 617 747-2700.

The Office of Experiential Learning
Special Learning Opportunities

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

The OEL offers a number of credit-bearing programs for students and alumni, most notably, the Summer Internship Program in Los Angeles and the Summer Internship Program in London. These two opportunities are comprehensive credit-bearing programs mixing internship and professional development workshops, with the added opportunity to live in housing provided by the college. To apply, please contact the Office of Experiential Learning.

Eligibility for both the Los Angeles and London programs:

- 5th semester standing or completion of 50 Berklee credits earned while at Berklee.
- Minimum academic standing of a 3.0 GPA in major and a 2.5 overall GPA.
- Good judicial and financial standing at Berklee.

Internship Program in Los Angeles:
The Los Angeles Internship Program provides students an opportunity to gain professional experience in their chosen field.

The program is part-time, offering the option of enrolling in either the two-credit or six-credit LA Internship course. Both courses also include weekly professional development workshops, led by prominent alumni and others from the music industry. Course numbers are IN-492 and IN-497.

See the Office of Experiential Learning for more information.

Summer Internship Program in London:
London is one of Europe’s largest cities, a major financial and commercial hub, as well as one of the world’s leading cultural and artistic centers. The Summer Internship Program in London is a 10-week internship program providing students an opportunity to gain professional experience in their chosen field, while attending a weekly British Life and Culture class. Student housing is provided. The London Internship, IN-498, is a six-credit course. See the Office of Experiential Learning for more information.

Please note that a Summer Internship Program in New York is being developed. This program is scheduled to begin during the Summer of 2012.
ACADEMIC POLICIES

Credit By Exam

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

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

Policy on Grades of Incomplete

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.
- A grade of “I” is not a passing grade. You will not receive credit for the class until a passing grade is submitted.
- The course cannot be used as a prerequisite for another course until a passing grade is submitted.
- The grade of “I” is not available for ensembles.
- The deadline to complete a course with a grade of “I” is the last day of your next term of attendance. Students who are not enrolled in a subsequent term are permitted one calendar year to resolve the grade.
- A grade of “I” that is not resolved within the stated time period will automatically change to a grade of “IF” – Incomplete/Failure. This will be averaged into your GPA as an “F” – Failure. Grades of “IF” cannot be changed.
- Criteria for making Dean’s List honors specify that a student cannot have any incomplete grades for that term. Dean’s List honorees are determined in the third week of classes of the following term. Therefore, any incomplete grades must be changed to a grade of “C” or higher by the second week of classes to be eligible for Dean’s List consideration.
- 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 2010: December 17, 2010; Fall 2010: May 6, 2011; Spring or Summer 2011: December 20, 2011.

Audit Policy

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

Withdrawals

Withdrawal from Classes

The deadline to drop a course is the Friday of the first week of classes. After the drop deadline has passed, students may withdraw from a course by submitting a Student Initiated Withdrawal from a Class form at the Office of the Registrar. A course that has been withdrawn from remains on a transcript with a grade of “W” (Withdrawn) and is not eligible for a tuition refund or replacement course. Please note: If you receive financial aid or veterans’ benefits, withdrawal from a course(s) may reduce your eligibility for aid. If you are an international student, withdrawal from a course(s) may jeopardize your F-1 Visa status.


Withdrawal from the College

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

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

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

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

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

Repeated Courses
Students may re-enroll in most courses for a second or subsequent time. (No music technology course can be repeated without department approval). When a course is taken more than once, only the highest grade earned for the course is used to determine the cumulative grade point average (CGPA) and concentrate cumulative grade point average (CCGPA). Courses that are repeated continue to appear on the transcript in each term taken 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-levelled 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 36.)

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

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

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

<table>
<thead>
<tr>
<th>Major</th>
<th>Entry Courses(s)</th>
<th>Major Grid</th>
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<tbody>
<tr>
<td>Contemporary</td>
<td>AR-112 Arranging 2</td>
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<tr>
<td>Writing and Production</td>
<td>LMSC-208 Principles of Musical Acoustics</td>
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<tr>
<td>Composition</td>
<td>ISKB-211 Basic Keyboard (not required for piano principals)</td>
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<td></td>
<td>CM-211 Tonal Harmony and Composition 1</td>
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<td>CP-210 The Art of Counterpoint</td>
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<td></td>
<td>ISKB-211 Basic Keyboard (not required for piano principals)</td>
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<td>EP-250 Electronics in the Soundtrack</td>
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<td></td>
<td>LMSC-208 Principles of Music Acoustics</td>
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<td></td>
<td>LMSC-209 Applications of Music Acoustics</td>
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<tr>
<td>Film Scoring</td>
<td>CM-211 Tonal Harmony and Composition 1 *required in second semester</td>
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<td></td>
<td>CP-210 The Art of Counterpoint</td>
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<td>FS-131 History of Film Music</td>
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<td>FS-221 Intro to Film Scoring</td>
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<td></td>
<td>ISKB-211 Basic Keyboard (not required for piano principals)</td>
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<td></td>
<td>AR-112 Arranging 2</td>
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<td></td>
<td>AR-228 Survey of Jazz Composition and Arranging</td>
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<td></td>
<td>ISKB-211 Basic Keyboard (not required for piano principals)</td>
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<tr>
<td>Music Business</td>
<td>MB-101 Intro to the Music Business</td>
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<td>MB-201 Principles of Business Management</td>
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<td>MB-211 Legal Aspects of the Music Industry</td>
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<td>LMSC-130 Concepts of Mathematics</td>
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<td>LSO C -225 International Economics &amp; Finance</td>
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<td>ME-111 Intro to Music Education</td>
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<td>ME-152 Computer Applications for Music Education</td>
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<td>MP-110 Intro to MP&amp;E</td>
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<td>MPSC-209 Applications of Music Acoustics</td>
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<td>MR-210 Principles of Independent Record Production</td>
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<td>MP-310 Sound Reinforcement for Musicians – intended for non MP&amp;E majors</td>
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<tr>
<td>Music Therapy</td>
<td>MTH-201 Intro to International Music Therapy</td>
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<td>LSO C -211 General Psychology</td>
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<td>ILGT-231 Guitar Class (not required for guitar principals)</td>
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<td></td>
<td>MTH-311 Psychology of Music</td>
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<tr>
<td>Performance</td>
<td>PFSS-XXX Approved Styles Survey</td>
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<tr>
<td></td>
<td>(course code is determined by your principal instrument – See Major Grid)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PSXX-XXX Performance Studies</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(course code is determined by your principal instrument – See Major Grid)</td>
<td></td>
</tr>
<tr>
<td>Professional Music</td>
<td>Does not have a special entry course, see department advisor in the Professional Music department</td>
<td></td>
</tr>
<tr>
<td>Songwriting</td>
<td>SW-111 Essentials of Songwriting</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SW-221 Lyric Writing 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SW-211 Songwriting 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ISKB-211 Basic Keyboard (not required for piano principals)</td>
<td></td>
</tr>
</tbody>
</table>

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 (EP&D) 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.

Summer/Fall 2011 33
ACADEMIC POLICIES

Electronic Production and Design:

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

If accepted into the Electronic Production and Design major, you will be billed for the EP/D Major Bundle which will be ordered and reserved for you to be picked up during the start of the semester at a time to be notified to you by the EP/D office. For further information, please contact the EP/D 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 Summer/Fall 2011 has already passed.
- Applications accepted for Spring 2012 start in major: September 19, 2011.
- Application deadline for Spring 2012 start in major: October 17, 2011.
- Applications accepted for Summer/Fall 2012 start in major: January 23, 2012.
- Application deadline for Summer/Fall 2012 start in major: February 27, 2012.
- Notification of acceptance to program for Summer/Fall 2012: May 23, 2012.

Music Production and Engineering:

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

Important Dates for MP&E Applicants:

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

For Admission into: Deadline (by 4:00 PM EST)
Spring 2012 Friday, October 21, 2011
Summer or Fall 2012 Friday, March 2, 2012
Spring 2013 Friday, October 19, 2012

Additional Information for EP/D 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 earlier are subject to change.

Declaration of Performance Major

Students may declare the Performance major during their second semester or by their third semester credit standing. It is highly recommended that students do so during their second semester of study. Students who intend to declare the Performance major must visit their instrumental/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/fab in order to declare a major in Performance.

Important Dates for Performance Major Applicants:

- Application deadline for Summer/Fall 2011 start in major: April 1, 2011
- Application deadline for Spring 2012 start in major: November 18, 2011

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 Bob Stoloff, Assistant Chair, Voice Department.
First Semester Testing and Placement

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

Regardless of advanced placement, all students are required to enroll in and satisfactorily complete at least one Arranging, one Harmony, and one Ear Training course in their first semester at Berklee. Students are subsequently required to continue to register for sequential core music courses during successive semesters of study until such time as they have finished their core music requirements.

Performance Majors: Secondary Instruments

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

RPXXs on the secondary instrument support the Recital Preparation Program.

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

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

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

Students may choose from the following options for recital preparation courses:
- Principal instrument with faculty member in your department
- Principal instrument with faculty member outside your department
- Secondary instrument

Students may take their private instruction and recital preparation courses in the following arrangements:
- Two 30-minute lessons on your principal instrument with one faculty member combining your PIXX and RPXX lessons into one hour.
- Two 30-minute lessons (PIXX and RPXX) on your principal instrument with two different faculty members from your principal instrumental department.
- One 30-minute PIXX lesson on your principal instrument with a faculty member from your principal instrumental department, and one 30-minute RPXX lesson with a faculty member from another instrumental department.
- One 30-minute PIXX lesson on your principal instrument and one 30-minute RPXX lesson on a secondary instrument.

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

Instrumental Labs

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

Ensemble Information

Students are limited to registering for a specific number of ensembles during the registration period according to instrument. This is to provide all students with a fair opportunity to register for ensembles. Once all students’ registration appointment times have passed, additional ensembles can be added (beginning Friday, April 15, 2011). 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>1</td>
</tr>
<tr>
<td>Guitar</td>
<td>1</td>
</tr>
<tr>
<td>Percussion</td>
<td>1</td>
</tr>
<tr>
<td>Piano</td>
<td>1</td>
</tr>
<tr>
<td>String</td>
<td>3</td>
</tr>
<tr>
<td>Voice</td>
<td>2</td>
</tr>
<tr>
<td>Woodwind</td>
<td>3</td>
</tr>
</tbody>
</table>

Instrumental Labs/Ensembles
Additional Graduation Requirements

In addition to the requirements for graduation set out in the major grids and/or on my.degree.audit, the following are also required for graduation:

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

Restrictions for General Elective Credit

- 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 arts requirements or electives will be accepted and counted toward graduation as appropriate. ProArts courses that are not normally transferable may be accepted with a maximum four credits applied to the general elective requirements.

Private Instruction Policies

- Following are the Private Instruction requirements for each major:
  - Performance: 8 levels of Private Instruction
  - 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 unlevelled private instructions. Up to two private instructions (a primary and a secondary) can be taken concurrently without incurring extra charges until six cumulative private instructions have been reached.
- Private Instruction taken while enrolled on a part-time basis is charged on a per-credit basis, and does not count toward the maximum Private Instruction courses allowed within full-time tuition.
- Private Instruction courses in which non-passing grades are earned (“W”, “F”, “IF”) are counted toward the maximum allowed within full-time tuition.

Private Instruction courses are included in full-time tuition up through the minimum number required for graduation in each major. Students will be charged an extra private instruction fee on top of full-time tuition for any additional Private Instruction courses that exceed the number required for their major. (See fees on page 39).
STUDENT POLICIES AND PROCEDURES

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

Student Accountability

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

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

Semester Level Calculation

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

<table>
<thead>
<tr>
<th>Semester</th>
<th>Credits earned</th>
<th>Credits earned</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Diploma</td>
<td>Degree</td>
</tr>
<tr>
<td>1</td>
<td>0-11.5</td>
<td>0-14.5</td>
</tr>
<tr>
<td>2</td>
<td>12-23.5</td>
<td>15-29.5</td>
</tr>
<tr>
<td>3</td>
<td>24-35.5</td>
<td>30-44.5</td>
</tr>
<tr>
<td>4</td>
<td>36-47.5</td>
<td>45-59.5</td>
</tr>
<tr>
<td>5</td>
<td>48-59.5</td>
<td>60-74.5</td>
</tr>
<tr>
<td>6</td>
<td>60-71.5</td>
<td>75-89.5</td>
</tr>
<tr>
<td>7</td>
<td>72-83.5</td>
<td>90-104.5</td>
</tr>
<tr>
<td>8</td>
<td>84-95.5</td>
<td>105-119.5</td>
</tr>
<tr>
<td>9</td>
<td>96-107.5</td>
<td>120-134.5</td>
</tr>
<tr>
<td>10</td>
<td>108+</td>
<td>135+</td>
</tr>
</tbody>
</table>

Full and Part-Time Policy

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

- Degree: 16 credits
- Diploma: 13 credits

Exceeding the maximum credit load will result in an extra credit fee. The fee is based on the number of credits over the maximum ($1,185 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 at 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 Friday, May 27, 2011 for summer term and Monday, September 12, 2011 for the fall term.

Part-Time Attendance Policy for F-1 Visa Holders

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

- **During a vacation semester:** Students who meet DHS vacation semester guidelines and the College's part-time criteria may enroll in less than 12 credits during a DHS-approved vacation semester with authorization from the Counseling and Advising Center.

- **To complete course of study in current term:** Students may be permitted to enroll in less than 12 credit hours during their final semester of study before graduation, if they have fewer than 12 credits and no prerequisite sequences remaining and will satisfy all graduation requirements during that semester.

- **Documented Illness or Medical Condition:** A student may be allowed to enroll in less than 12 credit hours if sufficient medical documentation from a U.S. licensed medical doctor (defined by DHS as a Doctor of Osteopathy, Doctor of Medicine, or a Licensed Clinical Psychologist) is submitted to the Counseling and Advising Center. This basis for part-time authorization must be reestablished each semester that part-time is granted. Documentation requirements and more information may be obtained at the Counseling and Advising Center.
Students must obtain authorization from the Counseling and Advising Center prior to enrolling in less than 12 credit hours. If students fall below 12 credits without prior approval, under SEVIS requirements this is considered a “reportable event” and the college is required to report it to the DHS within twenty-one days. If the reason for less than full-time attendance is not among those listed above, the college is required to report the student’s F-1 status to DHS as “terminated”. Authorization for enrollment in fewer than 12 credits may effect scholarship award; students must check with the Scholarship Office prior to enrolling in fewer than 12 credits.

SEVIS reporting requirements necessitate that international students enroll in at least 12 credits during a non-vacation semester. Students in their first or second semester of undergraduate study in the United States may be permitted to complete less than 12 credits, if they are having initial difficulties with the English language or reading requirements, or unfamiliarity with American teaching methods. Students must receive a recommendation from their teacher(s) and authorization from their International Advisor prior to going below 12 credits and resume full-time attendance at the next available semester. When a student does not have 12 required credits remaining but cannot complete their program in the current semester due to prerequisites, he/she will need to enroll in classes not required for their program in order to maintain F-1 status. Students are responsible for their academic decisions. Therefore, Berklee strongly encourages students to plan their coursework with an academic and international student advisor each semester to develop an immediate and a long-term study plan that will maximize their meeting DHS enrollment requirements during their course of study.

Any international student wanting to enroll in fewer than 12 credits MUST see 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.

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 are 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.
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.

CAC staff will accept the Immigration Verification form via fax, email attachment, and in person from continuing students who have maintained their F1 status and have valid immigration documents on file. The immigration restriction will be removed within 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 in person prior to removal of the immigration restriction.

Check-in involves the following two steps:

- **Settle your bill with the Office of the Bursar.**  
  Your bill must be paid in full by May 13, 2011 for the summer term and August 1, 2011 for the fall term.  
  **Please note:** Payment must actually be received by the college by these dates. It is advised to pay your bill early enough to account for any delays in mail systems, etc.  
  **Students whose payment is not received in full by the due date will be assessed a $250 late fee.**

- **Check-in online between May 17-20, 2011 for Summer and September 4-9 for Fall.**  
  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.**

### Tuition and Fees

#### Summer 2011 Tuition

<table>
<thead>
<tr>
<th>Tuition: Degree Program</th>
<th>$14,335</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition: Diploma Program</td>
<td>$12,350</td>
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<tr>
<td>Residence Hall Fee (includes 19 meal plan)</td>
<td>$6,995</td>
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</tbody>
</table>

#### Fall 2011 Tuition

<table>
<thead>
<tr>
<th>Tuition: Degree Program</th>
<th>$15,730</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition: Diploma Program</td>
<td>$14,425</td>
</tr>
<tr>
<td>Residence Hall Fee (includes 19 meal plan)</td>
<td>$8,230</td>
</tr>
</tbody>
</table>

#### Individual Fees

<table>
<thead>
<tr>
<th>Fee</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comprehensive Fee</td>
<td>$610</td>
</tr>
<tr>
<td>Per Credit Charge</td>
<td>$1,185</td>
</tr>
<tr>
<td>Extra Private Instruction Charge - 1 credit (per semester)</td>
<td>$1,185</td>
</tr>
<tr>
<td>Extra Private Instruction Charge - 2 credits (per semester)</td>
<td>$2,370</td>
</tr>
<tr>
<td>Late Check-in Fee (per term)</td>
<td>$250</td>
</tr>
<tr>
<td>Late Payment Fee (per term)</td>
<td>$250</td>
</tr>
<tr>
<td>Housing Prepayment</td>
<td>$300</td>
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<tr>
<td>Facilities-Only Fee (per term - non-enrolled)</td>
<td>$305</td>
</tr>
<tr>
<td>Make-Up Examinations (mid-term/final)</td>
<td>$15/25</td>
</tr>
<tr>
<td>Berklee Laptop Purchase (Up to)</td>
<td>TBD (subject to 6.25% sales tax)</td>
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#### Health Insurance

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer 2011</td>
<td>$538</td>
</tr>
<tr>
<td>Fall 2011</td>
<td>TBD</td>
</tr>
</tbody>
</table>

*(For the Fall 2011 health insurance fee, please check the Schedule of Tuitions and Fees form found at www.berklee.edu/tuition beginning July 2011.)*

**Please note that all fees are subject to change.**
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 insurance, major bundles and laptop charges) by five and pay this figure monthly beginning on June 1 (for Fall) or November 1 (for Spring). There are no qualifications to use this service; however, you must submit the amount you wish to budget and any back payments to TMS by the semester due date.

The benefits of enrolling in TMS are a one-time only enrollment fee, no interest charges, and no requirement of credit approval. The college will give you advance credit toward the money you have budgeted provided that you are current with your monthly payments. It is your responsibility to budget the appropriate amount with TMS.

Please be advised, this plan requires that monthly payments be in a current status. Also, no refunds will be issued until the full amount budgeted is received by TMS.

For specific deadlines and more information regarding TMS, please contact TMS at 888 216-4258, tmsservice@afford.com or afford.com.

Berklee reserves the right to revoke this option from any student if delinquency becomes an issue.

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:
  Office of the Bursar
  Uchida Building, Suite 240

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 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.

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
617 747-2165 or 617 747-2610

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**

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

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

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

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

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

For more details regarding how your enrollment affects your financial aid eligibility, Satisfactory Academic Progress, student loan requirements and other policies, please visit us on the web at www.berklee.edu/financial-aid or make an appointment to see your financial aid counselor.

**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 Summer 2011 Students (Who Were Not Enrolled Fall 2010 or Spring 2011)**

**What if I already have insurance and wish to waive the health insurance fee for Summer 2011?**

Submit an online waiver no later than May 13, 2011 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 Office of the Bursar (Suite 240, Uchida). Waiver forms can be downloaded online at www.berklee.edu/forms in the Health Related section of the page.

**What if I pay for the insurance in May but leave Berklee before my coverage runs out?**

If you enrolled in the Gallagher Koster insurance program at any time during the Fall 2010 – Summer 2011 academic year, you are insured through August 14, 2011. This is true whether you are enrolled at Berklee, have since graduated, or left the college. This coverage extends outside of the United States.

**Health Insurance Information for Fall 2011 Students**

**What if I already have insurance and wish to waive the health insurance fee for Fall 2011?**

Submit an online waiver no later than August 1, 2011 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 Office of the Bursar (Suite 240, Uchida). Waiver forms can be downloaded online at www.berklee.edu/forms in the Health Related section of the page.

**What if I pay for the insurance in September but leave Berklee before my coverage runs out?**

If you enrolled in the Gallagher Koster insurance program at any time during the Fall 2010 – Summer 2011 academic year, you are insured through August 14, 2011. This is true whether you are enrolled at Berklee, have since graduated, or left the college. This coverage extends outside of the United States.
What if I waived the health insurance plan but my alternative insurance plan unexpectedly terminates before August 14, 2012?

If you have waived the student health insurance plan for the academic year but your alternate insurance plan unexpectedly terminates before August 14, 2012, you may late enroll for Berklee’s plan as follows:

Petition to Add Process

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

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

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

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

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

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

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

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 32 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
Arranging

AR-111
Arranging 1
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: PW-111, or PW-110 and HR-111, or satisfactory placement score

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

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

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

AR-201
Chord Scale Voicings for Arranging
2 credits
Course Chair: Ken Pullig
Offered: Fall, Spring, Summer
Required of: JCM-P 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: Ken 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: Ken Pullig
Offered: Fall, Spring, Summer
Required of: JCM majors
Electable by: All
Prerequisites: None

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

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

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

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

Arranging for high school vocal groups. Principles of part-writing for various combinations of voices. Writing piano accompaniments. End-of-semester arranging project required.
AR-316
Arranging for High School Jazz Ensemble
2 credits
Course Chair: Cecil Adderley
Offered: Spring semester in even-numbered years
Required of: None
Electable by: All
Prerequisites: AR-112

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

AR-321
Contemporary Arranging and Composition
2 credits
Course Chair: Ken 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: Ken 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: Ken Pullig
Offered: Fall, Spring, Summer
Required of: JCMP majors
Electable by: All
Prerequisites: AR-201, AR-228, and HR-212

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

AR-340
Jazz Arranging for Small Ensemble
2 credits
Course Chair: Ken 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: Ken 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.

CM-211
Tonal Harmony and Composition 1
2 credits
Course Chair: Greg Fritze
Offered: Fall, Spring, Summer
Required of: Degree – all except MUED majors; Diploma – COMP and FILM majors
Electable by: All
Prerequisites: PW-111, or 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: Greg Fritze
Offered: Fall, Spring, Summer
Required of: Degree – all except MUED majors; Diploma – COMP and FILM majors
Electable by: All
Prerequisites: CM-211 and either CP-210 or 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.
COURSE DESCRIPTIONS

CM-221  
Techniques of Tonal Writing  
2 credits  
Course Chair: Greg Fritze  
Offered: Fall, Spring, Summer  
Required of: 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: Greg 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 analysis, live performances, improvisation, and mostly elementary and advanced compositional techniques. Also covers performance techniques, extended compositional approaches (guitar and other instruments), resources and technologies of basic composition techniques, and mainly guitar music of the 20th century and beyond.

CM-227  
The Russian Art of Modulation  
2 credits  
Course Chair: Greg Fritze  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: CM-212 and CP-212

During this course the students will explore and master the technique of modulation to the keys both closely related and distant. Using the concepts of “three degrees of kinship between keys” and the major-minor (minor-major) systems, the students will acquire the skill of gradual modulation as well as sudden modulation, as it was taught in Russia. This practical/theoretical approach will both contrast and 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: Greg 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; and extracting parts.

CM-251  
Traditional Materials and Structure of Music 1  
2 credits  
Course Chair: Greg Fritze  
Offered: Fall, Spring, Summer  
Required of: MUED majors  
Electable by: MUED majors  
Prerequisites: PW-111, or 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: Greg Fritze  
Offered: Fall, Spring, Summer  
Required of: MUED majors  
Electable by: MUED majors  
Prerequisites: CM-251 and either CP-210 or CP-211

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

CM-311  
Contemporary Techniques in Composition 1  
2 credits  
Course Chair: Greg 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.
COURSE DESCRIPTIONS

CM-312
Contemporary Techniques in Composition 2
2 credits
Course Chair: Greg 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: Greg Fritze
Offered: Spring
Required of: None
Electable by: All
Prerequisites: ET-111 and either HR-111 or PW-111

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

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

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

CM-345
Jazz Fusion Composition and Arranging for Small Ensemble
2 credits
Course Chair: Ken 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’s landmark Bitches Brew recording and continues with the music of the alumni of Davis’ influential bands, up to today. As students apply techniques and ideas learned, they will gain perspective as to how jazz fusion is part of music as a whole and examine some of the underlying principles that make for good composition. A special section of the course will be dedicated to introducing students to some fundamentals of Indian ragas (scales) and to Konnikol (Indian rhythmic solfege) and their application to contemporary jazz-fusion composition. Groups such as Shakti, Miles From India, Trilok Gurtu, The Marc Rossi Group, and others have brought this information to the forefront, and it is helping to redefine jazz fusion.

CM-P346
Indian Music Styles and Techniques for Jazz and Contemporary Composition
2 credits
Course Chair: Ken 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: Greg 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: Greg 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: Greg 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-357
Introduction to Electroacoustic Music for Composers
2 credits
Course Chair: Greg Fritze
Offered: Spring
Required of: None
Electable by: All
Prerequisites: None
Introduction to Electroacoustic Music for Composers is a survey course in electronic and computer music composition. Designed especially for students on Berklee composition tracks, the course is suitable for any student wishing to gain a comprehensive overview of the history and techniques of electronic music while learning to compose at the computer for works for electronics alone or in combination with live instruments.

CM-361
World Music Resources in Composition
2 credits
Course Chair: Greg 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-371
Jazz Composition 1
2 credits
Course Chair: Ken Pullig
Offered: Fall, Spring, Summer
Required of: JCMP majors
Electable by: All
Prerequisites: AR-201

CM-373
Jazz Composition 2
2 credits
Course Chair: Ken Pullig
Offered: Fall, Spring, Summer
Required of: JCMP majors
Electable by: All
Prerequisites: CM-371
Composition of non-song-form jazz pieces based on motivic development. Discussion of form and content as it applies to episodic composition in jazz. Examination of representative works by various jazz composers. Various assignments and the composition of an episodic five-minute piece are required.

CM-375
Jazz Composition 3
2 credits
Course Chair: Ken Pullig
Offered: Fall, Spring, Summer
Required of: JCMP majors
Electable by: All
Prerequisites: AR-331 and CM-373
Composition of multisection extended jazz compositions. Discussion of form and orchestration as it applies to extended composition in jazz. Examination of representative works by various jazz composers. Composition of a short chamber piece without rhythm section and a large-scale ten-minute piece are required.
**CM-385**  
**Post Bebop Harmonic Innovations**  
2 credits  
Course Chair: Ken 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-397**  
**Directed Study in Small Forms 1**  
2 credits  
Course Chair: Greg Fritze  
Offered: Fall, Spring, Summer  
Required of: COMP majors  
Electable by: All  
Prerequisites: CM-212

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

**CM-398**  
**Directed Study in Small Forms 2**  
2 credits  
Course Chair: Greg 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: Ken 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: Greg 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: Greg 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: Greg 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.
Individualized instruction designed to guide students majoring in jazz composition in the preparation of their graduation projects.

**CONDUCTING**

**COND-211**

**Conducting 1**

1 credit  
Course Chair: Greg Fritze  
Offered: Fall, Spring, Summer  
Required of: Degree – all except MUED majors; Diploma – CWPR, COMP, FILM, and JCP 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: Greg Fritze  
Offered: Fall, Spring, Summer  
Required of: Degree – all except MUED majors; Diploma – CWPR, COMP, FILM, and JCP 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: Greg 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-217**

**Conducting 2 with Live Keyboards**

1 credit  
Course Chair: Greg Fritze  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: COND-211 or COND-216

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

**COND-221**

**Choral Conducting Majors**

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

Fundamental beat patterns, basic conducting technique, phrasing and articulation, problems of tempo. Discussion and study of terminology. Lab sessions for choral application of classroom skills. Geared to the needs of public school music educators. Emphasis on secondary school repertoire.
COND-222
Instrumental Conducting for Music Education Majors
2 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors; MTHE majors not taking COND-221
Electable by: MUED and MTHE majors
Prerequisites: COND-321 or written approval of course chair

Fundamental beat patterns, basic conducting technique, phrasing and articulation, problems of tempo. Discussion and study of score analysis. Lab sessions for instrumental application of classroom skills. Geared to the needs of public school music educators. NOTE: Performance on secondary instrument(s) is required.

COND-311
Advanced Conducting Seminar With Live Orchestra
2 credits
Course Chair: Greg Fritze
Offered: Fall, Spring
Electable by: All
Prerequisites: Written approval of instructor and course chair and either COND-351 or COND-498

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

COND-321
Choral Rehearsal Techniques for Music Education Majors
2 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED majors
Prerequisites: COND-221

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

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

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

COND-351
Advanced Conductor’s Workshop with Live Keyboard Ensemble
2 credits
Course Chair: Greg Fritze
Offered: Fall, Spring, Summer
Electable by: All
Prerequisites: COND-212 or COND-217

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

COND-355
Conducting Small Ensembles
2 credits
Course Chair: Greg Fritze
Offered: Fall
Electable by: All
Prerequisites: COND-212 or COND-217

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

COND-361
Conducting for Film and TV Production
2 credits
Course Chair: Greg Fritze
Offered: Fall, Spring, Summer
Electable by: All
Prerequisites: COND-212 or COND-217

Rehearsing and recording to picture with live performers under studio conditions. Focus on preparation, efficiency, and accurate synchronization.
COND-P391

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

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

COND-421

Advanced Rehearsal Techniques
2 credits
Course Chair: Greg 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: Greg Fritze
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: COND-212 or COND-217 and written approval of instructor and course chair

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

Counterpoint

CP-210

The Art of Counterpoint
3 credits
Course Chair: Greg Fritze
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: AR-111, HR-112, ET-112, and CM-211

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

CP-211

Tonal Counterpoint 1
2 credits
Course Chair: Greg Fritze
Offered: Fall, Spring, Summer
Required of: Degree – all; Diploma – COMP and FILM majors
Electable by: All
Prerequisites: PW-111, or 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.
COURSE DESCRIPTIONS

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

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

CP-213  
**Advanced Counterpoint**  
2 credits  
Course Chair: Greg 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-350  
**20th-Century Counterpoint**  
2 credits  
Course Chair: Greg Fritze  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: CP-212

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

CP-361  
**Jazz Counterpoint 1**  
2 credits  
Course Chair: Ken Pullig  
Offered: Fall, Spring, Summer  
Required of: JCM majors  
Electable by: All  
Prerequisites: AR-112 and HR-211

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

CP-362  
**Jazz Counterpoint 2**  
2 credits  
Course Chair: Ken Pullig  
Offered: Fall, Spring, Summer  
Required of: JCM majors  
Electable by: All  
Prerequisites: CP-361

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

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

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

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

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

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

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

CW-205
Music Preparation 2
2 credits
Course Chair: Matthew Nicholl
Offered: Spring
Required of: None
Electable by: All
Prerequisites: 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: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR majors
Electable by: All
Prerequisites: AR-112, CW-171, and CW-216

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

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

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

CW-P217
Writing in Folkloric Latin Styles
2 credits
Course Chair: Matthew Nicholl
Offered: Fall
Required of: None
Electable by: All
Prerequisites: AR-111, ET-112, and HR-112

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

CW-218
Jingle Writing
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: AR-111 and HR-211

COURSE DESCRIPTIONS

CW-221

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

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

CW-222

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

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

CW-225

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

A study of rhythmic styles of contemporary salsa music, including characteristics of instrumentation and the unique clave rhythmic pattern. Specific rhythmic styles analyzed will include mambo, son montuno, 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-P227

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

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

CW-237

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

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

CW-247

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

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

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

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

CW-P257
Musical Theater Arranging and Orchestration
2 credits
Course Chair: Matthew 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: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR majors
Electable by: CWPR majors
Prerequisites: ISKB-211 (non-piano principals) and PW-161 (CWPR majors), or written approval of course chair (non-CWPR majors)

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

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

CW-311  
**Writing for Large Ensemble 1**  
2 credits  
Course Chair: Matthew Nicholl  
Offered: Fall, Spring, Summer  
Required of: CWPR majors  
Electable by: All  
Prerequisites: CW-211

An orchestration/arranging course that focuses on the techniques and concepts of writing for 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: Matthew Nicholl  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: AR-111 and CW-225

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

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

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

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

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

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

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

CW-361  
**Sound Processing Applications for Writers**  
2 credits  
Course Chair: Matthew 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.
COURSE DESCRIPTIONS

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

This course provides students a one-semester overview of approaches to scoring for video games. Beginning with a short history of interactive music, the content includes typical game music workflow and approaches to scoring video games. Assignments include scoring projects using different interactive music techniques. Students will be able to describe the history, theory, mechanisms, and basic approaches to writing music for video games. They will be able to write simple to moderate interactive scores using the most commonly used methods in the industry. In addition students will discuss and learn about specific industry issues related to working in this field.

CW-411 Writing for Large Ensemble 2 – Studio Orchestra
2 credits
Course Chair: Matthew 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 routining an arrangement. Extensive use of taped examples and score extracts.

CW-422 Advanced Production for Writers
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR majors
Electable by: CWPR majors
Prerequisites: 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 synths 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-435 Contemporary Orchestration for Digital Audio Workstations
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring
Required of: CWPR majors
Electable by: CWPR majors
Prerequisites: CW-211 and CW-361

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

CW-441 Scoring for Full Orchestra
2 credits
Course Chair: Greg 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: Matthew Nicholl
Offered: Fall
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.
A study of the creative, technical, production, and business aspects of writing music for visual media, primarily television commercials. Content includes the creative process: reacting to emotion and mood of visuals, supporting the picture with appropriate music, stylistic considerations, compressing/expanding musical ideas, and hitting visual cues. Production aspects include various approaches to shaping the musical product to support the creative direction that has been chosen or provided. Exploration of sound design (incorporation of sound effects into music tracks) and technical aspects of timings, film editing influences, frame-counting, and synchronization. Business aspects: working with producers and directors, taking direction, selling ideas, and general and contractual obligations that modify the creative process. Various projects and assignments in writing music in different moods, styles, and lengths, that support and enhance visuals. Most creative work will be realized at MIDI workstations using a MIDI sequencing program and video software; students must have a strong working knowledge of MIDI systems and sequencing programs.

This course has two purposes: first, to provide the student with the necessary advanced synthesis, sound design, and technology-based creative tools to be competitive in the contemporary electronic writing industry; and second, to enhance and further develop the student's compositional skills in a variety of contemporary music styles with a particular emphasis on electronic genres. Through a detailed and thorough hands-on experience the students will begin studying the basic concepts of analog synthesis, moving on to advanced synthesis techniques such as FM, sampling and physical modeling, all the way up to the most advanced sound design and sound shaping techniques. The course will cover advanced processing methods and effects (such as loop creation/editing/slicing and creative use of EQ, delay, compression, and convolution reverbs etc.) targeted specifically to enhance and improve the production of contemporary electronic music. Topics will be contextualized with precise references to specific contemporary music styles and trends and practically applied by the student to originally composed projects that feature different electronic styles and techniques. Using these concepts and techniques the students will create original compositions based mainly on sounds they have programmed and designed themselves, and by the end of the course they will have an original sound library at their disposal.

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

CW-498
Directed Study in Contemporary Writing
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR majors
Electable by: CWPR majors
Prerequisites: CW-311

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

Ensemble

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

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

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

This course is designed to focus on vocal performance for brass principals. Students may or may not have experience as vocalists. All classes will be geared towards the styles the individuals are interested in, emphasizing both singing and playing. Students will be asked to learn 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, and physiology. Students will also be exposed to performers who have been recognized and respected as both singers and horn players.

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

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

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

ENCL-403
Art Music of Black Composers
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

ENCL-404
Musical Theater Orchestra
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

ENCL-P405
Classical Chamber Music Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Written permission of course instructor

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

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

ENEL-221
Electronic Improvisation
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

ENEL-403
Techno/Rave Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

ENEL-404
Turntable Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

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

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

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

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

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

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

ENFF-302
The Music of the Crusaders
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

ENFF-303
The Music of the Meters
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5
COURSE DESCRIPTIONS

ENFF-320
Original Fusion
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

ENFF-321
The Music of Joe Zawinul
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

ENFF-322
The Music of Stern, Brecker, and Scofield
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

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

ENFF-324
Mahavishnu, Return to Forever
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

ENFF-325
Yellowjackets Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

ENFF-326
Improvisation on 21st-Century Grooves
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6; drums and bass by audition

ENFF-327
The Music of Herbie Hancock
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

ENGB-201
Klezmer Music
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

ENGB-220
South American Folkloric Music
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overal ensemble rating 3

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

ENGB-222
Afro-Pop
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4
ENGB-223
Celtic Music
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

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

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

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

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

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

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

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

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

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

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

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

ENGT-280

Classical Guitar Repertoire
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

An ensemble for aspiring classical guitarists of all levels, based on the traditional repertoire class, where standard and lesser-known works of guitar literature are performed, coached, and discussed. Students will regularly perform level-appropriate pieces agreed upon with the instructor, and through these performances, the class will provide a survey of guitar literature. Coaching will cover issues of classical guitar performance such as tone, technique, musicality, interpretation, and style. The course will also include study of major classical guitarists and their recordings.

ENGT-281

Classical Guitar Chamber Music Ensemble 1
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

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

ENGT-340

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

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

ENGT-381

Classical Guitar Chamber Music Ensemble 2
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ENGT-281

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

ENJZ-200

Small Band Jazz Rating 3
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

ENJZ-201

The Music of Elvin Jones
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

ENJZ-202

Smooth Jazz Rating 3
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

ENJZ-203

Big Band Jazz Rating 3
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

ENJZ-204

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

ENJZ-220

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

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

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

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

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

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

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

ENJZ-227
Django Reinhardt/Gypsy Jazz
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

ENJZ-228
Jazz and Latin Jazz Rating 4
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

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

ENJZ-230
The Music of Joni Mitchell
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

ENJZ-231
Piano Trio with Vocals Rating 4
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

ENJZ-232
Big Band Jazz Rating 4
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4
COURSE DESCRIPTIONS

ENJZ-233
Organ Grooves
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

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

ENJZ-234
Chamber Improvisation
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

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

ENJZ-300
Small Band Jazz Rating 5
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

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

ENJZ-301
Jazz Octet
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

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

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

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

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

ENJZ-321
Wayne Shorter Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit</th>
<th>Course Chair</th>
<th>Offered</th>
<th>Required of:</th>
<th>Electable by:</th>
<th>Prerequisites</th>
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<tbody>
<tr>
<td>ENJZ-322</td>
<td>The Music of Horace Silver</td>
<td>1</td>
<td>Ron Savage</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
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<tr>
<td>ENJZ-323</td>
<td>The Music of Cedar Walton</td>
<td>1</td>
<td>Ron Savage</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
<td>All</td>
<td>Overall ensemble rating 6</td>
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<tr>
<td>ENJZ-324</td>
<td>Free Jazz/Bebop</td>
<td>1</td>
<td>Ron Savage</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
<td>All</td>
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<tr>
<td>ENJZ-325</td>
<td>The Music of Charlie Parker</td>
<td>1</td>
<td>Ron Savage</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
<td>All</td>
<td>Overall ensemble rating 6</td>
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<tr>
<td>ENJZ-326</td>
<td>New Orleans Street Band</td>
<td>1</td>
<td>Ron Savage</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
<td>All</td>
<td>Overall ensemble rating 5</td>
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<tr>
<td>ENJZ-327</td>
<td>Small Band Jazz Rating 6</td>
<td>1</td>
<td>Ron Savage</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
<td>All</td>
<td>Overall ensemble rating 6</td>
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<tr>
<td>ENJZ-328</td>
<td>The Music of Dave Holland</td>
<td>1</td>
<td>Ron Savage</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
<td>All</td>
<td>Overall ensemble rating 6</td>
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<tr>
<td>ENJZ-329</td>
<td>ECM/Free Jazz</td>
<td>1</td>
<td>Ron Savage</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
<td>All</td>
<td>Overall ensemble rating 6</td>
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<tr>
<td>ENJZ-330</td>
<td>Original Compositions</td>
<td>1</td>
<td>Ron Savage</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
<td>All</td>
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<tr>
<td>ENJZ-331</td>
<td>9-Piece Jazz Ensemble</td>
<td>1</td>
<td>Ron Savage</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
<td>All</td>
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<td>ENJZ-332</td>
<td>Piano Trio with Vocals Rating 5</td>
<td>1</td>
<td>Ron Savage</td>
<td>Fall, Spring, Summer</td>
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<td>All</td>
<td>Overall ensemble rating 5</td>
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<tr>
<td>ENJZ-333</td>
<td>Chord Scale Madness</td>
<td>1</td>
<td>Ron Savage</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
<td>All</td>
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COURSE DESCRIPTIONS

**ENJZ-P400**
*Ensemble Master Class*
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

**ENJZ-401**
*Rainbow Big Band*
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

**ENJZ-402**
*Avant-Garde Ensemble*
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7

**ENJZ-403**
*Concert Jazz Orchestra*
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

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

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

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

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

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

**ENJZ-409**
*The Music of Joe Henderson*
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7

**ENJZ-410**
*The Music of Ornette Coleman*
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7

**ENJZ-411**
*Rainbow All-Stars*
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor
COURSE DESCRIPTIONS

ENJZ-412
The Music of Art Blakey
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7

ENJZ-413
Urban Outreach Orchestra
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

ENJZ-414
Jazz Composition Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7

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

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

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

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

ENLT-202
Latin/Afro-Cuban Styles
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

ENLT-203
Brazilian Instrumental Rating 4
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

ENLT-204
Afro-Cuban Music Rating 4
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

ENLT-205
Afro-Cuban Folkloric Music
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

ENLT-206
Vocal Music of Cuba and Brazil
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4
COURSE DESCRIPTIONS

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

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

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

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

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

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

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

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

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

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

ENMX-221
Latin Jazz with Vocals
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4
COURSE DESCRIPTIONS

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

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

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

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

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

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

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

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

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

ENPC-321
Mixed World Ensemble
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7 or written approval of instructor and course chair

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ENPN-P212
Jazz Piano Trio 2
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3

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

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

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

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

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

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

An ensemble designed for piano principals emphasizing basic synthesizer programming and performance in a live situation. Focuses on orchestration, patch choices, and playing multiple timbres simultaneously in any synthesizer setup.
ENPN-266
Gospel Keyboard Techniques Ensemble
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3

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

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

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

ENPN-311
Piano Trio Lab
1 credit
Course Chair: Stephany 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.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ENPP-223
Pop/Rock
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

ENPP-224
Pop/Rock and Country
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3
COURSE DESCRIPTIONS

**ENPP-300**
Recording Rhythm Section Rating 5
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

**ENPP-303**
Rhythm Track for Songwriters
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

**ENPP-320**
The Music of Paul Simon and Sting
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

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

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

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

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

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

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

**ENRB-221**
Spoken Word
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

**ENRB-300**
The Music of James Brown
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

**ENRB-301**
‘70s R&B/Funk
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5
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<th>Course Code</th>
<th>Course Name</th>
<th>Credit</th>
<th>Offered</th>
<th>Required of</th>
<th>Electable by</th>
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<td>ENRB-302</td>
<td>R&amp;B/Funk Rating 5</td>
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<td>ENRB-303</td>
<td>R&amp;B/Smooth Jazz</td>
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<td>ENRB-304</td>
<td>Original R&amp;B</td>
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<td>ENRB-P400</td>
<td>Funk and Soul Review</td>
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<td>Fall, Spring, Summer</td>
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<td>ENRB-401</td>
<td>The Music of P-Funk</td>
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<td>Fall, Spring, Summer</td>
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<td>ENRB-402</td>
<td>The Music of Tower of Power</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
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<td>ENRB-403</td>
<td>Hip-Hop Ensemble</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
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<td>ENRB-405</td>
<td>Techno/DJ Sampling Ensemble</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
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<td>Written approval of course instructor</td>
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<td>ENRB-406</td>
<td>Aretha Franklin, Stevie Wonder, Marvin Gaye, and Chaka Khan</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
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<td>ENRB-407</td>
<td>Divas Ensemble</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
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<td>ENRB-408</td>
<td>Neo-Soul</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
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<td>ENRB-409</td>
<td>The Music of Take 6, Sweet Honey in the Rock, and Ladysmith Black Mambazo</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
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<td>ENRB-410</td>
<td>The Music of The Jackson Five</td>
<td>1</td>
<td>Fall, Spring, Summer</td>
<td>None</td>
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<td>Written approval of course instructor</td>
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COURSE DESCRIPTIONS

ENRK-200
Rock and Roll Hall of Fame Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

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

ENRK-202
Rock Jam Band
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

ENRK-203
Rock of the '70s
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

ENRK-204
The Music of Jimi Hendrix
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

ENRK-205
Progressive Rock Rating 3
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

ENRK-206
Blues-Rock Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

ENRK-220
The Music of the Beatles
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 4

ENRK-300
Women in Rock
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

ENRK-302
Progressive Rock Instrumental Rating 5
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

ENRK-303
String Metal Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 5

ENRK-400
Hardcore/Heavy Metal
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor
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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<td>ENRT-200</td>
<td>Blues</td>
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<td>Ron Savage</td>
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<td>ENRT-201</td>
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<td>ENRT-204</td>
<td>String Improvisation Ensemble</td>
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<td>ENRT-221</td>
<td>New Acoustic Music</td>
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<td>Chicago Blues</td>
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<td>ENRT-400</td>
<td>Bluegrass</td>
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<td>ENRT-401</td>
<td>Country Music Ensemble</td>
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<td>Men’s Chorus</td>
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<td>Fall, Spring, Summer</td>
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<td>ENRT-403</td>
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<td>1</td>
<td>Ron Savage</td>
<td>Fall, Spring, Summer</td>
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<td>Ron Savage</td>
<td>Fall, Spring, Summer</td>
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COURSE DESCRIPTIONS

ENRT-405
Reverence Gospel Ensemble
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

ENRT-406
Old Time/Appalachian Music
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor

ENSB-100
Ensemble Placeholder
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring, Summer

ENSB-355
Improvisational String Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring
Required of: None
Electable by: String, guitar, bass, and hand percussion principals
Prerequisites: By audition

ENSB-425
Advanced Repertory Workshop
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 7

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

ENST-131
Harp Improvisation Ensemble
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

This ensemble is designed to strengthen the basic skills needed for improvisation, including jazz harmony, phrasing, melodic development, reading chord charts, and technical aspects of improvisation on the harp.

ENST-132
Banjo Improvisation Ensemble
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

Banjo students will study chords and scales, and the ways in which they relate. This will then be used as the basis for improvisation, comping, and composing original tunes.

ENST-140
R&B String Ensemble
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring, Summer
Required of: None
Electable by: String principals
Prerequisites: None

This course will introduce string players to performance techniques useful for playing popular music. Using music by James Brown, Wilson Pickett, Stevie Wonder, the Meters, and others, students will explore riffing, playing in different parts of the beat, playing without vibrato, solos and other techniques that will help them play convincingly in several styles of dance music.

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.

Woodwind ensembles for advanced players (flute, clarinet, oboe, bassoon, and French horn) emphasizing the development of classical chamber music performance skills.
COURSE DESCRIPTIONS

ENST-141
Free Improvisation for Strings
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

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

ENST-151
Berklee Contemporary String Orchestra
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: String principals
Electable by: All
Prerequisites: Written approval of course chair

Classic and contemporary approaches to string ensemble performance, including groove-based playing and improvisation in addition to more traditional repertoire. Students will be required to attend and participate in one 2-hour class meeting, and one 1-hour additional class meeting per week.

ENST-221
String Master Class
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring, Summer
Required of: None
Electable by: String principals
Prerequisites: None

This ensemble is a contemporary version of the traditional conservatory master class. It provides students with the opportunity to perform weekly in a setting less public than a concert hall, to give and get feedback on performing, and to hear many points of view on string playing.

ENST-222
Acoustic Roots Improvisation Ensemble
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring, Summer
Required of: None
Electable by: String principals
Prerequisites: None

This ensemble is a hands-on tour of two great American improvisational music forms, bluegrass and swing, focusing on melodic variation as well as chord-based jazz improvisational strategies, with an emphasis on standard repertoire and transcription projects.

ENST-223
Wayfaring Strangers Ensemble
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring, Summer
Required of: None
Electable by: String Principals
Prerequisites: None

This ensemble uses traditional folk, country, and blues repertoire as a means to develop higher level improvisational, compositional, and arranging skills in a band setting.

ENST-224
Rhythmic Explorations for Strings
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring, Summer
Required of: None
Electable by: String principals
Prerequisites: None

This ensemble will explore grooves, rhythms, and textures for string group using traditional, international, jazz, and other modern material, some of which will be improvised, some written. Participants will learn how to form a coherent and powerful ensemble sound on varied musical frameworks.

ENST-251
Classical String Chamber Music Ensemble
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: Violin, viola, cello, and harp principals
Prerequisites: None

Study and performance of string quartets and trios from the repertoire of the baroque period through the 21st century.

ENST-252
Contemporary Arranging and Performing for Strings
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring, Summer
Required of: None
Electable by: String principals
Prerequisites: None

Strings playing covers of non-string based popular music. Students pick the repertoire and write the arrangements.
**ENST-253**
**Old Time Fiddle Ensemble**
1 credit  
Course Chair: Melissa Howe  
Offered: Fall, Spring  
Required of: None  
Electable by: String principals  
Prerequisites: None

This ensemble explores ways to incorporate regional fiddle styles (including Appalachian/old-time, Celtic, Scandinavian, and related traditions) into varied small string ensemble formats, using extended concepts of modal harmony and contrapuntal strategies. Students will play and develop arrangements of traditional repertoire, the work of contemporary fiddle music composers and tuners, and their own compositions in both traditional and experimental neotraditional styles.

**ENST-271**
**Global String Ensemble**
1 credit  
Course Chair: Melissa Howe  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: String principals  
Prerequisites: None

This ensemble will examine the way string instruments and improvisation are used in a variety of musical cultures including Greek, Bulgarian, Hungarian, klezmer, Romanian, and Charanga.

**ENST-290**
**Rock Strings Ensemble**
1 credit  
Course Chair: Melissa Howe  
Offered: Fall, Spring  
Required of: None  
Electable by: String principals  
Prerequisites: None

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

**ENVC-111**
**Rhythm Section Grooves for Vocalists 1**
1 credit  
Course Chair: Bob Stoloff  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: None

A lab for vocalists that will focus on the basic functions of the rhythm section and how to communicate with a rhythm section in a variety of musical styles. Instruments discussed will include electric and acoustic bass, drums, keyboard, and guitar as well as musical elements of various time-feels and grooves. Class members will have the opportunity to work with a rhythm section.

**ENVC-123**
**R&B Vocal Ensemble with Improvisation**
1 credit  
Course Chair: Bob Stoloff  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: None

Introductory r&b performance ensemble for voice principals designed to prepare students for solo performance in ensembles and other performing venues within a specific song style. Vocalists will learn how to count off tempos of songs, microphone technique, song style and groove, communication with the accompanist, and lead sheet preparation. Additional focus will be on beginning improvisation skills in the r&b idiom, including melodic and rhythmic phrasing, embellishments, tone color, and hearing basic blues patterns.

**ENVC-142**
**Vocal Improvisation Ensemble, Jazz**
1 credit  
Course Chair: Bob Stoloff  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: Overall ensemble rating 2

An intermediate ensemble for vocalists focusing on improvisation in the jazz idiom. Topics include articulation and groove, melodic and rhythmic phrasing, embellishments, using tone colors, hearing basic instrumental patterns, blues patterns, vamps, turnarounds, and II-V progressions.

**ENVC-143**
**Vocal Improvisation Ensemble, R&B**
1 credit  
Course Chair: Bob Stoloff  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: Overall ensemble rating 2

An intermediate ensemble for vocalists focusing on improvisation skills in the r&b idiom. Melodic and rhythmic phrasing embellishments using tone colors and hearing basic blues patterns.

**ENVC-210**
**Elements of Vocal Technique and Performance**
1 credit  
Course Chair: Bob Stoloff  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: Overall ensemble rating 2

Introductory level ensemble for vocalists designed to address the basic elements of singing in a performance environment, e.g. breath management, intonation, tone quality, and phrasing. Song materials will be selected in consultation with the private instructor. Students will participate in periodic self-assessment and videotaped in-class performance.
ENVC-P212  
**American Negro Spirituals**  
1 credit  
Course Chair: Bob Stoloff  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Written approval of course instructor  

This course will focus on the learning and performing of SATB (soprano, alto, tenor, and bass) traditional American Negro Spirituals in the style of such groups as the Fisk Jubilee Singers. The emphasis will be on theatrically performing the stories of American Negro Spirituals evolving from the African American experience. Song arrangements and compositions will include John W. Work, Moses Hogan, H.T. Burleigh, and other African American composers.

ENVC-P215  
**Singers Night Performance Ensemble**  
1 credit  
Course Chair: Ron Savage  
Offered: Fall, Spring  
Required of: None  
Electable by: Bass, brass, drum set, guitar, hand percussion, piano, woodwind, and vocal principals  
Prerequisites: Written approval of course instructor  

Performance ensemble comprised of piano, keyboards, bass, drums, percussion, horns and vocalists. The focus of this class will emphasize the relationship between vocals and band members as well as the supportive and collaborative role of band members. Class meeting times, including rehearsals, may vary according to scheduled final performance. Singers Night concert will occur in the Berklee Performance Center each fall and spring semester.

ENVC-216  
**Contemporary Indian Vocal Ensemble**  
1 credit  
Course Chair: Bob Stoloff  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: Overall ensemble rating 3  

An introduction to various aspects of Indian music, including specific Indian modes, rhythmic patterns, and improvisation techniques. This performance-oriented ensemble will explore the basics of Hindustani, Carnatic, and Indian folk music through listening, analysis, transcription, and performance. Students will study the works of contemporary Indian composers such as A.R. Rahman, Salim-Sulaiman, Shankar-Ehsaan-Loy, and others who combine Indian classical and folk traditions with Western harmonic concepts and instrumentation.

ENVC-218  
**Eastern Vocal Styles Ensemble**  
1 credit  
Course Chair: Bob Stoloff  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: Written approval of course instructor  

A performance ensemble that explores various vocal traditions from the Middle East, Eastern Europe, the Balkans, North Africa, as well as Central and South Asia through listening, transcription, and performance. Artists covered include Umm Kulthum (Egypt), Fairuz (Lebanon), Le Mystere des Voix Bulgares (Bulgaria), Erkan Ogur (Turkey), Cheb Mami (Algeria), Nusrat Fateh Ali Khan (Pakistan), and Taraf de Haidouks (Romania), as well as popular crossover artists such as Ofra Haza, Susan Deyhim, Zulal, Natacha Atlas, and Sheila Chandra. Students also experiment with hearing and executing microtones, in addition to learning rhythms, modes, forms, and improvisation concepts from the different regions.

ENVC-221  
**Vocal Jazz History Ensemble**  
1 credit  
Course Chair: Bob Stoloff  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Written approval of course instructor  

Vocalists are immersed in the jazz music of important and influential vocal groups from 1930 to present. Vocal groups covered include the Boswell Sisters; the Mills Brothers; Mel Torme and the Mel-Tones; Lambert, Hendricks, and Ross; Swingle Singers; Take 6; and Manhattan Transfer. Students will strive for authentic performances through listening, studying printed transcriptions, emulating tone, articulation, diction, and phrasing of specific vocal arrangements. Materials covered vary according to the starting level of the student group. A final performance is required.

ENVC-232  
**A Cappella Workshop Ensemble**  
1 credit  
Course Chair: Bob Stoloff  
Offered: Fall, Spring  
Required of: None  
Electable by: Voice principals  
Prerequisites: Written approval of course instructor  

Vocal ensemble that concentrates on small group singing without instrumental accompaniment. Content will focus on developing musical independence and ear training within the context of popular and jazz vocal styles. Will include vocal styles and song selections such as Take Six, Singers Unlimited, Manhattan Transfer, The Bobs, Impact, New York Voices, and The King Singers, as well as original compositions and arrangements.
COURSE DESCRIPTIONS

ENVC-P235
A Cappella Ensemble
1 credit
Course Chair: Ron Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: By audition

This ensemble is available for vocalists. Though participants do not need to be voice principals, they should have the vocal and musicianship training necessary for this type of performance. Students will practice, learn, and perform in one or two concerts per semester. There will be mixed voice and divisi rehearsals as needed. Music will include traditional pieces from early music through contemporary classical music. This ensemble will utilize soprano, alto, tenor, bass voices—four voices per part (two voices per part for divisi)—for sixteen vocalists. This course will also require a piano accompanist. Audition requirements include singing one classical piece with piano accompaniment, as well as singing in a quartet performing briefly rehearsed a cappella music.

ENVC-241
Jazz Fundamentals Ensemble for Vocalists
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: Overall ensemble rating 3

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

ENVC-243
Instrumental Vocal Singing Ensemble
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: Written approval of course instructor

This ensemble is designed to teach each student how to explore and discover all the boundaries of what is vocally possible. Each student will obtain the skills necessary to reproduce an instrumental track using just the voice. Students are required to have a functioning version of Digital Performer installed before the first class session.

ENVC-245
Great American Songbook Ensemble
1 credit
Course Chair: Bob Stoloff
Offered: Fall
Required of: None
Electable by: Voice principals and piano/voice dual principals
Prerequisites: Written approval of course instructor

This course will familiarize voice students with jazz standard songs and composers of the “Great American Songbook,” including George Gershwin, Cole Porter, Duke Ellington, Rodgers and Hart, Rodgers and Hammerstein, Irving Berlin, Harold Arlen, and many more who impacted America’s music. Students will learn to sing and perform songs in the jazz style with rhythm section. In addition, students will learn about a specific song era, historical content, and the composer by making song introductions regarding the composer and song.

ENVC-261
Self-Accompanying Singer Ensemble
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: Overall ensemble rating 3

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

ENVC-331
Advanced Vocal Performance Ensemble
Mixed Styles 1
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: Overall ensemble rating 4

A continuation of vocal performance study with emphasis on song interpretation, elements of style, microphone technique, stage presence, and rehearsing with a rhythm section.
COURSE DESCRIPTIONS

ENVC-P335
The New Group
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring
Required of: None
Electable by: Voice principals
Prerequisites: Written approval of course instructor

This course will focus on new a cappella vocals in various styles: rock, r&b, gospel, and pop with vocal percussion. The group is designed to be a performing group—including movement and overall presentation. Material content will include student arrangements and some transcriptions. There will be work on dance steps, stage presence, and mic technique, as well as vocal delivery as required by the instructors. A final performance will be required.

ENVC-361
Music Education Concert Choir
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: MUED majors
Electable by: MUED majors
Prerequisites: None

Concert choir experience with the materials and literature of secondary school music.

ENVC-370
Musical Theater Ensemble
2 credits
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: Written approval of course instructor

An ensemble designed to provide singers with an understanding of repertoire styles and basic stagecraft. An end-of-semester musical/dramatic presentation will be scheduled.

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

A continuation of ILVC-281, Performance Skills for Live Background Vocalists, concentration will be on more difficult and advanced vocal arrangements in live performance venues. Topics integrated into assigned materials will address intonation, blend, rhythmic phrasing, singing riffs and embellishments, entrances and cutoffs, voicings, blend, articulation, written arrangements as well as r&te 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-422
Advanced Jazz/Blues Vocal Ensemble
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: ENVC-122 and overall ensemble rating 3

Advanced jazz/blues vocal performance ensemble designed to prepare students for solo performance in ensembles and other performing venues within a specific song style. Vocalists will learn how to count off tempos of songs with different grooves and meters and work on arrangements, while developing improvisation skills, microphone technique, stage presence, and communication with the rhythm section. Repertoire will include standards, bebop, fusion, songs without words, and post-1960 jazz compositions.

ENVC-423
Advanced R&B Vocal Ensemble
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: ENVC-123 and overall ensemble rating 3

Advanced r&b vocal performance ensemble designed to prepare students for solo performance in ensembles and other performing venues within a specific song style. Vocalists will learn how to count off tempos of songs, microphone technique, song style and groove, communication with the accompanist, and lead sheet preparation.

ENVC-424
Advanced Pop/Rock/Country Vocal Ensemble
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: ENVC-124 and overall ensemble rating 3

Advanced pop/rock/country performance vocal ensemble designed to prepare students for solo performance in ensembles and other performing venues within a specific song style. Vocalists will learn how to count off tempos of songs, microphone technique, song style and groove, communication with the accompanist, and lead sheet preparation.
COURSE DESCRIPTIONS

ENVC-431  
Advanced Vocal Performance Ensemble 2, Mixed Styles  
1 credit  
Course Chair: Bob Stoloff  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: ENVC-331 and overall ensemble rating 5  

A continuation of ENVC-331 with an emphasis on song interpretation, elements of style, microphone technique, stage presence, and rehearsal techniques.

ENVC-432  
Spontaneous Composition Ensemble for Voice  
1 credit  
Course Chair: Bob Stoloff  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice Principals  
Prerequisites: Overall ensemble rating 4  

An intermediate to advanced creative vocal improvisation ensemble in which students learn to improvise melody, harmony, rhythm patterns, counterpoint, layering parts articulation, and vocal percussion in solo and small ensemble team formats. Vocalists will perform assigned repertoire incorporating learned improvisation techniques created by instructors.

ENVC-433  
Advanced Latin and Jazz Vocal Workshop  
1 credit  
Course Chair: Bob Stoloff  
Offered: Fall, Spring  
Required of: None  
Electable by: Voice principals  
Prerequisites: Written approval of course instructor  

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

ENVC-470  
Musical Theater Chorus  
1 credit  
Course Chair: Bob Stoloff  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: Written approval of course instructor  

A full chorus designed to support the Musical Theater program. Students will work on choral repertoire in the American musical theatre idiom and perform in an end-of-semester musical and dramatic presentation.

ENVC-480  
Vocal Recording Ensemble  
2 credits  
Course Chair: Bob Stoloff  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Voice principals  
Prerequisites: Written approval of course instructor  

A vocal recording ensemble focusing on development of the performance skills necessary for effective functioning in the recording studio. Students will have the opportunity to perform in the studio as soloists and background singers.

ENWD-343  
Flute Choir  
1 credit  
Course Chair: Bill Pierce  
Offered: Fall, Spring  
Required of: None  
Electable by: Flute principals  
Prerequisites: None  

Rehearsal and performance of traditional literature for flutes with an emphasis on reading and interpretation including flute choir materials for three, four, and five parts.

ENWD-351  
Clarinet Choir  
1 credit  
Course Chair: Bill 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.
ENWD-361  
**Saxophone Quartet**  
1 credit  
Course Chair: Bill 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.

ENWD-375  
**Advanced Performance Saxophone Quartet**  
1 credit  
Course Chair: Bill Pierce  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Woodwind principals  
Prerequisites: Overall ensemble rating 5 (saxophone principals) or saxophone doubling abilities and written approval of course chair (non-saxophone principals)

Students in this advanced saxophone quartet will focus primarily on preparing for performances, not on sight-reading. The quartet will perform pieces in a broad range of styles from jazz to classical to student and faculty originals.

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**Electronic Production and Design**

EP-210  
**Survey of Electroacoustic Music**  
2 credits  
Course Chair: Kurt 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: Kurt Biederwolf  
Offered: Fall, Spring, Summer  
Required of: ELDP majors  
Electable by: ELDP 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, gain-staging, control surface paradigms, DAW setup 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: Kurt Biederwolf  
Offered: Fall, Spring, Summer  
Required of: ELDP majors  
Electable by: ELDP 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: Kurt Biederwolf  
Offered: Fall, Spring, Summer  
Required of: ELDP 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.
**COURSE DESCRIPTIONS**

**EP-250**  
**Electronics in the Soundtrack**  
2 credits  
Course Chair: Kurt 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.

**EP-320**  
**Digital Mix Techniques**  
2 credits  
Course Chair: Kurt Biederwolf  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  

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-261**  
**Musical Devices for Media Composers**  
2 credits  
Course Chair: Kurt Biederwolf  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: EP-225 or MP-225  

A study of composition devices such as hemiola, stretto, polymeter, canon, augmentation/diminution, antiphony, pointillism, streaming, hocketing, ostinato, spatialization, etc. used by professional electronic media (e.g., video game, film score, telecommunications, internet) composers and sound designers. Harmony and its devices are not considered. Students are challenged to show how the classic devices of music composition can be extended using electronic technology. Participants compose original sound sketches, and a longer digital audio/MIDI production that illustrate fluency with the musical devices presented in class. Class members also excerpt commercially available music of their choice that features discernible musical devices, and group analyses are developed in class.

**EP-321**  
**Control Systems in Advanced Production**  
2 credits  
Course Chair: Kurt 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 real-time control of synthesis parameters, manipulation of musical time and tempo, and effectively working with various rhythmic feels. Special attention will be paid to integrating hardware instruments and controllers in a software-based DAW production environment.

**EP-322**  
**Advanced Sound Design Techniques**  
2 credits  
Course Chair: Kurt 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: Kurt Biederwolf
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors

This course is a portfolio development workshop focusing on interactive media. Weekly assignments will build fluency in file formats, encoding tools, and authoring platforms. Through successful completion of these projects, students will become adept in the basics of video preparation, audio for online and DVD formats, and Flash interface design.

EP-330
Indian Music Concepts in Electronic Production
2 credits
Course Chair: Kurt 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.

EP-335
Mapping and Curves in Sonic Arts
2 credits
Course Chair: Kurt Biederwolf
Offered: Fall
Required of: None
Electable by: ELPD majors
Prerequisites: EP-322

A global study of curves, graphic displays, and mapping techniques that undergird practical use of electronic sound production systems. Focuses on aural and visual aids to understanding rather than taking a purely mathematical approach. Topics include principles of linearity and nonlinearity in: relationships and functions; input responses and attenuator calibrations; pitch vs. frequency shifting; AM and FM sideband production; and envelope generator segment curves. Creative mapping using logic gates (AND, OR, NOR, etc.) is introduced. Graphic displays in selected software applications are examined to reveal the curves implicit when waveform and spectrum are represented. This course presents the pervasive graphical-mathematical elements common to digital audio applications and their displays, and facilitates advanced studies in sonic arts.

EP-337
Programming, Sound Design, and Composition in Csound
2 credits
Course Chair: Kurt 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, OF, and physical modeling. Students will learn how this powerful software synthesizer language has been applied in game audio, sound design for TV, film, advertising, and graduate research in computer music and music perception.

EP-339
Electronic Composition and Sound Design for Commercial Production
2 credits
Course Chair: Kurt Biederwolf
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: EP-223

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

A class in Electronic Production and Design using Max/MSP, arguably one of the world’s most powerful and intuitive multimedia programming languages. Students will prototype, design, and program stand-alone audio applications and VST plugin versions of wind chimes, music boxes, softsynths, samplers, drum machines, groove boxes, audio processors, and remixers and learn to control them with game controllers such as the Nintendo WiiMote. Students will apply algorithmic composition techniques to the systems that they design, and learn to utilize noise, fractals, and chaos as a means of humanizing their software creations. The class culminates in a public laptop jam session using the original software designed by the students.

This course will examine the technical and creative processes involved with adapting electronic composition and production for live performance. Topics to be covered include the development of repertoire in various electronic genres, set organization and improvisational strategies, hardware and software integration, expressive real-time control, and considerations for solo and ensemble stage presentation.

This course focuses on the study of the generation of original, exotic sound textures and unusual synthetic instrumental timbres derived from acoustic sounds recorded from studio and field sources. Digital signal processing and studio production techniques as used by the industry’s top game and film sound designers are discussed and practiced.

A class in C programming with projects tailored specifically to the progressive electronic musician. Working initially from the Terminal application, using the GNU Compiler Collection on Mac OS X, and later with Apple’s XCODE Integrated Developer Environment (IDE), the student will write musical programs and audio units that do algorithmic composition, software synthesis, and signal processing. This software engineering class is the first step toward the design of one’s own custom synthesis and signal processing tools; and as such, will provide both a marketable technical skill as well as satisfying a highly regarded and often required prerequisite for graduate programs in computer music and music technology.

This course 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.
A project-based course covering basic design principles and production techniques used in producing sound for animation. Students will work in collaboration with senior animation students at the Massachusetts College of Art to produce three short animation projects. Animation is a part of practically every form of entertainment that uses visual elements, from feature films and television programs to video games and websites. Most, if not all, musicians will work with this medium at some point in their career. Class meetings will explore the historical roots of sound and music for animation through screenings, case studies, and assigned readings. From this, students will develop the skills necessary to analyze an animation and create a variety sound elements: music, sound effects, and vocal elements. At various times throughout the semester, the class will meet at MassArt in joint meetings with student animators for directed review of their work.

EP-373

Sound Design for Animation
2 credits
Course Chair: Kurt Biederwolf
Offered: Spring
Required of: None
Electable by: ELPD majors
Prerequisites: EP-321 and EP-322

A theoretical and practical exploration of open-source digital signal processing software, audio-units, and plugins. Student projects focus on the innovative production, remixing, and compositional use of pitch shifting, time scaling, phase vocoding, spectral filtering, cross-synthesis, and convolution. In addition to composing avant-garde DSP-based audio art, students will learn how to use these powerful techniques to design new and unique sounds for advertising, film, television, animation, and games, and produce experimental and innovative pop.

EP-413

Digital Signal Processing: Theory and Composition
2 credits
Course Chair: Kurt Biederwolf
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: EP-322
COURSE DESCRIPTIONS

EP-414
Digital Signal Processing for Music Production and Postproduction
2 credits
Course Chair: Kurt 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: Kurt Biederwolf
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: EP-341

This class provides the student with an opportunity to create visual projections for their original compositions using MAX/MSP/Jitter and other programs as needed. We will study a variety of approaches to creating interactive video for music performance, installation, and net-art works. Students will then create software and art works using audio, video, and various controllers for input. Weekly assignments will include reading, programming projects, and short live performances. The final project can be a performance or installation using original software.

EP-431
Physical Modeling and Additive Synthesis
2 credits
Course Chair: Kurt Biederwolf
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: Kurt Biederwolf
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD majors
Prerequisites: EP-322

This course explores an expansive set of historically innovative academic works, which students translate into cutting-edge commercial approaches to composition and production. The student will compose a graduate school application portfolio of modal, serial, atonal and microtonal audio art based on and inspired by the analysis of masterworks in the following genres: ambient, minimal, glitch, sound object, soundscape, and sound collage. Through listening, modeling, and formal musical analysis of both alternative pop and mainstream acousmatic masterworks, each student comes to better understand the creative process and their unique personal creative process; and along the way discovers and cultivates a more personal and original musical voice.

EP-491
Advanced Projects in Electronic Production and Design
2 credits
Course Chair: Kurt Biederwolf
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: Kurt 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.
Ear Training

ET-111

Ear Training 1
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: None

Development of basic ear training skills through performance and dictation. Study of melodies, intervals, harmony, and solfege in major keys. Study of basic rhythms in the most common meters.

ET-112

Ear Training 2
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: ET-111

Continuation of ET-111 Ear Training 1. Development of basic ear training skills through performance and dictation. Study of melodies, intervals, harmony, and solfege in minor keys. Continued study of rhythms, meters, conducting patterns, and notation.

ET-211

Ear Training 3
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: All students not taking ET-211
Electable by: All
Prerequisites: ET-112

Development of ear training skills through performance and dictation. Study of melodies, intervals, harmony, and solfege in Lydian, Mixolydian, Dorian, and Phrygian modes, mixed modes, and harmonic and melodic minor. Continued study of rhythms, meters, conducting patterns, and notation.

ET-212

Ear Training 4
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: All students not taking ET-232
Electable by: All
Prerequisites: ET-211

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

ET-231

Solfege 1
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: All students not taking ET-211
Electable by: All
Prerequisites: ET-111


ET-232

Solfege 2
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: All students not taking ET-212
Electable by: All
Prerequisites: ET-231

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

ET-321

World Music Ear Training
2 credits
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: ET-112

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

**ET-331**

**Harmonic Ear Training 1**

2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: HR-112 and ET-112

This course will work within the limited scope of progressions including simple root position diatonic harmony, inversions, secondary and extended dominants, II-V patterns, and passing diminished chords. Chord voicings containing one tension will also be covered. This course will include several activities that address application to “real music” situations.

**ET-332**

**Harmonic Ear Training 2**

2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ET-331

This course is a continuation of ET-331. Chord progressions will be more intermediate to complex in nature. The concepts of modal interchange harmony, substitute dominants, and modulation will be introduced. Voicings containing multiple tensions and upper structure triads will also be covered. More extensive transcription work of “real music” will be incorporated.

**ET-341**

**Rhythmic Ear Training**

2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ET-112

Touching on a variety of contemporary styles such as pop/r&b, jazz, fusion, Latin music, and classical genres as resources for weekly in-class analysis, transcription, and solfege exercises, this course enhances theoretical understanding, aural perception, and performance of rhythm in music. Emphasis is placed on accurate and meaningful interpretation and notation of a piece’s rhythmic components, e.g., polyrhythmic percussion grooves, syncopated melodic lines, characteristic comping patterns, or large-scale harmonic rhythms. Furthermore, the cognitive process involved in the construction of a resultant metrical perspective will be discussed. Sight-reading and general rhythmic comprehension are challenged through a series of exercises and drills featuring odd-time patterns and polyrhythmic independence between the voice and the body, as well as advanced studies of mixed subdivisions. The intent is to strengthen internal coordination of multiple rhythmic voices, as well as sharpen one’s precision and clarity when performing.

**ET-351**

**Fundamentals of Transcription**

2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ET-211 or ET-231

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

**ET-411**

**Advanced Ear Training 1**

2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ET-212 or ET-232

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

**ET-412**

**Advanced Ear Training 2**

2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ET-411

Continuation of ET-411.

**ET-421**

**Atonal Solfege 1**

2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ET-212 or ET-232

A continuation of solfege that concentrates on atonal music. Sol-fa syllables are not used. Please note that this course is recommended for students who have a high potential in nontonal intervallic solfege.
ET-422  
**Atonal Solfege 2**  
2 credits  
Course Chair: Allan Chase  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: ET-421

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

ET-441  
**Popular Song Transcription**  
2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ET-212, ET-232, or ET-351

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

ET-451  
**Jazz Solo Transcription**  
2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ET-212, ET-232, or ET-351

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

ET-P461  
**Advanced Modal Ear Training**  
2 credits  
Course Chair: Allan Chase  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: ET-212 and HR-211

Traditional modes will briefly be reviewed and the basic techniques of practice and performance will be learned. Students will then learn and perform nontraditional/hybrid modes. Examples of modes (please note that each example has alternate names) to be studied include Hungarian Major, Spanish Phrygian, Octatonic, Arabic, Whole Tone, Hindu, Super Locrian, Lydian b7, Japanese, and Hungarian Minor.

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**Film Scoring**

FS-221  
**Introduction to Film Scoring**  
2 credits  
Course Chair: Dan 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: Dan 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: Dan Carlin  
Offered: Fall, Spring, Summer  
Required of: FILM majors  
Electable by: FILM majors  
Prerequisites: FS-221, CM-221, CM-231, CP-213, and ISKB-212 (non-piano principals); either COND-211, COND-221, or COND-216; HR-212; and ET-212 or ET-232; FS-241 must be taken concurrently with FS-361

This course combines analysis and composition 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.
COURSE DESCRIPTIONS

FS-251
The Language of Film
3 credits
Course Chair: Dan 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-271
Analysis of Video Game Techniques
2 credits
Course Chair: Dan Carlin
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: MTEC-111

This course provides students a thorough overview of the history, theory, aesthetics, and application of interactive scoring along with an introduction to the video game and interactive industries, including career opportunities, contracts, licensing, practices, and toolsets. The course includes analysis of interactive music as found in video games, the internet, installations, sound art, and concert composition. This course can stand alone or serve as the first in a series of three courses that make up part of the Video Game Scoring Minor.

FS-311
Film Music Composition Seminar
1 credit
Course Chair: Dan 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.

FS-340
Dramatic Orchestration for Film
2 credits
Course Chair: Dan Carlin
Offered: Fall, Spring, Summer
Required of: FILM majors
Electable by: FILM majors
Prerequisites: FS-241, FS-361, and either COND-212, COND-217, or COND-222; FS-341 must be taken concurrently with FS-340

This course focuses on the exploration and application of traditional and contemporary orchestration techniques to support and achieve intended dramatic effect. Regular assignments involve the use of orchestration as an important compositional tool to successfully meet the emotional requirements of a wide variety of dramatic situations.

FS-341
Scoring Techniques for Film and Video
2 credits
Course Chair: Dan Carlin
Offered: Fall, Spring, Summer
Required of: FILM majors
Electable by: FILM majors
Prerequisites: FS-241, FS-361, and either COND-212, COND-217, 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: Dan Carlin
Offered: Fall
Required of: None
Electable by: All
Prerequisites: FS-241

Throughout the history of film, a handful of composers have had an extraordinary and formative impact on the art of film scoring. Composers such as Bernard Herrmann, Jerry Goldsmith, and more recently, Thomas Newman, have invented, extended, or defined the grammar and vocabulary of film music. This course will take a full semester to closely examine the work and career of one composer in a rotating set of seminal figures in film scoring history. By studying their work, their impact on film music language, and how their careers developed, students will gain valuable lessons in the art and profession of film scoring.
**COURSE DESCRIPTIONS**

**FS-361**  
**Computer/Synthesis Applications for Film Scoring**  
2 credits  
Course Chair: Dan Carlin  
Offered: Fall, Spring, Summer  
Required of: FILM majors  
Electable by: FILM majors  
Prerequisites: FS-221, CM-221, CM-231, CP-213, and ISKB-212 (non-piano principals); HR-212, ET-212 or ET-232; and either COND-211, COND-216, or COND-221; FS-361 must be taken concurrently with FS-241

The use of MIDI/audio sequencing in scoring to picture, in conjunction with sample playback and synthesis software. Special attention is paid to the film scoring capabilities of Macintosh sequencing applications using QuickTime, tempo, meter, and synchronization in the process of scoring music to picture. Emphasis is also placed on maximizing dramatic expression through use of the available software tools.

**FS-371**  
**Interactive Scoring for Video Games**  
2 credits  
Course Chair: Dan Carlin  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: FS-271 and one of the following: FS-361, CW-361, or EP-371

This course features applied approaches to scoring for video games and builds upon the foundations learned in FS-271. It presents a solid understanding of the knowledge and skills needed to prepare students for entry-level work at a game development company or as a freelance game music professional, including experience with typical game music workflow and approaches to scoring video games. This is an intensive scoring course including collaborations with game design programs and weekly or biweekly scoring assignments.

**FS-375**  
**Film Music Editing 1**  
2 credits  
Course Chair: Dan 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**  
**Film Scoring Techniques for Composers**  
2 credits  
Course Chair: Dan Carlin  
Offered: Fall  
Required of: None  
Electable by: All except FILM majors  
Prerequisites: COND-211 or COND-216, FS-221, CM-212, and CP-212; and either PW-161, EP-225 or MP-225

This course is intended to give non-film scoring majors an overview of the mechanics of synchronization and the psychological implications of applying music to film. Analysis of special dramatic situations will be followed by applications of scoring and synchronization techniques.

**FS-433**  
**Stylistic Adaptation in Film Scoring**  
2 credits  
Course Chair: Dan Carlin  
Offered: Spring  
Required of: None  
Electable by: FILM majors  
Prerequisites: CM-311, FS-340, and FS-341

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

**FS-435**  
**Scoring the Moment**  
2 credits  
Course Chair: Dan Carlin  
Offered: Fall  
Required of: None  
Electable by: FILM majors  
Prerequisites: FS-340 and FS-341

In this course, students will examine and explore the challenges posed to a composer in addressing certain classic moments that occur as standard fare in dramatic and comedic films. Such moments include, but would not be limited to, The Kiss, The Revelation, The Chase, The Punch Line, The Victory, The Hero’s Death, etc. The typical class session will be divided between a critical review of the previous week’s writing assignment and a lecture on the next moment to be examined and scored. Lectures will be far-ranging, and examples will be drawn from the work of prominent film and TV composers. Students will learn how to confront the challenges posed by such parameters as limited budgets, period settings, anticipated sound effects, docu-dramatics, etc.
**COURSE DESCRIPTIONS**

**FS-441**  
Advanced Scoring Techniques for Film and Video  
2 credits  
Course Chair: Dan 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: Dan 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.

**FS-468**  
Contemporary Techniques in Film Scoring  
2 credits  
Course Chair: Dan 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-471**  
Advanced Scoring and Implementation for Video Games  
2 credits  
Course Chair: Dan Carlin  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: FS-371

This course continues to build on the foundations learned in FS-371. It features advanced approaches to scoring for video games, including implementation using middleware like XACT, 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: Dan 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-481**  
Film Scoring Practicum  
2 credits  
Course Chair: Dan Carlin  
Offered: Fall, Spring  
Required of: None  
Electable by: FILM majors  
Prerequisites: FS-340, FS-341, and written approval of course chair

A real-world immersion course in which students learn about aspects of film scoring that go beyond composition and production by scoring actual student films. These will include one collaboration with a music production and engineering student who is creating sound design, as well as at least one student film from a local college. Some of these student films will be provided through the professors; however, students will be able to find their own films if they wish. Lectures and discussions will consist of real-world examples of how the director-composer relationship works, as well as critiques of student projects and processes. Admission to the course is by application.
FS-P485  
**Scoring Silent Films**  
2 credits  
Course Chair: Dan Carlin  
Offered: Fall, Spring  
Required of: None  
Electable by: FILM majors  
Prerequisites: FS-340, FS-341, and written approval of course chair

This class will compose and produce a complete score for a feature length film of the silent era. The final composed score will receive a full studio recording, and be performed live with the film in a performance at a local theater in the final weeks of the term. The students will each score, arrange, orchestrate and conduct the music for a “reel” (12-15 minutes) of the film, using thematic material provided by, and under the guidance of, the instructor. The recording of the final score will be dubbed to the film and will become an available, and archived, item for further distribution or broadcast, in a Berklee-based series of silent film scores (The Berklee Silent Film Score series). Admission to the class is highly limited, and interested students must submit examples of their work for consideration for acceptance into the class.

FS-487  
**Senior Portfolio and Seminar in Film Scoring**  
2 credits  
Course Chair: Dan Carlin  
Offered: Fall, Spring, Summer  
Required of: FILM majors  
Electable by: FILM majors  
Prerequisites: FS-441 and FS-375

This course focuses on production of the capstone film scoring projects and graduation portfolio, and provides for individual attention within a small group setting. Career planning, relevant business aspects, and the film and television industry’s expectations of the composer/music editor also will be discussed both in the small group meetings with the listed faculty, and in weekly seminars with faculty and visiting artist guest speakers.

FS-495  
**Film Scoring Internship**  
2 credits  
Course Chair: Dan 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.

**Harmony**

**HR-111**  
**Harmony 1**  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring, Summer  
Required of: All  
Electable by: All  
Prerequisites: None

Basic harmonic theory. Note identification, scale and mode construction, key signatures, interval recognition, chord construction, available tensions. Principles of diatonic chord progressions and analysis.

**HR-112**  
**Harmony 2**  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring, Summer  
Required of: All  
Electable by: All  
Prerequisites: HR-111 or PW-111


**HR-211**  
**Harmony 3**  
2 credits  
Course Chair: Joe Mulholland  
Offered: Fall, Spring, Summer  
Required of: All  
Electable by: All  
Prerequisites: HR-112

Continued analysis and application of major and minor key harmony; continued elaboration of subdominant minor and modal interchange; chord scale theory. Review of melodic construction and melody/harmony relationship; individual note analysis of melodies. Substitute dominant and related II-7 chords; diminished chord patterns; modulation.
HR-212  Harmony 4
2 credits
Course Chair: Joe Mulholland
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: HR-211

Continuation of principles of modern chord progression: deceptive resolutions of secondary dominants; dominant seventh chords without dominant function; contiguous dominant motion. Review of melodic construction, form, and melody/harmony relationship; modal interchange; pedal point and ostinato; modal harmony and modal composition; compound chords; constant structures.

HR-231  Harmonic Analysis of Rock Music
2 credits
Course Chair: Joe Mulholland
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: HR-211

Identification and analysis of rock harmonies and melodies. Examples from the mid-1950s to the present day will be studied. Pentatonic and diatonic harmony, linear/open harmony, modulation, and classic rock chord patterns will be included. Emphasis will be placed on harmonic dictation.

HR-241  Harmony in Brazilian Song
2 credits
Course Chair: Joe Mulholland
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: HR-211

A study of how harmony interacts with melody, lyric, rhythm, style, and form in Brazilian popular song, accomplished through examining the works of the principal songwriters of three major styles of Brazilian popular music: samba, bossa nova, and MPB (*musica popular Brasileira*).

HR-251  Blues: Analysis and Application
2 credits
Course Chair: Joe Mulholland
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: HR-211

A study of the evolution of the blues, combined with compositional application of various blues styles. Historical study focusing on the blues as a complete and complex form as well as the basic foundation for other styles. Analysis includes examination of harmonic movement, rhythmic and melodic construction, and lyric content.

HR-261  The Music of the Beatles
2 credits
Course Chair: Joe Mulholland
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: HR-212

Songs written and recorded by the Beatles, as well as songs written by the Beatles and recorded by other artists, will be analyzed for their harmonic content, melodic construction, modal focus, rhythmic phrasing, and lyrical construction. The course will be structured around the 10-year rule for composers and the three stages they move through in their career, from being engaged in others' music, to development of the current style, to innovation. In addition, an understanding of each member's personal history will be presented as a means of understanding the group's music. Also addressed will be the social environment from which the group emerged and developed and consideration given to its effect on their musical development and progress.

HR-325  Reharmonization Techniques
2 credits
Course Chair: Joe Mulholland
Offered: Fall, Spring, Summer
Required of: JCMP majors
Electable by: All
Prerequisites: HR-212

Functional, extended, and bass line reharmonization. Incomplete chord structures and reharmonization of diminished chords. Application of the above techniques for writing turnarounds, introductions, interludes, modulations, and extended endings. Corrections of faulty lead sheets.

HR-335  Advanced Harmonic Concepts
2 credits
Course Chair: Joe Mulholland
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: HR-212

Emphasis on newer harmonic concepts to enable students to write and analyze tunes in the style of Mike Gibbs, Chick Corea, and others. Discussion and use of nonfunctional harmonic techniques including multitonic systems, constant cycles, and patterned material. Analysis of representative tunes.
HR-345
Advanced Modal Harmony
2 credits
Course Chair: Joe Mulholland
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: HR-212

Modal chord progression and melody using traditional, synthetic, and other modes. Analysis of modal jazz compositions. Modal voicings using characteristic tones and spacing considerations. Use of polytonal and polymodal relationships in original compositions.

HR-355
The Music of the Yellowjackets
2 credits
Course Chair: Joe Mulholland
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: HR-212

A study of the music of this popular jazz fusion ensemble. Students will analyze original manuscripts and transcribed scores to discover the variety of harmonic, melodic, and rhythmic concepts used that make the music unique, and will write tunes that demonstrate their understanding of these elements. Selected compositions will be performed by the Yellowjackets Ensemble, ENFF-325.

HR-361
World Music Materials and Concepts for the Contemporary Musician
2 credits
Course Chair: Joe Mulholland
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: HR-212

An introduction to the musical elements of several non-Western musical systems will provide alternative approaches to contemporary composition and improvisation. Topics explored will include melody, mode, improvisation, form, rhythmic organization, and preferences of timbre in the music of India, Africa, the Middle East, Latin America, and Japan. Contemporary world beat styles from these regions will be discussed in relation to underlying traditional genres.

Instrumental Labs

ILBR-111
Brass Lab – Reading 1
1 credit
Course Chair: Tom Plsek
Offered: Fall, Spring, Summer
Required of: Brass principals
Electable by: Brass principals
Prerequisites: None

The goal of ILBR-111, ILBR-112, and ILBR-211 is to prepare the entering brass student for the college ensemble program. Emphasis on reading studies in a variety of styles.

ILBR-112
Brass Lab – Reading 2
1 credit
Course Chair: Tom Plsek
Offered: Fall, Spring, Summer
Required of: Brass principals
Electable by: Brass principals
Prerequisites: ILBR-111

The goal of ILBR-111, ILBR-112, and ILBR-211 is to prepare the entering brass student for the college ensemble program. Emphasis on reading studies in a variety of styles.

ILBR-121
Brass Improvisation Lab 1
1 credit
Course Chair: Tom Plsek
Offered: Fall, Spring, Summer
Required of: Brass principals
Electable by: Brass principals
Prerequisites: None

This course presents the basics of jazz improvisation on blues forms in easy keys. In addition to learning to improvise on these sets of changes, the student will also memorize a basic set of appropriate tunes.

ILBR-122
Brass Improvisation Lab 2
1 credit
Course Chair: Tom Plsek
Offered: Fall, Spring, Summer
Required of: Brass principals
Electable by: Brass principals
Prerequisites: ILBR-121 or written approval of instructor and course chair

This course presents the basics of jazz improvisation on simple diatonic song forms in easy keys. In addition to learning to improvise on these sets of changes, the student will also memorize a basic set of appropriate tunes.
COURSE DESCRIPTIONS

ILBR-211
Brass Lab – Reading 3
1 credit
Course Chair: Tom Plsek
Offered: Fall, Spring, Summer
Required of: Brass principals
Electable by: Brass principals
Prerequisites: ILBR-112

The goal of ILBR-111, ILBR-112, and ILBR-211 is to prepare the entering brass student for the college ensemble program. Emphasis on reading studies in a variety of styles.

ILBR-212
Advanced Brass Reading Lab
1 credit
Course Chair: Tom 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
1 credit
Course Chair: Tom Plsek
Offered: Fall, Spring, Summer
Required of: None
Electable by: Brass principals
Prerequisites: ILBR-122 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
1 credit
Course Chair: Tom 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
1 credit
Course Chair: Tom 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.

ILBS-P110
Electric Bass for Non-Bass Principals
1 credit
Course Chair: Rich Applem an
Offered: Fall, Spring
Required of: None
Electable by: All except bass principals
Prerequisites: None

This course provides nonbassists with a working knowledge and ability to perform basic bass parts and bass lines. Developing a good sound, fretboard knowledge, right and left hand technique, basic major and minor scales, arpeggios, and common patterns inherent to the bass guitar will be covered.

ILBS-111
Bass Lab – Reading 1
1 credit
Course Chair: Rich Applem an
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-122
Bass Lab – Reading 2
1 credit
Course Chair: Rich Applem an
Offered: Fall, Spring, Summer
Required of: Bass principals
Electable by: All
Prerequisites: ILBS-111

Continuation of ILBS-111.
COURSE DESCRIPTIONS

ILBS-115
Bass Fundamentals
1 credit
Course Chair: Rich Appleman
Offered: Fall
Required of: None
Electable by: Bass principals
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
1 credit
Course Chair: Rich 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
1 credit
Course Chair: Rich Appleman
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: ILBS-111

Study, through performance, of a wide variety of rock bass playing techniques from the '60s through the '90s. Students will perform transcriptions, read and sight read typical bass lines, and demonstrate general and specific aspects of a particular rock bass style.

ILBS-181
Elementary Double Bass Lab
1 credit
Course Chair: Rich 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, and 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
1 credit
Course Chair: Rich 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
1 credit
Course Chair: Rich 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
1 credit
Course Chair: Rich 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
1 credit
Course Chair: Rich 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.
COURSE DESCRIPTIONS

ILBS-225
Bass Lab – Basic Timekeeping
1 credit
Course Chair: Rich 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
1 credit
Course Chair: Rich Appleman
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: 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
1 credit
Course Chair: Rich 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, and bolt-on necks versus neck-through basses.

ILBS-247
Funk/Fusion Styles for Bass
1 credit
Course Chair: Rich Appleman
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: PIBS-211 or ensemble rating 3433

Development of working knowledge of funk styles for bass, including grooves, reading syncopated rhythms, developing a good sound with thumb slapping and popping, and importance of drum/bass concepts in contemporary rock and commercial styles.

ILBS-251
Basic Slap Technique for Electric Bass
1 credit
Course Chair: Rich Appleman
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None (bass principals) or written approval of course chair (non-bass principals)

Alternately called slap bass, funk bass, or thumb and snap bass, this technique will be approached in class on a beginner’s basis. Emphasis will be placed on fundamentals. Developing a technical foundation through progressive exercises, students will learn to read and interpret basic slap notation. Creativity is encouraged through use of combining basic slap ideas (thumb, snap, muted notes, slides, hammer-ons, and pull-offs).

ILBS-254
Finger Style R&B/Fusion Lab
1 credit
Course Chair: Rich 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
1 credit
Course Chair: Rich 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
1 credit
Course Chair: Rich 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
1 credit
Course Chair: Rich 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
1 credit
Course Chair: Rich 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 afoxe. Weekly assignments will cover a wide range of Brazilian music repertoire, including bass lines and melodies. Students will be exposed to reading in 2/4, 4/4, and cut-time meters, as well as Brazilian percussion instruments and their patterns.

ILBS-263
Playing in Odd Meters
1 credit
Course Chair: Rich 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, global music, etc. Students will be exposed to a variety of bass lines transcribed from masters of different styles and receive guidance on how to invent suitable bass lines for various odd-meter styles.

ILBS-271
Blues Bass Lab
1 credit
Course Chair: Rich 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.

ILBS-274
Bass Lab – Singing and Playing
1 credit
Course Chair: Rich 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
1 credit
Course Chair: Rich Appleman
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ILBS-181 (bass principals) or written approval of course chair (non-bass principals)

This course will introduce the double bass student to orchestral performance. Basic bowing techniques will be covered and suitable études will be presented for practice.

ILBS-284
Orchestral Repertoire Workshop for Double Bass
1 credit
Course Chair: Rich Appleman
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ILBS-281 (bass principals) or written approval of course chair (non-bass principals)

This course will introduce the double bass student to orchestral playing. Suitable orchestral literature will be presented for practice.
COURSE DESCRIPTIONS

ILBS-321

Reading Contemporary Bass Rhythms
1 credit
Course Chair: Rich 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
1 credit
Course Chair: Rich 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 polymeter and polyrhythm via grouping of subdivisions of the basic meter. Use of subtle tempo change (rubato) within established rhythmic and harmonic contexts for expressive purposes in live performance as well as automated recording environments. Note: Performance majors are given preference in enrollment.

ILBS-327

John Coltrane Bass Lines
1 credit
Course Chair: Rich 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
1 credit
Course Chair: Rich 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
1 credit
Course Chair: Rich 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.

ILBS-334

Five- and Six- String Electric Bass Chord Lab
1 credit
Course Chair: Rich 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
1 credit
Course Chair: Rich 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
1 credit
Course Chair: Rich Appleman
Offered: Fall, Spring
Required of: None
Electable by: Bass principals
Prerequisites: ILBS-364, PIBS-212, or ensemble rating 5 in reading (first digit of rating)

A performance lab focusing on the development, interpretation, and performance of bass lines in the Latin jazz ensemble setting. Includes the study of characteristic melodies in this style.
COURSE DESCRIPTIONS

ILBS-364
Bass Lab – Sight-Reading Latin Rhythms
1 credit
Course Chair: Rich 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, bolero, merengue, and salsa.

ILBS-421
Bass Lab – Advanced Reading
1 credit
Course Chair: Rich Appleman
Required of: None
Electable by: Bass principals
Prerequisites: Ensemble rating 4444 or PIBS-212

Methods of approach to, and practice in, reading examples of high difficulty in various music styles including classical, jazz, and rock.

ILBS-481
Bach Cello Suites for Bowed Double Bass
1 credit
Course Chair: Rich 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: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: MTEC-111

Students will develop basic skills using the turntable both as a means of live expression and performance and as a production tool. Weekly hands-on exercises will be emphasized. The course traces the historical development of the turntable from its origins in Jamaican music through its importance as a major expression of hip-hop culture, and to the turntable’s prominence in contemporary music. Artistic, ethical, and legal issues surrounding the use of the turntable will be examined. For students with little or no prior experience.

ILGT-115
Guitar Performance Skills for the Non-Guitar Principal
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

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

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

Instrumental labs for guitar principals with a minimum of second-semester standing. Offered in stylistically delineated sections (jazz, rock, funk, fusion, blues), these labs develop performance skills in the specified style.

ILGT-211
Ensemble Preparation Lab – Guitar
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: None

A lab focusing on the development of lead, comping, and soloing skills necessary for effective performance in an ensemble. Aids to skills development include a graphic/electronic repertoire of rhythm tracks that provides effective ensemble environments. Planned outcomes include successful transition into the college ensemble program.

ILGT-213
Guitar Compig and Soloing in Odd Meters
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

A course developed to aid guitarists in negotiating odd and compound meters. The student will explore meters based on groupings of 5, 7, 9, and 11 through a graduated series of exercises, études, class demonstration, and participation. Some knowledge of chord voicings and the ability to solo over chord changes is strongly recommended, but not essential.
**COURSE DESCRIPTIONS**

**ILGT-215**  
_Bottleneck Blues Lab_  
1 credit  
Course Chair: Larry Baione  
Offered: Fall, Spring  
Required of: None  
Electable by: Guitar principals  
Prerequisites: None  

A weekly one-hour departmental lab to develop skills and repertoire in the traditional bottleneck blues guitar style.

**ILGT-217**  
_Creative Applications for Proficiency Materials_  
1 credit  
Course Chair: Larry Baione  
Offered: Fall, Spring  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-119  

This lab will explore creative applications for Guitar Department final exam materials with emphasis on improvisation, accompaniment, and composition in non-jazz contexts, including use of triadic and drone-based modal vamps to assist utilizing the less familiar modes in melodic minor, harmonic minor, and harmonic major; improvisation over common and “nonfunctional” harmony; and comping, voice leading, and voicing creation.

**ILGT-221**  
_Standard Tune Workshop for the Guitarist_  
1 credit  
Course Chair: Larry Baione  
Offered: Fall, Spring  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-119  

Standard tunes are prepared (melody, chords, bass lines, and improvisation) for critiqued performance on a weekly basis. Techniques for, and approaches to, improvisation, including solo transcription and analysis of chord progressions for scale relationship.

**ILGT-223**  
_Guitarmony 1_  
1 credit  
Course Chair: Larry Baione  
Offered: Fall, Spring  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-119  

Complete enharmonic examination of four-note structures beginning with “drop 2” type voicings and including various tension additions and substitutions. Different voice-leading concepts will be introduced resulting in an enriched vertical and horizontal harmonic awareness by students.

**ILGT-225**  
_Guitar Chart Reading and Performance_  
1 credit  
Course Chair: Larry Baione  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Guitar principals  
Prerequisites: None  

Development of reading skills focusing on interpretation of lead sheets as well as performance of guitar parts. Blend, balance, and accurate performance of intermediate to advanced rhythmic materials are to be addressed.

**ILGT-227**  
_Guitar Chord Soloing_  
1 credit  
Course Chair: Larry Baione  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-119  

Immediately accessible mechanical and nonmechanical techniques for the development of arrangements for solo guitar. Each week a step-by-step approach will be demonstrated and discussed. During the semester, students will produce a tape of four chord solos (two original arrangements and two from department files).

**ILGT-228**  
_Fingerpicking Blues Guitar_  
1 credit  
Course Chair: Larry Baione  
Offered: Fall, Spring  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-119  

Study of technique, repertoire, and improvisational approaches in the fingerpicking style of playing blues guitar.

**ILGT-230**  
_Performing Solo Guitarist_  
1 credit  
Course Chair: Larry Baione  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Guitar principals  
Prerequisites: ILGT-119  

This lab offers students the opportunity to perform solo guitar pieces in any style, to develop solo guitar arrangements or compositions for performance, and to exploit the harmonic/melodic capabilities of the guitar. Essential elements of solo guitar will be discussed, demonstrated, and applied to student performances. Students will learn and perform original arrangements or transcriptions of pieces by artists or composers of any genre for midterm and final projects. Jazz, pop, blues, classical, funk, and folk styles will be among the idioms to be addressed.
COURSE DESCRIPTIONS

ILGT-231
Jazz/Blues Guitar
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

This lab focuses on basic to intermediate jazz blues techniques including single-note blues heads, solos, and standard dominant-seventh, minor-seventh, and major-seventh blues progressions. Weekly playing assignments; analysis of recordings by various blues artists.

ILGT-235
Jimmy Page Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

A concentrated course of study for guitarists based on the music of Jimmy Page. Topics will include early blues and rock influences, detailed analysis of solos and compositions, and use of open tunings.

ILGT-237
Hard Rock/Metal Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Exploration of technical innovations provided by three decades of classically influenced, hard-rock players. In-depth study of the early pioneers of the style (Ritchie Blackmore, Uli-Jon Roth, Michael Schenker) and the more recent guitarists (Yngwie Malmsteen, Jason Becker, Joe Stump) who helped to redefine the genre known most commonly as shred.

ILGT-238
The Music of Kenny Burrell and Grant Green
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Students will listen, analyze, transcribe, and perform solos by guitarists Kenny Burrell and Grant Green. Material covered will include instruction on the performance styles and techniques of these artists and their approach to improvisation, with attention to fingerings, phrasing, articulation, and harmonic structures.

ILGT-241
Jazz/Rock Improvisation for Guitar
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Study and application of scales and harmony in this style of improvisation and their application to the guitar, including fingerings and guitaristic devices (string bending, slides, etc.). Presentation is through written and recorded examples of contemporary artists (including nonguitarists), instructor demonstration, and student performance with taped rhythm section.

ILGT-243
Jazz/Rock Rhythm Guitar Playing
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

The application of harmony as it occurs in popular music. Rhythm guitar parts presented through tapes, transcriptions, and demonstrations of jazz, rock, funk, and fusion records. Included are adaptations of keyboard parts to guitar and discussion and demonstration of various rhythm guitar techniques (two- and three-note voicings, mutings, etc.).

ILGT-245
Rock Guitar Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Performance of material from Rock Guitar Styles including extensive lead and rhythm examples in all idioms of rock music from the 1950s to the present day.

ILGT-247
Steel Guitar Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: None

Aspects of steel guitar performances in exemplary styles including Hawaiian, western swing, country, blues, and jazz. Extensive listening and study of transcribed examples. Students use their own guitars with an inexpensive accessory to learn bar control and picking methods. Exploration of alternative open tunings.
COURSE DESCRIPTIONS

ILGT-249
Slide Guitar Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

Study of technique, repertoire, and improvisational approaches with regard to contemporary slide guitar performance.

ILGT-251
Advanced Blues/Rock Guitar Techniques
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Study of advanced rock and blues guitar techniques: string bending, chromatic harmony in the idiom, tone production, and repertoiro. This will be accomplished through analysis of tune melodies and solo transcriptions prepared by the teacher and transcriptions completed by each individual student. Emphasis will be placed on jazz improvisation approaches and their application to rock and blues soloing.

ILGT-253
Groove Concept for Funk Guitar Performance
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

This lab will break down all aspects of funk guitar styles. Students will familiarize themselves with salient concepts including phrasing, time, rhythm playing, “playing the pocket,” harmonics possibilities, and understanding the many roles that the guitar can play in funk settings. Funk is a dialect in the musical language. As is the case with any language, students will focus on understanding and communicating in this dialect, listening to pronunciation and how sentences are phrased, and building a strong vocabulary.

ILGT-261
Guitar Lab – Developmental Arpeggios
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: None

Instrumental lab for guitar principals dealing with two-octave, three- and four-part arpeggios across the guitar. Included in weekly assignments will be exercises and drill studies.

ILGT-265
Guitar Lab – Performance Techniques and Comping
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

A performance lab for guitarists focusing on combining jazz style harmonic techniques with the development of rhythmic flexibility. This course is for students who wish to develop these skills in an interactive setting.

ILGT-267
Guitarist Approaches to Vocal Accompaniment
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

A Guitar Department course in which students will study methods and techniques specifically related to the accompaniment of vocalists in a variety of styles and settings. Students will learn repertoire-appropriate chord and melodic techniques, including drop two and three, voicings; walking bass techniques; chord soloing techniques; and finger- and pick-style playing; as well as techniques for working with male and female vocalists in solo, duo, trio, or larger settings.

ILGT-269
Polyrhythms for Guitar 1
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

This lab is an introduction to rhythmic displacement in comping and soloing by the use of various polyrhythms and polymeters against a standard 3/4 or 4/4 time signature.
 COURSE DESCRIPTIONS

ILGT-271
Linear Approach Concepts
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

A lab for guitar principals that develops approach patterns and trains the ear for improvisation in all idioms.

ILGT-275
Recording/Practice Techniques for the Performing Guitarist
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

A course exploring a wide range of creative, aesthetic, conceptual, and technical aspects of recording electric and acoustic guitar. Topics will include the creation of overdubbed parts in a recording session and related aspects of tone; orchestration and concept; recording media; direct recording of electric guitar; microphone use and theory applied to electric and acoustic guitar; use of equalization, compression, and other effects in a recording environment; and mixing and production concepts.

ILGT-285
Country Guitar Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

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

ILGT-319
Guitar Styles of the Beatles
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

Study and performance of guitar riffs, leads, and grooves as recorded by Harrison, Lennon, and McCartney. Role of the guitar in pop/rock recording and production, including triads, four-note voicings, characteristic rhythms, phrasing, effects, layering, and the mini-orchestra concept. Developing typical accompaniment patterns for contemporary songs.

ILGT-321
Advanced Standard Workshop for the Guitarist
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-221 and ensemble rating 4444

A continuation of ILGT-221 using standards that present greater challenges. Tunes are prepared (melody, chords, bass line, and improvisation) for critiqued performance on a weekly basis. Techniques for and approaches to improvisation, including the application of melodic and harmonic minor scales and diminished and whole tone scales.

ILGT-323
Guitarmony 2
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-223

A lab for guitar principals continuing the development of harmonic and voice-leading concepts introduced in ILGT-223. Various string combinations and voicing sizes will be introduced, and a more in-depth examination of modal harmonies and upper-structure triads will be developed.

ILGT-325
Walking Bass Line and Chords for Guitar
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

A systematic technique developing a complete rhythm section style of accompaniment playing, ideal for duo and trio situations. Class participation involves weekly performance of standard, jazz, blues, or Latin tunes.
COURSE DESCRIPTIONS

ILGT-327
Advanced Chord Soloing
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-227

Students will record solo guitar pieces of their choice, which may include original arrangements, transcriptions, adaptations in various genres, and Guitar Department-produced handouts. Recordings may also include chord soloing with rhythm section.

ILGT-331
Guitar Synthesizer Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: None

Applications, scope, and limitations of guitar synthesizers. Understanding the operating principles of guitar synthesizers as they have evolved with developments in technology. Discussion of appropriate performance techniques and related problems.

ILGT-333
Electronic Effects for Guitar
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: None

Hands-on training with current digital equipment and electronic devices. Approaches to effective performance using various signal-processing equipment.

ILGT-340
The George Benson Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Study and performance of the guitar playing style of George Benson through recordings and transcriptions. Students will focus on the artist’s harmonic, melodic, and rhythmic styles.

ILGT-341
Jazz/Rock Improvisation for Guitar 2
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-241

A continuation of ILGT-241, with more advanced theory and techniques. Analysis becomes secondary, and in-class performance is emphasized. Instructor demonstration is continued.

ILGT-343
Jeff Beck Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Study of guitar performance skills based on the music of Jeff Beck. Concentration on intonation, tone production, transcription skills, and a variety of techniques both conventional and unorthodox.

ILGT-344
The Jim Hall Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Study and performance of the guitar playing style of Jim Hall through recordings and transcriptions. Students will explore Jim Hall’s conceptual approaches to rhythm, melody, and harmony.

ILGT-345
Advanced Rock Guitar Performance Techniques
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Instrumental lab for guitar principals with third-semester or higher standing. Emphasis on application of theory and musicianship concepts presented in core music studies (harmony and ear training) to modern rock guitar improvisation.
ILGT-346

The Music of the Allman Brothers Band
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

This course teaches guitarists the music of the Allman Brothers band. Students will be given transcriptions and learn to play the music of the Allman Brothers, which will include analysis and improvisation pertaining to the harmonic structure of the tunes. Slide technique, pentatonic and modal scale applications, chord forms, and arpeggios will also be incorporated into the class.

ILGT-347

Jimi Hendrix Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Study of guitar performance skills based on the music of Jimi Hendrix. Concentration on intonation, tone production, transcription skills, and a variety of techniques both conventional and unorthodox.

ILGT-349

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

This lab offers an in-depth analysis of complex harmonic situations in the creation and performance of chord solos, involving mechanical voicings derived from chord scales and various reharmonization techniques.

ILGT-360

Advanced Brazilian Guitar Styles
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

A study and performance of the Brazilian guitar tradition. This course will look into the solo style of Baden Powell, teach some of the chorinhos, and continue to expand upon the repertoire of Antônio Carlos Jobim and more contemporary Brazilian composers.

ILGT-363

Advanced Reading
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Performance lab for guitar principals focusing on development of advanced reading skills. Each session will be thorough and challenging. Individual solos as well as group arrangements will be played.

ILGT-365

Advanced Guitar Performance Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: By audition

For advanced guitar principals, continued development of skills and techniques with emphasis on reading and group performance.

ILGT-367

Building Guitar Technique through Triads
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, 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
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-269

This is a continuation of ILGT-269 (rhythmic displacement in comping and soloing by the use of polyrhythms and polymeters).
COURSE DESCRIPTIONS

ILGT-371
Professional Guitar Styles
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Designed to prepare guitarists for professional general business engagements, this lab will cover correct rhythm and lead styles for all types of music commonly played on such engagements. Other topics will include: hearing common chord progressions, forming a band, utilizing booking agents, and running an engagement.

ILGT-373
The Linear Style of Pat Martino: Approaches to Jazz Improvisation
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Instrumental lab for guitar principals emphasizing performance in the style of Pat Martino. Study of études and line studies as preparation for performing transcribed solos. Application of linear concepts to improvisation.

ILGT-375
Wes Montgomery Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

Study and performance of the guitar playing style of Wes Montgomery through recordings and transcribed solos featuring Montgomery's own fingerings, phrasing, etc. Focus on the artist's blues and swing feel, spontaneous improvisation, and individuality.

ILGT-385
Show/Theater Guitar Lab
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: ILGT-119

Performance and study of guitar books from Broadway shows, night clubs, and recording sessions.

ILGT-386
Contemporary Sight-Reading Skills for Guitarists
1 credit
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: None

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
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: Total percussion principal MUED majors
Electable by: All percussion principals
Prerequisites: None

Emphasis on intervallic recognition, setting the pitch, tone concepts, rolls, dynamics, and sticking. Performance of two timpani études.

ILPC-315
Concert Snare Drum Techniques
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: Total percussion principal PERF majors
Electable by: All percussion principals
Prerequisites: ILPD-125

Technique, interpretation, and practical use of the snare drum in a solo context.

ILPC-319
Advanced Drum Rudiments
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: Drum set and total percussion principals
Prerequisites: ILPD-112

A study of the 26 American rudiments, the Swiss rudiments, and their variations. Application of rudimental vocabulary to successful performance of solo études, including Wilcoxon's Modern Swing Solos.
Course Descriptions

ILPD-111
Drum Set Basics
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Drum set and total percussion principals; hand percussion principal PERF majors
Electable by: All percussion principals
Prerequisites: None
Development of fundamental snare drum studies including grip, sticking, sticking patterns, rhythmic studies, reading, and rudimental studies. Drum set grooves and techniques will be introduced as well.

ILPD-112
Jazz Drum Set Fundamentals
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Drum set and total percussion principals; hand percussion principal PERF majors
Electable by: All percussion principals
Prerequisites: Overall ensemble rating 2
Continued orchestral and rudimental snare drum studies along with drum set time and improvisational skills utilizing 12- and 32-measure tune forms primarily in the jazz context, including the use of brushes.

ILPD-125
Snare Drum Techniques for the Drum Set Principal
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: All percussion principals
Prerequisites: ILPD-111
Study of snare drum performance techniques and reading of constant odd meters, changing meters, polyrhythms over one and two beats, and metric modulation.

ILPD-211
Introduction to Brazilian and Afro-Cuban Drum Set
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Drum set principals
Electable by: All percussion principals
Prerequisites: ILPD-112
Development of fluency and effectiveness with Afro-Cuban and Brazilian rhythms applied to drum set with an emphasis on form. Continued brush, orchestral, and rudimental snare drum studies.

ILPD-212
Drum Set Chart Interpretation
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Drum set principal PERF majors
Electable by: All percussion principals
Prerequisites: Overall ensemble rating 3
Intermediate-to-advanced drum set chart reading and improvisation studies, notation, and repertoire. Continued orchestral and rudimental snare drum studies.

ILPD-217
Brush Techniques
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: Drum set and total percussion principals
Prerequisites: ILPD-112
This lab emphasizes techniques related to traditional wire brushes and heavier specialty brushes, including conventional sweeping and figure patterns, individualized patterns, distribution of rhythm between both hands, reverse functioning in the hands, and techniques related to jazz and bossa nova styles. Repertoire study and brush stylists including Philly Joe Jones, Vernell Fournier, and Ed Thigpen will be investigated.

ILPD-221
Rock Drumming Repertoire and Application
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: Overall ensemble rating 3
This course will enhance the learning and playing of standard repertoire for the drumset in various rock styles. Numerous songs will be analyzed, studied, and memorized. This course is designed to allow the student to gain a working knowledge of the standard rock repertoire.

ILPD-225
Jazz Repertoire Development and Application
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: Overall ensemble rating 3
This course will enhance the learning and playing of standard repertoire for the drum set in various jazz styles. Numerous songs will be analyzed, studied, and memorized. This course is designed to allow the student to gain a working knowledge of the standard jazz repertoire.
COURSE DESCRIPTIONS

ILPD-229  
**Hip-Hop Repertoire Development and Application**  
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All percussion principals  
Prerequisites: 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-233  
**Funk Repertoire Development and Application**  
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All percussion principals  
Prerequisites: Overall ensemble rating 3

This course will enhance the learning and playing of standard repertoire for the 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**  
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring, Summer  
Required of: Total percussion principal PERF majors  
Electable by: All percussion principals  
Prerequisites: ILPD-112

This course will examine polyrhythmic studies including multi-simultaneous patterns, metric modulation, and cross rhythms.

ILPD-237  
**Acoustic Characteristics of the Drum Set**  
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All percussion principals  
Prerequisites: None

This course examines the sonic and acoustic dimensions of the instruments that make up the drum set. Study of the history, materials used, manufacturing processes, tuning, and maintenance of these components through demonstrations and direct experience. Comparisons of common descriptive sonic vocabulary with the actual sounds; techniques for adapting and controlling sound in various styles.

ILPD-239  
**Country Drumming Styles**  
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All percussion principals  
Prerequisites: None

A performance-based historical survey of country and western drumming styles up to the present day. Development of performance skills in country and western feels incorporating both stick and brush techniques. Major drummers in this style will be studied.

ILPD-P250  
**Global Sight-Reading and Advanced Rhythmic Solfege**  
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: All percussion principals  
Prerequisites: 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 rhythm 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**  
1 credit  
Course Chair: John Ramsay  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None

A study of drummers in the jazz idiom. Resources include audio and video examples, articles, transcriptions, and demonstrations. Artists covered will include Joey Baron, Brian Blade, Art Blakey, Larry Bunker, Jon Christensen, Jimmy Cobb, Troy Davis, Alan Dawson, Jack DeJohnette, Al Foster, Steve Gadd, Billy Hart, Roy Haynes, Billy Higgins, Elvin Jones, Lewis Nash, Bill Stewart, and Jeff Watts.
**COURSE DESCRIPTIONS**

**ILPD-317**  
**Advanced Brush Lab**  
1 credit  
Course Chair: John Ramsey  
Offered: Fall, Spring  
Required of: None  
Electable by: All percussion principals  
Prerequisites: ILPD-217

Building on ILPD-217, this course offers students the opportunity to improve basic skills. Studies include ballad and swing patterns, odd meters, Latin, solo, and ensemble playing. Various contemporary brush stylists will be examined. In addition, continued repertoire study is included.

**ILPD-331**  
**Contemporary Electronic Percussion**  
1 credit  
Course Chair: John Ramsey  
Offered: Fall, Spring  
Required of: None  
Electable by: All percussion principals  
Prerequisites: ILPD-211

A comprehensive course on functioning in today's music world with the latest electronic instruments in modern percussion. The program includes hands-on work with electronic drum kits and drum machines, including programming, triggering, and interfacing.

**ILPD-333**  
**Advanced Drum Chart Reading**  
1 credit  
Course Chair: John Ramsey  
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, solosing, playing with brushes, show charts, shifting time-feels, and changes of meter. Extensive use of prerecorded materials in both large and small ensemble configurations.

**ILPD-339**  
**Fusion Repertoire Development and Application**  
1 credit  
Course Chair: John Ramsey  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All percussion principals  
Prerequisites: Overall ensemble rating 3

This course will enhance the learning and playing of standard repertoire for the drum set in various fusion styles. Numerous songs will be analyzed, studied, and memorized. This course is designed to allow the student to gain a working knowledge of the standard fusion repertoire.

**ILPD-351**  
**Alternative Setups for Drum Set and Percussion**  
2 credits  
Course Chair: John Ramsey  
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-355**  
**African Rhythms for Drum Set**  
1 credit  
Course Chair: John Ramsey  
Offered: Fall, Spring  
Required of: None  
Electable by: Drum set, total percussion, and hand percussion principals  
Prerequisites: Overall ensemble rating 3

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

**ILPD-357**  
**South American Rhythms for the Drum Set**  
1 credit  
Course Chair: John Ramsey  
Offered: Fall, Spring  
Required of: None  
Electable by: Drum set, hand percussion, and total percussion principals  
Prerequisites: Overall ensemble rating 3

This course develops integrated applications of all South American percussion concepts for the drum set. Topics include identification of various Brazilian, Venezuelan, Uruguayan, Peruvian, Colombian, and Argentinean musical instruments and drum set applications of all rhythms (both with and without a percussionist). Topics are examined from both traditional and nontraditional perspectives.
COURSE DESCRIPTIONS

ILPD-361
New Orleans Drumming
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: Drum set and total percussion principals
Prerequisites: Overall ensemble rating 2

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

ILPD-369
Double Bass Drum Studies
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: None

This lab explores the application of two bass drums (and double pedal) in the rock, jazz/rock, and funk/fusion styles. Technical coordination studies include feet positioning, continuous and noncontinuous grooves, and double bass fill/solo concepts.

ILPD-373
Afro-Cuban/Brazilian Rhythms for Drum Set
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: Drum set and total percussion principals
Prerequisites: ILPH-357 or ILPH-359

Intended for students who have completed ILPH-371, this course will develop integrated applications of all Latin percussion concepts for the drum set. Topics include drum set performance with no percussionist and with one or more percussionists, physical integration of percussion instruments into the drum set for simultaneous performance by one player, and creation of custom sets and set-ups for specific musical situations. Topics will be examined from both traditional and nontraditional perspectives.

ILPD-424
Caribbean Rhythms for Drum Set
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: Drum set, hand percussion, and total percussion principals
Prerequisites: Overall ensemble rating 3

Building on the foundation of ILPD-373, this lab will develop integrated applications of Caribbean percussion concepts for the drum set. Topics will include identification of various musical styles from Trinidad, Martinique, Guadeloupe, Haiti, Jamaica, Puerto Rico, Curacao, Cuba, and the Dominican Republic. Basic techniques and patterns for traditional percussion instruments and drum set applications of all rhythms (both with and without a percussionist) will be discussed. All topics will be examined from both a traditional and nontraditional perspective.

ILPD-433
Advanced Jazz Drumming
1 credit
Course Chair: John Ramsay
Offered: Spring
Required of: None
Electable by: Drum set principals
Prerequisites: Overall ensemble rating 4

This lab emphasizes post-bop and modern jazz techniques. Topics include advanced repertoire development, technique/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.

ILPH-293
Afro-Caribbean Rhythms and Percussion for Nonpercussionists
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: All non-percussion principals
Prerequisites: None

Rhythms, song styles, and percussion instruments of Cuba and other Afro-Caribbean regions. Development of performance skills in various rhythm styles through study of basic techniques of characteristic percussion instruments.

ILPH-351
Drumming Styles of Ghana
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Hand percussion principals
Electable by: All percussion principals
Prerequisites: None

An intensive study of West African drumming styles from the Ewe, Ga, and Dagbamba people of Ghana, West Africa. This course will emphasize three areas of performance techniques: straight stick, curved stick, and hand drumming styles. Repertoire studied will include agbekor, kpanlogo, and damba. Teaching methods will incorporate call-and-response formats, videos, and transcriptions. Authentic instruments will be provided.
COURSE DESCRIPTIONS

ILPH-353
Native American Drumming Lab
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

Study of various techniques and tribal styles of American Indian drumming using traditional songs as the repertoire for learning. Teaching style will be hands-on: students will perform on traditional Native American drums and percussion instruments.

ILPH-354
Bata Rhythms/Afro-Cuban Ceremonial Drumming Lab
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ILPH-293 or ILPH-357 or by audition

Study of various techniques and tribal styles of American Indian drumming using traditional songs as the repertoire for learning. Teaching style will be hands-on: students will perform on traditional Native American drums and percussion instruments.

ILPH-357
Afro-Caribbean Rhythms and Percussion
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Hand percussion principals, drum set principals, and total percussion principal PERF and PROM majors not taking ILPH-359
Electable by: All percussion principals
Prerequisites: None

A lab for percussion department principals focusing on rhythmic techniques and song styles from Cuba, Puerto Rico and the Dominican Republic and their related percussion instruments. Development of performance skills through study of recordings, transcriptions, and supervised ensemble playing. Note: ILPH-359 may be taken instead of this course.

ILPH-359
Brazilian Rhythms and Percussion
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Hand percussion principals, drum set principals, and total percussion principal PERF and PROM majors not taking ILPH-357
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-P365
Timbale Playing Styles 1
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: Overall ensemble rating 2

An introduction to timbale playing that will cover the history of the instrument from its Creole origins when it was still a timpani, to the contemporary timbale set-up: three cowbells, bass drum, cymbals, jam-block, and snare. This course will cover danzón, cha-cha, mambo, pilon, Mozambique, “traditional” salsa, and songo styles. With each style, the student will learn to play a tune in that genre and study stylistically appropriate patterns, fills, and solo material. This course is highly recommended for drum set principals who wish to improve their overall understanding of Latin music though adaptation of timbale playing concepts to the drum set.

ILPH-371
Advanced Afro-Cuban Rhythms and Percussion
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: Hand percussion principal PERF majors
Electable by: All percussion principals
Prerequisites: ILPH-293 or ILPH-357

Continuation of ILPH-357 and ILPH-359. Development of more advanced techniques and concepts through deeper examination of evolution and derivations of the rhythmic styles. Intended course outcomes include performance-level group playing and improvisation as well as soloing.
COURSE DESCRIPTIONS

ILPH-375
Practical Applications of Afro-Latin Rhythms
2 credits
Course Chair: John Ramsay
Offered: Fall
Required of: None
Electable by: All percussion principals
Prerequisites: ILPH-293 or ILPH-357

A study of traditional or indigenous Afro-Latin rhythmic concepts and their application to contemporary musical forms. Expanded concepts of technique as it relates to this study and to related instruments. Emphasis on performance with traditional instruments and rhythmic concepts in nontraditional music.

ILPH-391
Steelpan Techniques for Percussionists
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: None

A study of steelpan performance techniques designed for percussion principals. Skills development will include the sticking techniques required for steelpan players, rhythmic patterns, scale-learning methods on the instrument, and general performance techniques.

ILPH-429
Contemporary Techniques for Pop Percussion
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All percussion principals
Prerequisites: None

With emphasis on R&B, rock/funk, swing, motown, and pop styles, this course explores the study of small hand percussion: tambourine, shakers, cowbells, and cabasa, as well as congas, bongos, and timbales, individually as well as in combination with each other to form multiple percussion setups. Transitions, groove building, and coordination techniques will be analyzed in class. Chart reading and interpretation, as well as some transcription techniques, will be covered throughout the semester. Knowledge of basic conga techniques is strongly recommended.

ILPH-451
Drumming Styles of Guinea
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: Hand percussion principal PERF majors
Electable by: All percussion principals
Prerequisites: None

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

ILPH-459
Brazilian Rhythms and Percussion 2
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ILPH-359

A continuation of ILPH-359, with emphasis on the drumming styles of northeastern Brazil. Development of performance skills through study of recordings, transcriptions, and supervised ensemble playing.

ILPM-121
Mallet Lab 1
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Hand percussion principal PERF majors
Electable by: All percussion principals
Prerequisites: None

A mallet-keyboard lab for percussion principals with no prior mallet experience. Development of basic skills required including grips, stroke, pedaling, dampening, sight-reading, basic four-mallet technique, scales, and arpeggios.

ILPM-221
Mallet Lab 2
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: Vibraphone principal non-PERF majors
Electable by: All percussion principals
Prerequisites: ILPM-121 or by audition

A mallet-keyboard performance lab for Percussion Department principals with some basic grounding in mallet work, including grips, scales, and reading experience. In this lab, the student will begin to address broader melodic, harmonic, and technical issues involved in mallet playing, including the continuation of four-mallet technique applied to basic harmonic progressions.
COURSE DESCRIPTIONS

ILPM-231
Mallet Keyboard Musicianship
2 credits
Course Chair: John Ramsay
Offered: Fall
Required of: Marimba and total percussion principal
PERF majors
Electable by: Hand percussion, vibraphone, and
total percussion principals
Prerequisites: HR-112 and ILPM-121

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

ILPM-341
Marimba Transcription and Repertoire
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: Marimba principal MUED, PERF, and
PROM majors
Electable by: Marimba, total percussion, and
vibraphone principals
Prerequisites: Written approval of course instructor

A lab emphasizing skills essential for marimba players 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-113
Keyboard Lab – Reading 3
1 credit
Course Chair: Stephany 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
1 credit
Course Chair: Stephany 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
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: Piano principals
Electable by: Piano principals
Prerequisites: ILPN-121 or overall ensemble rating 2

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
1 credit
Course Chair: Stephany 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.
COURSE DESCRIPTIONS

ILPN-213
Keyboard Lab – Chart Reading
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-112 and ILPN-122, overall ensemble rating 3

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

ILPN-214
Keyboard Lab – Advanced Reading
1 credit
Course Chair: Stephany 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 Compig
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-112 or overall ensemble rating 3

Continuation of ILPN-122 emphasizing more advanced voicing techniques. Instrumental laboratory for piano principals emphasizing comping studies, including rhythm, and the application of these techniques to the jazz idiom. Recorded material for play-along purposes.

ILPN-227
Accompaniment Techniques for the Singer/Pianist
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals and SONG majors
Prerequisites: ISKB-212 or PIPN-112

Practical intermediate keyboard skills for self-accompanying vocalists and singer-songwriters. Focuses on rhythm, voicing, registration, and overall arrangement. Enhancement of individual performance skills and repertoire through study and critiqued performance of musical examples drawn from appropriate contemporary styles.

ILPN-229
Keyboard Lab – Improvisation for Entering Students
1 credit
Course Chair: Stephany 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
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3

This course involves the in-depth study of upper structure triads (USTs) in all chord types and triad combinations. Content and exercises focus on identification of triads for specific tension combinations, the study of techniques for comping in a group using a variety of USTs, and application of the knowledge of USTs in a linear fashion for jazz improvisation, and applying USTs as a technique for harmonizing melodies in a solo piano format.

ILPN-237
Advanced Rhythmic Lab for the Keyboardist
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-112 and ILPN-122, or overall ensemble rating 3

A lab workshop specifically designed to improve the keyboardist’s understanding and mastery of different rhythmic concepts and their application on the keyboard into various musical contexts. Students will learn percussion and speaking rhythms, which they will apply on the keyboard. The course material will be based on different rhythmic approaches of jazz performers such as Jelly Roll Morton, Thelonious Monk, Danilo Perez, McCoy Tyner, and others; 20th-century composers, including Olivier Messiaen, György Ligeti, and Alberto Ginastera; and a variety of global music styles.

ILPN-241
Advanced Stylistic Compig – Pop
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3

Instrumental laboratory for piano principals emphasizing comping studies and the application of these techniques to a variety of pop music styles. There will be use of recorded material for play-along purposes.
COURSE DESCRIPTIONS

ILPN-242
Advanced Stylistic Comping – Funk/Fusion
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-112 and ILPN-122, or overall ensemble rating 3

Instrumental laboratory for piano principals emphasizing comping studies and their application to the funk/fusion idiom. Recorded material for play-along purposes.

ILPN-243
Advanced Stylistic Comping – Latin
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3

Instrumental laboratory for piano principals emphasizing the application of comping techniques to a variety of Latin and Latin-influenced jazz and pop music styles. Use of recorded material for play-along purposes as well as transcriptions of comping of major Latin piano players.

ILPN-244
Advanced Stylistic Comping – Roots/Rock
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-111 and ILPN-122, or overall ensemble rating 3

Instrumental laboratory for piano principals emphasizing the application of comping techniques to a variety of “roots of rock” styles influenced by blues, New Orleans, and gospel music. Use of recorded material and transcriptions of influential players. Emphasis on in-class performance and play-along.

ILPN-P247
Improvisation in Afro-Cuban Piano
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-246

The course explores the rhythmic and harmonic/melodic vocabulary in Afro-Cuban piano improvisation. Phrasing with the clave is a main focus of the course. Percussion instrument patterns are explored in depth as they relate to the clave and influence the role of the piano. Percussion (“quinto”) solos are analyzed and compared to piano solos. Broad exposure to a variety of piano solos will reveal typical elements of the idiom. There will be more emphasis on 6/8 meter than in the prerequisite course, ILPN-246.

ILPN-251
Keyboard Lab - Repertoire
1 credit
Course Chair: Stephany 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
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-121 or overall ensemble rating 2

A performance lab intended for keyboardists with little or no experience in improvisation. Instructional focus is on understanding of materials of improvisation both theoretically and aurally, and assimilating these materials into established musical forms and styles. Learning methods include playing with tapes and MIDI sequences, various call-and-response activities, and writing, performing, and analyzing improvisations.

ILPN-271
Jazz Harmonic Techniques for Piano 1
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

Material to be covered includes scales, scale patterns, diatonic chords, available tensions, triads, seventh chords, guide tones, simple voicing techniques, and sight-reading lead sheets (melody/chord symbols).
COURSE DESCRIPTIONS

ILPN-272
Jazz Harmonic Techniques for Piano 2
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ILPN-271

An organized approach to establishing a thorough foundation of knowledge and proficiency in keyboard for the study of jazz harmony, improvisation, and composition. A continuation of ILPN-271. Material to be covered: additional exercises in scale patterns, diatonic sevenths in inversions, seventh chord inversions, harmonic tensions, voice leading, and sight-reading of lead sheets (melody/chord symbols). Designed for pianists and other instrumentalists who want to develop keyboard skills.

ILPN-273
Jazz Harmonic Applications
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: ILPN-272

An organized approach to develop a thorough knowledge of common harmonic vocabulary used in contemporary jazz harmony, arranging, and composition. Foundation materials established in ILPN-271 and ILPN-272 are applied to one-handed and two-handed voicings through construction and supportive exercises. Designed for pianists and other instrumentalists who want to further develop keyboard skills.

ILPN-P274
Jazz Harmonic Applications 2
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ILPN-273

The course offers an organized approach to develop a thorough knowledge of common harmonic vocabulary used in contemporary jazz. Established in ILPN-271, ILPN-272, and ILPN-273 (Jazz Harmonic Techniques for Piano 1, Jazz Harmonic Techniques for Piano 2, and Jazz Harmonic Applications) as applied to one-handed and two-handed voicings through construction and supportive exercises. Designed for pianists and other instrumentalists who want to further develop keyboard skills.

ILPN-335
Hammond Organ Techniques
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3

Instrumental lab for piano principals emphasizing fundamental techniques and skills involved in playing the Hammond organ in predominant contemporary styles, including jazz, r&b, blues, rock, and funk. Study of recorded examples and transcriptions of influential performers.

ILPN-337
Blues Styles for Hammond Organ
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3

Instrumental lab for piano principals emphasizing techniques of playing the Hammond B3 organ in blues styles. Analysis and performance of blues and blues-related music including gospel, jazz blues, and soul.

ILPN-339
Rock Styles Lab – Hammond Organ
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-122 or overall ensemble rating 3

Instrumental lab for piano principals emphasizing techniques of playing the Hammond organ in rock styles. Study of recorded material and transcriptions of influential players; in-class recording.

ILPN-345
Hammond Organ Techniques 2
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-335

Continued study of specific techniques for Hammond organ learned in ILPN-335, Hammond Organ Techniques. Greater emphasis on left-hand bass and foot-pedal bass. Exploration of the role of organ in a variety of settings, including jazz organ trio, rock band, acid jam band, gospel choir, and recording studio.
COURSE DESCRIPTIONS

ILPN-P375
Danilo Perez Performance Lab
1 credit
Course Chair: Stephany Tiernan
Offered: Spring
Required of: None
Electable by: Piano principals
Prerequisites: Overall ensemble rating 5

An advanced elective lab that will meet for five three-hour sessions per semester. The meetings will be scheduled at the beginning of each semester by the instructor. The lab will focus on creativity and finding your own voice, technique, improvisation, and ensemble playing. See chair for schedule. The class will present a recital as a final project.

ILPN-381
Classical Repertory for Two Pianos
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: ILPN-112 or overall ensemble rating 3

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

ILPN-385
Classical Accompanying
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: None
Electable by: Piano principals
Prerequisites: 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.

ILRE-375
Recital Workshop for Performance Majors
1 credit
Course Chair: Rich 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 and current enrollment in RPXX-311

Required for all fifth-semester performance majors. Each student will perform three times during the semester. Students will critique one another's performances. Topics to be discussed will include repertoire, stage presence, constructive criticism, and mental preparation.

ILST-111
String Reading Lab
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

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

ILST-121
Jazz Violin Lab
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring, Summer
Required of: None
Electable by: String principals
Prerequisites: None

Advanced improvisational concepts and their application in strings. Reading charts with jazz phrasing, higher-level bowing, and left-hand development. Instrumentation: violin, viola.

ILST-240
Sound Reinforcement Techniques for Strings
1 credit
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

This course provides an understanding of the technology available for effective performances in nonacoustic situations. Topics covered include pickups, microphones, electric instruments, amplifiers, effects, stage sound/monitors, mixers, recording acoustic instruments, recording electric instruments, and how to take care of your acoustic instrument.
COURSE DESCRIPTIONS

ILST-250
Recording Techniques for String Players
2 credits
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: String principals
Prerequisites: None

This is an interdivisional course that offers students in the String Department, Professional Writing Division, and Music Production and Engineering Department insight into how to operate most efficiently in the recording studio. The course will be divided into three or four sections of three weeks each. In each section, all participants will meet in the recording studio to record one or more works written by a writing division student for strings, or strings with other tracks previously recorded.

ILVC-110
Vocal Lab – Elements of Vocal Technique
2 credits
Course Chair: Bob Stoloff
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.

ILVC-111
Vocal Sight-Reading Techniques 1
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: Voice principals
Electable by: Voice principals
Prerequisites: ET-111

Introductory lab for singers to further develop listening skills, reading notation, concepts of rhythm, intervals, chord changes, time-feels, and grooves applied to singing lyrics and pitches simultaneously; sight-reading will include lead sheets, sheet music, and specific vocal arrangements.

ILVC-115
Musical Independence Skills for Singers
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: None

Introductory lab for singers focusing on skills necessary for repertoire development. These include finding the right key for a song, transposition, development of lead sheets, and basic self-accompanying skills necessary to learn songs independently. The goal of the course is to develop self-sufficiency for vocalists in learning new material.

ILVC-121
Vocal Pop/Rock/Country Styles Lab
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: Voice principals
Electable by: Voice principals
Prerequisites: None

Introductory pop/rock/country performance lab for voice principals designed to prepare students for solo performance in ensembles and other performing venues within a specific song style. Vocalists will learn how to count off tempos of songs, microphone technique, song style and groove, communication with the accompanist, and lead sheet preparation.

ILVC-122
Vocal Jazz/Blues Styles Lab
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: Voice principals
Electable by: Voice principals
Prerequisites: None

Introductory jazz/blues performance lab for voice principals designed to prepare students for solo performance in ensembles and other performing venues within a specific song style. Vocalists will learn how to count off tempos of songs, microphone technique, song style and groove, communication with the accompanist, and lead sheet preparation.

ILVC-123
Vocal R&B Styles Lab
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: Voice principals
Electable by: Voice principals
Prerequisites: None

Introductory r&b performance lab for voice principals designed to prepare students for solo performance in ensembles and other performing venues within a specific song style. Vocalists will learn how to count off tempos of songs, microphone technique, song style and groove, communication with the accompanist, and lead sheet preparation.
ILVC-141  
*Beginning Improvisation for the Singer*
- 1 credit
- Course Chair: Bob Stoloff
- Offered: Fall, Spring, Summer
- Required of: None
- Electable by: Voice principals
- Prerequisites: None

A lab for vocalists focusing on basic skills in improvisation in a variety of styles. Melodic and rhythmic phrasing, embellishments, using tone colors, and hearing basic blues patterns in vocal styles including pop, rock, r&b, and jazz.

ILVC-151  
*Acting Skills for the Vocalist*
- 1 credit
- Course Chair: Bob Stoloff
- 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.

ILVC-161  
*The Professional Vocalist Audition Workshop*
- 2 credits
- Course Chair: Bob Stoloff
- 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 Non-Voice Principals*
- 1 credit
- Course Chair: Bob Stoloff
- Offered: Fall, Spring, Summer
- Required of: MTHE majors
- Electable by: Non-voice principals
- Prerequisites: None

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

ILVC-211  
*Vocal Sight-Reading Techniques 2*
- 1 credit
- Course Chair: Bob Stoloff
- 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*
- 2 credits
- Course Chair: Bob Stoloff
- 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 Kalthum (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-241  
*Vocal Lab – Jazz Fundamentals*
- 1 credit
- Course Chair: Bob Stoloff
- 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, and 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*
- 2 credits
- Course Chair: Bob Stoloff
- Offered: Fall, Spring, Summer
- Required of: None
- Electable by: Voice principals
- Prerequisites: Written approval of course instructor

This course is designed to teach each student how to explore and discover all the boundaries of what is vocally possible. Each student will obtain the skills necessary to reproduce an instrumental track using just the voice. Students are required to have a functioning version of Digital Performer installed before the first class session.
COURSE DESCRIPTIONS

ILVC-251
Rehearsal Techniques for Vocalists
2 credits
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: ENVC-111

A lab designed to prepare singers for performance with accompanying instrumentalists. Students will conduct open rehearsals of their own basic arrangements of pop, rock, jazz, and R&B tunes. Emphasis on communication skills, effective rehearsal procedures, and the independent and collective role of each rhythm section member. Intended to increase the singer’s aptitude for participation in college ensemble offerings.

ILVC-271
Microphones, PA Systems, and the Singer
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: Voice principal PERF majors
Electable by: Voice principals
Prerequisites: None

A lab for vocalists providing an overview of sound-reinforcement equipment currently used in live performance and how to use it effectively. Topics will include basic system hookup, kinds of microphones, PA mixers, and speakers, how to EQ individual vocal channels, adding effects, use of monitors, and communicating effectively with the sound person.

ILVC-281
Performance Skills for the Background Singer
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: None

Vocal lab concentrating on techniques and performance skills necessary for background singing in live performance venues. Topics include intonation, blend, rhythmic phrasing, riffs and embellishments, entrances and cutoffs, voicings, written versus head arrangements, stage presence, microphone settings, and microphone technique.

ILVC-311
Vocal Sight-Reading Techniques 3
1 credit
Course Chair: Bob Stoloff
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
2 credits
Course Chair: Bob Stoloff
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
2 credits
Course Chair: Bob Stoloff
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-381
Studio Techniques for the Lead and Background Singer
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: PIVC-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.
**COURSE DESCRIPTIONS**

**ILVC-431**  
Advanced Vocal Performance Lab 2  
2 credits  
Course Chair: Bob Stoloff  
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  
2 credits  
Course Chair: Bob Stoloff  
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-435**  
Advanced Techniques of Voice Production  
2 credits  
Course Chair: Bob Stoloff  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None

A systematic integration of vocal/body awareness and presentation skills applied to vocal performance. Through relaxation, breathing techniques, and body alignment, students will learn to identify and balance vocal registers and improve vocal resonance and flexibility. Instruction includes a session on Alexander Technique and weekly performances with a rhythm section with an emphasis on lyric interpretation.

**ILVC-481**  
Practice Skills for the Studio Singer  
2 credits  
Course Chair: Bob Stoloff  
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.

**ILWD-111**  
Woodwind Lab – Techniques 1  
1 credit  
Course Chair: Bill Pierce  
Offered: Fall, Spring, Summer  
Required of: Woodwind principals  
Electable by: Woodwind principals  
Prerequisites: None

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

**ILWD-112**  
Woodwind Lab – Techniques 2  
1 credit  
Course Chair: Bill Pierce  
Offered: Fall, Spring, Summer  
Required of: Woodwind principals  
Electable by: Woodwind principals  
Prerequisites: ILWD-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.

**ILWD-113**  
Woodwind Lab – Techniques 3  
1 credit  
Course Chair: Bill Pierce  
Offered: Fall, Spring, Summer  
Required of: Woodwind principals  
Electable by: Woodwind principals  
Prerequisites: ILWD-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.

**ILWD-211**  
Woodwind Improvisation Lab 1  
1 credit  
Course Chair: Bill Pierce  
Offered: Fall, Spring  
Required of: None  
Electable by: Woodwind principals  
Prerequisites: ILWD-113

A lab designed to give beginning and intermediate woodwind students hands-on experience with jazz nomenclature, chord scale relationships, basic woodwind jazz articulation, jazz vocabulary, and standard jazz repertoire. In-class playing assignments will give students practice in the application of theoretical, technical, and stylistic improvisational skills. The study and performance of selected transcribed solos will support learning of specific stylistic woodwind concepts.
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 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.
**COURSE DESCRIPTIONS**

**ILWD-341**  
**Survey of Classical Flute Repertoire**  
2 credits  
Course Chair: Bill Pierce  
Offered: Spring  
Required of: None  
Electable by: Flute principals  
Prerequisites: None

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.

**ILWD-345**  
**Brazilian and Latin Flute Lab**  
1 credit  
Course Chair: Bill Pierce  
Offered: Fall, Spring  
Required of: None  
Electable by: Woodwind principals  
Prerequisites: None

Study of characteristic rhythms, articulation, phrasing, and improvisation techniques necessary to perform and interpret music in various Latin styles. Creative and effective use of these skills in the student's own improvisational style.

**ILWD-355**  
**Advanced Woodwind Sight-Reading Lab**  
1 credit  
Course Chair: Bill Pierce  
Offered: Fall, Spring  
Required of: None  
Electable by: Woodwind principals  
Prerequisites: ILWD-113 and ensemble rating 4 in reading (first digit of rating)

A course for advanced woodwind students wishing to improve their sight-reading skills. Reading exercises will cover a wide range of styles including swing, bebop, funk, Latin, odd-meter jazz, and various studio styles. The course will draw heavily from the required text *Creative Reading Studies* by Joseph Viola. Other materials to be used include selected études, transcribed solos, and exercises designed by the instructor(s). The course will focus primarily on line reading, although exercises that target chord-change reading may also be included.

**ILWD-365**  
**Saxophone Section Playing**  
1 credit  
Course Chair: Bill Pierce  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: ILWD-113

Aspects and techniques of playing in a saxophone section within the big band context: lead playing, blending with the lead and with the brass section, and section solo playing.

**Instrumental Studies**

**ISBR-221**  
**Trumpet Class for Music Education Majors**  
1 credit  
Course Chair: Tom 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: Tom 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: Larry Baione  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MUED majors  
Prerequisites: None

**COURSE DESCRIPTIONS**

**ISGT-231**  
Guitar Class for Music Therapists 1  
1 credit  
Course Chair: Larry Baione  
Offered: Fall, Spring  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: None  

Introduction to guitar performance skills with emphasis on applications in music therapy environments.

**ISGT-232**  
Guitar Class for Music Therapists 2  
1 credit  
Course Chair: Larry Baione  
Offered: Fall, Spring  
Required of: MTHE majors  
Electable by: MTHE majors  
Prerequisites: ISGT-231 or written approval of course instructor  

Continued development of guitar performance skills with emphasis on applications in music therapy environments.

**ISKB-211**  
Basic Keyboard Techniques 1  
1 credit  
Course Chair: Stephany Tiernan  
Offered: Fall, Spring, Summer  
Required of: COMP, CWPR, JCM, and SONG majors  
Electable by: COMP, CWPR, FILM, JCM, and SONG majors  
Prerequisites: HR-111 or PW-111  


**ISKB-212**  
Basic Keyboard Techniques 2  
1 credit  
Course Chair: Stephany Tiernan  
Offered: Fall, Spring, Summer  
Required of: COMP, CWPR, JCM, and SONG majors  
Electable by: COMP, CWPR, FILM, JCM, and SONG majors  
Prerequisites: ISKT-211  

Continuation of ISKT-211. Advanced comp ing, voicings, additional melody with accompaniment.

**ISKB-215**  
Keyboard Skills for the Writer  
1 credit  
Course Chair: Stephany Tiernan  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: COMP, CWPR, FILM, JCM, and SONG majors  
Prerequisites: ISKT-212 or PIPN-111  

A course designed to provide the Professional Writing Division student with the specialized keyboard skills necessary to develop their composition abilities. This course will focus on developing sight-reading skills applicable to score-reading, lead-sheet reading, transposition, etc. Open to piano principals or those who have completed basic keyboard classes.

**ISKB-221**  
Keyboard Class 1 for Music Education Majors  
1 credit  
Course Chair: Stephany Tiernan  
Offered: Fall, Spring, Summer  
Required of: MUED and MTHE majors  
Electable by: MUED and MTHE majors  
Prerequisites: None  

A graduated piano study for beginning students dealing with note reading, rhythm, and technique. Materials range from separate hand studies to simple two-voice pieces and simple melodies with chordal accompaniment. Technique involves scales and coordination studies with fingering for various two-hand patterns. Introduction to harmonization.

**ISKB-222**  
Keyboard Class 2 for Music Education Majors  
1 credit  
Course Chair: Stephany Tiernan  
Offered: Fall, Spring, Summer  
Required of: MUED and MTHE majors  
Electable by: MUED and MTHE majors  
Prerequisites: ISKT-221  

Coordination studies leading to a simple chorale style. Introduction to transposition of simple melodies with accompaniment (major keys). Continuation of scale studies and chordal patterns relating to harmonization.

**ISKB-321**  
Keyboard Class 3 for Music Education Majors  
1 credit  
Course Chair: Stephany Tiernan  
Offered: Fall, Spring, Summer  
Required of: MUED majors  
Electable by: MUED majors  
Prerequisites: ISKB-222  

Further development of techniques necessary for functional piano playing in public school teaching. Full chorale style with the aid of graduated coordination studies. Emphasis on rhythmicized accompaniment patterns and transposition of material based on standard school music (major keys with secondary dominants). Chorale-type accompaniments based on various styles.
ISKB-322

Keyboard Class 4 for Music Education Majors
1 credit
Course Chair: Stephany Tiernan
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED majors
Prerequisites: ISKB-321

Continued use of chorale style materials including some standard public school literature. Further use of simple melodies with rhythmicized chordal patterns in minor keys. Sight-reading of open score vocal arrangements. A complete, simplified supplement for pop music, including melody with chordal accompaniment or chordal progressions with bass line. Standard progression studies.

ISPC-221

Percussion Class for Music Education Majors
1 credit
Course Chair: John Ramsay
Offered: Fall, Spring, Summer
Required of: None
Electable by: MUED and MTHE majors
Prerequisites: None


ISVC-111

Guitar Accompanying Skills for the Vocalist
1 credit
Course Chair: Bob Stoloff
Offered: Fall, Spring, Summer
Required of: None
Electable by: Voice principals
Prerequisites: None

A lab for singers wishing to develop self-accompanying skills on the guitar: chord forms, rhythmic patterns, etc.

ISVC-112

Guitar Accompaniment Skills for the Vocalist 2
1 credit
Course Chair: Bob Stoloff
Offered: Spring
Required of: None
Electable by: Voice principals
Prerequisites: ISVC-111

A continuation of ISVC-111 for singers wishing to further develop self-accompanying skills on the guitar. Course will focus on the successful combination of guitar techniques (bar chords, power chords, elementary fingerpicking styles, and elementary lead guitar work) with a vocal selection suited to the student’s ability.

ISW D-221

Flute Class for Music Education Majors
1 credit
Course Chair: Bill Pierce
Offered: Fall, Spring, Summer
Required of: None
Electable by: MUED majors
Prerequisites: None


ISST-221

String Class for Music Education Majors
1 credit
Course Chair: Melissa 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.
COURSE DESCRIPTIONS

ISWD-223

Double Reed/Saxophone Class for Music Education Majors
1 credit
Course Chair: Bill Pierce
Offered: Fall, Spring, Summer
Required of: None
Electable by: MUED majors
Prerequisites: None


Internships

CW-495

Contemporary Writing and Production Internship
2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: None
Electable by: CWPR majors
Prerequisites: Written approval of course chair

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

EP-495

Electronic Production and Design Internship
2 credits
Course Chair: Kurt 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: Dan 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: Debra 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.
## COURSE DESCRIPTIONS

### IN-290
**Service Learning: Connecting Music with Community**  
2 credits  
Course Chair: Debra 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 requirement of concurrent contract between the community site and the college.

### IN-492
**Los Angeles Internship Program: 2 Credit**  
2 credits  
Course Chair: Debra Gelinas  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: 5th semester standing, satisfactory completion of 50 credits by the start of the internship, minimum of 3.00 CCumGPA (concentrate GPA) and 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. Students are required to intern for 140 hours over the duration of the semester in which they are enrolled in the Los Angeles Internship Program. Housing for interns is secured by the college. For more information and to apply for the L.A. Internship Program, see the Office of Experiential Learning to obtain materials. Enrollment is limited to students who apply and are accepted for the Los Angeles Internship Program. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

### IN-493
**New York Internship: 2 Credit**  
2 credits  
Course Chair: Debra Gelinas  
Offered: Summer  
Required of: None  
Electable by: All  
Prerequisites: 5th semester standing, acceptance into New York Internship Program

Monitored and evaluated professional work experience in a field related to student’s course of study. All internships take place in New York, NY. Students are required to intern for 140 hours over the duration of the semester in which they enrolled in the New York Internship Program. Students will also be required to attend weekly workshops led by prominent alumni and members of the music industry. Enrollment is limited to students who apply and are accepted for the New York Internship Program. Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the internship site and the college. Student housing is secured by the college. See the Office of Experiential Learning for more information and application materials.

### IN-497
**Los Angeles Internship Program: 6 Credit**  
6 credits  
Course Chair: Debra Gelinas  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: 5th semester standing, satisfactory completion of 50 credits by the start of the internship, minimum of 3.00 CCumGPA (concentrate GPA) and 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. Students are required to intern for 300 hours over the duration of the semester in which they are enrolled in the Los Angeles Internship Program. Housing for interns is secured by the college. For more information and to apply for the L.A. Internship Program, see the Office of Experiential Learning to obtain materials. Enrollment is limited to students who apply and are accepted for the Los Angeles Internship Program. Note: Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.
COURSE DESCRIPTIONS

IN-498
Summer Internship Program in London
6 credits
Course Chair: Debra Gelinas
Offered: Summer
Required of: None
Electable by: All
Prerequisites: 5th semester standing, satisfactory completion of 50 credits by the start of the internship

Monitored and evaluated professional work experience in a field related to student's course of study. All internships take place in London, England. Interns will be required to work at the internship site for 2–3 days a week for approximately 10 weeks. The remaining days of each week will be devoted to class presentations and field trips exploring British life and culture. Students will be required to attend a pre-departure orientation session in Boston and a second orientation upon arrival in London. Housing for interns is secured by the college.

To apply for the Summer Internship Program in London, see the Office of Experiential Learning for application materials. Enrollment in the Summer Internship Program in London is limited to situations approved by the Office of Experiential Learning. Note: Credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college.

IN-499
New York Internship: 6 Credit
6 credits
Course Chair: Debra Gelinas
Offered: Summer
Required of: None
Electable by: All
Prerequisites: 5th semester standing, acceptance into New York Internship Program

Monitored and evaluated professional work experience in a field related to student’s course of study. All internships take place in New York, NY. Students are required to intern for 300 hours over the duration of the semester in which they enrolled in the New York Internship Program. Students will also be required to attend weekly workshops led by prominent alumni and members of the music industry. Enrollment is limited to students who apply and are accepted for the New York Internship Program. Equivalent credit for prior experience is not available due to the requirement of concurrent contract between the internship site and the college. Student housing is secured by the college. See the Office of Experiential Learning for more information and application materials.

JC-495
Jazz Composition Internship
2 credits
Course Chair: Ken Pullig
Offered: Fall, Spring, Summer
Required of: None
Electable by: JCMF
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.

MB-495
Internship in Music Business/Management
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors
Electable by: MBUS majors
Prerequisites: MBUS-225, LMSC-251, and MBUS-325; MBUS-255 or MBUS-355; and one of the following: MBUS-331, MBUS-335, or MBUS-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: Credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

MP-495
Music Production and Engineering Internship
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED majors
Prerequisites: MP-340 and written approval of course chair

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

MTH-495
Music Therapy Internship
2 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: MTH-432 and written approval of course chair

This course involves 1,040 hours of full-time music therapy experience at a clinical internship site approved by the American Music Therapy Association. Enrollment is permitted after the completion of all course work and after the student applies and is accepted to a site. Successful completion of the internship is required before receiving the degree or sitting for the Music Therapy Board Certification Examination. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

PM-495
Professional Music Internship
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring, Summer
Required of: None
Electable by: PROM majors
Prerequisites: PM-375 and written approval of course chair

Monitored and evaluated professional work experience in a retail, entrepreneurial, or corporate environment matched to the student’s individual career goals. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Professional Music Department chair or 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: Jim 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: Jack Perricone
Offered: Fall, Spring, Summer
Required of: None
Electable by: SONG majors
Prerequisites: Sixth-semester standing and written approval of course chair

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

Liberal Arts

LAHS-P230
Indian Art, Music, and Culture
3 credits
Course Chair: Camille 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 and study and in turn grasp a deeper understanding of the subject matter.
LAHS-231
History of Art 1
3 credits
Course Chair: Camille 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.

LAHS-232
History of Art 2
3 credits
Course Chair: Camille 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: Camille 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-P234
Japanese Art and Culture
3 credits
Course Chair: Camille Colatosti
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-111

This course is designed to introduce students to a comprehensive study of the principal thoughts, concepts of beauty, and aesthetics in the art of Japan. The articulation of Japanese art reveals the relevance of the philosophies of Buddhism, Zen tradition, and Daoism. Students explore a sociohistorical approach to the understanding of Japanese art and culture. Students also examine brief histories of Eastern civilizations as frameworks for the understanding of their aesthetic and philosophical concepts as presented in works of art. Students will also compare Japanese works with the Western tradition. In addition, students will relate Japanese art to their own creative practice.

LAHS-P236
Race and the Visual Arts
3 credits
Course Chair: Camille Colatosti
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

In this course, students explore the representation of race in visual culture and the ways in which culture marks subjects, objects, and bodies with racial identity. Wherever we look we are confronted by images that are explicitly or implicitly racialized—in artistic production, marketing and advertising, film and television, magazines and newspapers, and science and technology. In American society our history confronts us with the painful reminders of the oppression and marginalization of bodies whose color deviates from whiteness. Students explore the ways that visual artists have problematized the representation of racial identity. Students also explore how one “talks back” to images about racialized bodies. How do marketing and advertising exploit and/or privilege certain types of racialized bodies in the visual field? How have representations of racial identity evolved over the course of the history of film and television? When is racial identity foregrounded? When it is veiled and why? How do medicine and technology reconfigure how we see racialized bodies? How do other categories of difference such as gender, sexuality, and class complicate the representation of racialized bodies? In this course, students read texts from history, literature, sociology, Africana studies, visual studies, art history, and cultural studies; they view images of painting, photography, sculpture, performance art, film, television, advertising, and medical research. If you want to think critically about racialized images—from Uncle Tom to Aunt Jemima and beyond—then this is the class for you!
LAHS-P238  
Scandals and Vandals: Forgery, Theft, and Destruction in the History of Art  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

This course exposes students to the dynamic world of theft, forgery, destruction, and the restoration of works of art. Through readings and museum visits, students engage questions of authenticity, ownership, commercialism, and the cultural role of works of art in the world today and throughout history. Students learn how works of art are forged; they also learn the history and theories of museum collection building. In addition, they explore concepts of artistic expression and authenticity. When is a work of art “real”? What does it mean for art to be “forged”? Does restoration of art works affect authenticity? Students also explore concepts of and the complex history of art ownership.

LAHS-333  
Approaches to Visual Culture  
3 credits  
Course Chair: Camille 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 or LAHS-232 are also recommended as prerequisites but are not required.

LENG-104  
English as a Second Language 1  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring, Summer  
Required of: Nonnative English-speaking degree students scoring below a designated point on the English Proficiency Exam  
Electable by: None  
Prerequisites: English Proficiency Exam

In this course, speakers of other languages will develop the skills of speaking, listening, reading, and writing in English necessary for success in all college classes. Students will read articles, essays, and stories; write short narrative and expository essays; develop their vocabulary, and review intermediate grammar structures.

LENG-105  
English As a Second Language 2  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring, Summer  
Required of: Nonnative English-speaking degree students scoring below a designated point on the English Proficiency Exam  
Electable by: None  
Prerequisites: LENG-104 or sufficient test score

A continuation of LENG-104, this course will help speakers of other languages improve their ability to speak English effectively, listen with understanding, read with comprehension, and write with clarity. Students will read college-level materials (articles, essays, short stories); write narrative, expository, and persuasive essays; expand their vocabulary; and review advanced grammar structures.

LENG-106  
English As a Second Language 3  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: None  
Prerequisites: English Proficiency Exam

In this course, speakers of other languages will develop reading, writing, and critical-thinking skills necessary for success in LENG-111 and other college classes. Students will write short essays (narrative, expository, persuasive) focusing on issues of clarity, organization, development, unity, and coherence. They will read and analyze college-level texts, including articles, essays, and short stories; develop their vocabulary in academic and non-academic contexts; and review advanced grammar structures.
LENG-111
Writing and Communication
3 credits
Course Chair: Camille 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 Modern Language Association and/or American Psychological Association.

LENG-201
Literature
3 credits
Course Chair: Camille 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 LENG-201 identify the theme of that section. Titles and descriptions are available at the Liberal Arts Department and http://classes.berklee.edu/libarts/courses.

LENG-211
Effective Communication
3 credits
Course Chair: Camille 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: Camille 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-318
Studies in Poetry and Lyric
3 credits
Course Chair: Camille 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: Camille 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.
COURSE DESCRIPTIONS

LENG-321
Modern Drama and Film
3 credits
Course Chair: Camille Colatosti
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-201

This course focuses on the craft of composing fiction, including narrative design from the traditional to the experimental, point of view, voice, tension and resolution, character construction, and dialogue. We will also discover how student and professional writers catch and sustain their reader's attention. As models for creative writing, we will choose a small number of works by such authors as Jhumpa Lahiri, Raymond Carver, Alice Munro, Tim O'Brien, Ha Jin, Amy Tan, and Milan Kundera. Thinking as writers, not critics, we will read these stories as we read our own: with an eye and an ear tuned to the construction of imaginative stories people enjoy reading. However, the primary emphasis of this writer's workshop will be on shaping student's original short stories. The sessions will be highly interactive, including peer editing and regular small-group work. We will also explore the possibility of students publishing their stories in literary journals and eZines.

LENG-336
Scriptwriting for Theater, TV, and Film
3 credits
Course Chair: Camille Colatosti
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LENG-201

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 NY PD Blue, Twin Peaks, Seinfeld, The Sopranos, and more. However, the focus of this workshop will be on student's original scripts.

LENG-337
Telling True Stories
3 credits
Course Chair: Camille Colatosti
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LENG-111

In this course, students write creative nonfiction, including personal narratives, memoirs, journalism, travel writing, personal essays, and more. Through their writing, students explore their place in the world, develop and improvise personal narratives, and explore voice and identity. Students read and discuss texts written by others while writing personal responses to topics concerning music and other forms of art. The class also explores ways that creative nonfiction may reveal the truth better than "objective" reporting can, and the ways that memory works on our experiences. Classes revolve around writing, exploring outside texts, careful reading of peers' work, and constructive feedback.
**COURSE DESCRIPTIONS**

**LENG-351**  
**Music Criticism and Reviewing**  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-201

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

**LENG-352**  
**Music and Literature for Children**  
3 credits  
Course Chair: Camille Colatosti  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-201

Utilizing interdisciplinary approaches to interpretation, composition, and music education, this course offers critical and creative approaches to understanding and articulating characteristics of exemplary musical and literary works for children and adolescents. This course explores the connections between children's music and children's literature through literary and musical analysis, as well as composition in both music and English. In the vast children's music market, some compositions exhibit very high quality, while others seem to be market-driven drivel. What distinguishes the good from the bad, the meaningful from the fluff? How do we account for the progression from Prokofiev to Barney the Dinosaur? This course tries to answer these questions and more by positing that quality music for children can and should be both aesthetically interesting and intellectually engaging. We will look at music for children and explore the connections between children's music and children's literature. The course will focus on different genres of music and literature, from classical and folk to film scores and pop covers. We will also be reading and discussing the source material that inspired the music, including folk tales, nursery rhymes, and works by Lewis Carroll, Edward Gorey, Christina Rossetti, Shel Silverstein, and Lemony Snicket, among others. Particular attention will be paid to the nature of the diverse child audience that educators and performers will encounter in front of a classroom and an audience. As a capstone, there will be a music project component (involving sequencing software), so that students can apply their musical and critical acumen to music composition for children.

**LENG-365**  
**Intercultural Communication**  
3 credits  
Course Chair: Camille 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: Camille 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.
COURSE DESCRIPTIONS

LEN-G-391
Children’s Literature: Multicultural Perspectives
3 credits
Course Chair: Camille 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 Wisniewski), and Finnish writers (Tove Jansson). The class, through discussion and reading of primary texts and secondary critical sources, will learn to approach children’s literature with particular attention to historical, multicultural, and social contexts. Other topics examined include the definition of children’s literature, some of the many possible theoretical approaches to it, and the significant role it plays in our lives and our cultures.

LEN-G-P401
Scene Study Workshop
3 credits
Course chair: Camille Colatosti
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

In a workshop setting, students read, explore, and act scenes from plays. Students present a minimum of three fully prepared, rehearsed scenes, one from each genre of plays—classical, contemporary, and musical theater. Students analyze and develop an understanding of the playwrights’ craft as it applies to character objectives and actions. Students analyze the relationship among playwright, narrative, and actor. In addition, students develop skill in interpreting scenes and making them their own.

LEN-G-P424
Advanced Theater Scriptwriting Workshop
3 credits
Course Chair: Camille Colatosti
Offered: Fall
Required of: None
Electable by: All
Prerequisites: Written permission of course 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.

LEN-G-P425
Advanced Theater Production Workshop
3 credits
Course Chair: Camille 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 reworking a script, casting, acting, staging, scenography, choreography, costuming 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.

LEN-G-431
Creative Writing: Poetry 2
3 credits
Course Chair: Camille Colatosti
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-331

In this course, students continue to develop and explore their poetry skills at a high level. This course is of special value to students interested in songwriting, composition, poetry, spoken word, and creative writing. Students delve deeply into both poetic form and content. They 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.
COURSE DESCRIPTIONS

LENG-450
Poetry Jam and Slam
3 credits
Course Chair: Camille Colatosti
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

Poetry Jam and Slam is all about performance poetry—studying it, writing it, and performing it. And this is not your typical poetry—it is the exuberant, genre-defying, political, personal, raucous, and powerful punch of the modern performance poetry movement. In this class, through poetry, theater, and musical exercises, students will seek their own poetic voices and the most powerful ways to express them to an audience. Students will explore the history of performance poetry, from the ancient competitions of Greece, to Whitman, to the Beats, and The Last Poets, to the modern forms of slam poetry, performance art, rap, and spoken word. Students will watch performances by the greats and create their own great performances, respecting, but also transcending, the traditional and sometimes stilted boundaries of poetry. The Boston slam talent will come to us, in the form of guest performers, and students will get out of the classroom, discovering the thriving Boston poetry slam scene. The semester will culminate with a Berklee slam poetry event, in which all students participate. This is not about fingernipping and bongo-playing, so leave your beret at the door! No experience necessary, just enthusiasm!

LENG-452
Poetry Jam and Slam 2: Advanced Workshop
3 credits
Course Chair: Camille Colatosti
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-450

Poetry Jam and Slam 2: Advanced Workshop expands and evolves the students’ experience in the world of performance poetry. With the foundation of historical knowledge, writing and performance chops, and the sheer guts gained in the introductory Poetry Jam and Slam class, students in this workshop are poised to penetrate the deeper mysteries of performance poetry, including group pieces, conceptual art, unusual and effective poetic forms, slam strategy, and the marriage of word and music. Students explore a wide variety of styles, from hip-hop to confessional, and a broad spectrum of perfomers, from national headliners to local favorites. Students split their time between reading, experiencing, and discussing great poets, and developing further their own unique artistic voices through poetry and performance. As with the first course, the Boston slam talent will come to us in the form of guest performers, and we will get out of the classroom, becoming more involved in the thriving Boston poetry slam scene. The semester will culminate with a Berklee slam poetry event in which all students participate.

LENG-460
Flo’ology: Spoken Word and Improvisation
3 credits
Course Chair: Camille 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.

LENG-P490
FUSION Magazine Seminar and Practicum
3 credits
Course Chair: Camille Colatosti
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-201

FUSION Magazine Seminar and Practicum provides students with advanced literary and editorial skills, as well as the hands-on experience of editing and producing a contemporary magazine for creative arts and ideas. Students develop their creative abilities in writing, film reviewing, editing, interviewing, and web and video production fundamentals related to FUSION. Students explore the creative genres of fiction, creative nonfiction, interviews, contemporary issues, drama, poetry, film, photography, artwork, and design. The course provides a variety of creative collaboration opportunities for students, including those among writers, editors, visual artists, musicians, and producers. Students work on FUSION Magazine: soliciting pieces, editing, working with authors, and more. Students also work on FUSION’s ongoing and newest projects, including City FUSION, pieces focused on urban living; and the Translation Initiative, a collaboration where students write native language to English translations of creative works. Students learn to use software, for basic production of online publications. Students learn to write and edit for print and for the web, and to make decisions about the design and production of both a print-based and web-based magazine.
COURSE DESCRIPTIONS

LFRN-151  
French 1  
3 credits  
Course Chair: Camille 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: Camille 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 on developing more advanced oral and written comprehension and self-expression. Note: This course is not available for credit to students for whom this is a first language.

LFRN-353  
French 3  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: LFRN-252  
In this course, students acquire oral and written communication skills in French. The topics presented are representative of French society and the francophone world, and the communicative tasks are taught within the framework of authentic situations. Students learn to speak, listen, and write in personal, public, professional, and educational situations that simulate real life. Observation and reflection are at the core of the learning process. Students observe linguistic phenomena in the material provided and learn to deduct grammar rules from it. The true appropriation of language emanates from the students themselves. This class takes a hands-on and real-life approach to language acquisition.

LFRN-454  
French 4  
3 credits  
Course Chair: Camille Colatosti  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LFRN-353  
This course enables students to acquire advanced oral and written communication skills. The topics presented are representative of French society and the francophone world, and the communicative tasks are taught within the framework of authentic situations. Students learn to speak, listen, and write in personal, public, professional, and educational situations that simulate real life. Students learn to speak about people and events, to write on a website, to read authentic French texts and more. Observation and reflection are at the core of the learning process. Students observe linguistic phenomena in the material provided and learn to deduct grammar rules from it. The true appropriation of language emanates from the students themselves. This class takes a hands-on and real-life approach to language acquisition.

LHIS-201  
International Human Rights  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: LENG-111  
This course examines the development of human rights theories and practices, early efforts at an international response and the creation of a modern human rights agenda after 1945. Students explore race, ethnicity, and gender as human rights issues and examine the issue of humanitarian intervention in Bosnia, Rwanda, and Darfur. In addition, students examine globalization, terrorism, and the role of the United States in the current human rights debate.

LHIS-202  
Nations and Nationalism  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: LENG-111  
Nationalism has compelled people to die in the name of national symbols or patrimony, even in an age defined as “global” or even “postnational.” What are the causes and sources of nationalism, and why does nationalism continue to be relevant today? In this course, students explore the social history of nationalism, with particular emphasis on the role of music and musicians in nationalist movements. Students examine competing explanations for nationalism, apply these theories to contemporary and historical examples, and reflect on the role of musicians in civil society.
COURSE DESCRIPTIONS

LHIS-203

Ancient Religions and Philosophies
3 credits
Course Chair: Camille Colatosti
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LENG-111

This course examines the origins of animist, Hindu, and Buddhist thinking. Students also explore early Zoroastrianism, Judaism, Christianity, and Islam and examine the relationship among these monotheistic traditions. Students also will consider Confucian, Taoist, and Greek philosophy (pre-Socratic and Platonic) though the study of primary sources and historical context and the exchange that occurs with cross-cultural contact.

LHIS-213

Early History of the Americas
3 credits
Course Chair: Camille Colatosti
Offered: Fall, Spring, Summer
Required of: This class is one of several that will satisfy part of the Liberal Arts requirement in history for degree students
Electable by: All
Prerequisites: LENG-111

This survey course in the comparative history of North and South America begins with pre-Columbian civilization and examines the relationship between Amerindian, African, and European cultures during the colonization of the New World. Why did the Spanish and British empires create different economic worlds in the Americas? How did Native American cultures resist and influence the development of European political and legal systems? Course topics include the development of New York as a financial powerhouse under the Dutch, the emergence of a French empire in North America, Spanish expansion into North America, and the comparative histories of slavery in Brazil, the Caribbean, and the United States. Finally, the course examines the American Revolution, the intellectual foundations of Latin American independence movements, and the global impact of economic and cultural change in the Americas.

LHIS-214

Modern History of the Americas
3 credits
Course Chair: Camille Colatosti
Offered: Fall, Spring, Summer
Required of: This class is one of several that will satisfy part of the Liberal Arts requirement in history for degree students
Electable by: All
Prerequisites: LENG-111

This survey course in the comparative history of modern North and South America focuses on constitutional and cultural nationalisms in a hemisphere of increasing immigration and diversity. Topics include revolutionary movements in the Americas from Mexican independence and the American Civil War to 20th-century Latin American political organizations and utopian separatist movements in Canada and the United States. The course examines the comparative histories of frontiers, both natural and cultural, in North and South America, and the emergence of the United States as the dominant economic and political power in the hemisphere.

LHIS-215

History of Modern East Asia
3 credits
Course Chair: Camille Colatosti
Offered: Fall, Spring, Summer
Required of: This class is one of several that will satisfy part of the Liberal Arts requirement in history for degree students
Electable by: All
Prerequisites: LENG-111

This survey course provides an introduction to the history of East Asia during the 19th and 20th centuries. Paying particular attention to the formation of East Asian modernity, the course will examine how the encounter between East Asia and Western Europe during this period informs current realities. We will look at the role of economic expansion, cultural difference, and scientific discovery in modern East Asian history. The course will cover ethnic nationalism and revolution in China, Japan’s emergence as a colonial power, and democratization of Taiwan. Finally we will ask how current East Asian realities may challenge conventional understandings of development.

LHIS-216

History of the Middle East
3 credits
Course Chair: Camille Colatosti
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LENG-111

This survey course uses history to illuminate current conflicts in the Middle East. It asks who the people of the Middle East are—including Arabs, Turks, Persians, Jews, Christians, Muslims, Druzes, and Kurds—and how their multiple religious, political, ethnic, gender, and national identities intertwine to create complex and changing relationships with one another and with the rest of the world. We will examine women’s roles, the relationship of religion and state, and the spread of militant Islam, all of which present challenges to Middle Eastern societies and to the world today.
This course examines the history of Europe from the Enlightenment in the 18th century to the end of the Second World War in the middle of the 20th century. It was during these two-and-a-half centuries that traditional European society—rural, agrarian, aristocratic, monarchical—dissolved in a series of political, economic, and social revolutions that led to the formation of the modern world. Students learn about the political and social thought of the Enlightenment, the French Revolution, the Industrial Revolution, the rise of nationalism, the role of women in an age of “separate spheres,” the growing role of science, the First World War, the Russian Revolution, the rise of Fascism and Communism, the Second World War, and the Holocaust. Students examine the key events in European history which were most responsible for shaping the modern world. Students are also encouraged to consider the degree to which our current society is still a product of the ideas, debates, and controversies generated between 1700 and 1945.

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.

This course explores all aspects of the history of Nazi Germany from Adolf Hitler’s rise to power in the early 1930s to his death at the end of the Second World War in 1945. Students examine the Nazi experience from as many vantage points as possible. The class explores the following: the Nazi seizure of power, the Hitler cult, the role of women in Nazi Germany, antisemitism, the Holocaust, Hitler’s foreign policy, the appeasement policy of the Western democracies, the Second World War, and daily life in the Third Reich. Because many of the issues touched on in the course have their roots deeper in the German past, the class also spends some time examining the unification of Germany in the late 19th century, the impact on Germany of World War One, and the history of the doomed Weimar Republic (1919-33). The class also watches several films, including a documentary on the Holocaust and the infamous Nazi propaganda film Triumph of the Will.

This course explores the history of German cinema between 1919 and 1945. In the first half of the semester we will be examining the films produced in the era of the Weimar Republic, that decade and a half following the First World War in which democracy failed to take permanent root in Germany. Although associated with political failure, the Weimar years were a time of artistic experimentation, and the films of the 1920s and early 1930s reflect the social, political, and cultural tensions of the period. In the second half of the course we will turn our attention to the cinema created in Germany during the Nazi dictatorship. In Hitler’s Germany movies were no longer simply entertainment; they also served as an important form of propaganda: glorifying the regime, creating a sense of national (and racial) unity, demonizing Germany’s Jewish minority, and justifying an aggressive foreign policy of war and expansion. In the course of the semester we will be looking at horror films, thrillers, science fiction fantasies, dramas, musicals, love stories, documentaries, and action pictures. And all of them—even those intended as light entertainment at the time—convey historical lessons about how an open and democratic society could disintegrate and be overtaken by a ruthless and genocidal dictatorship.
COURSE DESCRIPTIONS

LHIS-221
World Revolutions
3 credits
Course Chair: Camille Colatosti
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

Revolution reveals politics and society at the moment of upheaval and transformation. Students examine a number of revolutions worldwide including the French, Russian, and Chinese as well as the more recent Cuban and Iranian revolutions. Study will encompass both origins and outcomes and explore theories of revolution as a means to identify patterns and assign meaning.

LHIS-223
History Topics
3 credits
Course Chair: Camille 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. 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 variety 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: Camille 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.

LHIS-225
Africana Studies: The Theology of American Popular Music
3 credits
Course Chair: Camille 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 selected critical writings and articles that discuss the function of creative construction using varying aesthetic theories. This course expands exposure to artists and their music as it relates to the notion of artistic expression tied to spiritual yearning or definition. Major music and social themes to be explored include: community, identity, social activism, sexuality, theodicy (the question of a good God in the face of evil), spirituality, love, social justice, the blues, gospel, Utopianism, and religious exploration. Additionally, the class will view selected video and film documentaries.

LHIS-226
Africana Studies: Biographies in Black (Music, Lives, and Meanings)
3 credits
Course Chair: Camille 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.
What is meditation? What are the connections between personal transformation and the challenges that face the human race in the 21st century? What can we learn through meditation that has bearing on music, the arts, creativity, relationships, social justice, war, racism, poverty, and sustainable living on this planet? In this course, students explore cutting edge teachings of contemplative practices from different parts of the world. We examine new 20th- and 21st-century teachings based on eclectic interpretations of ancient wisdom systems that make multicultural contemplative practices accessible today in unprecedented ways. This course contains academic, experiential, and community learning components; assignments include texts, meditation practice, and visits to contemplative communities throughout Greater Boston.

**LHIS-P227**

**Multicultural Contemplative Practices**

3 credits  
Course Chair: Camille Colatosti  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

In this course, students examine Palestinian and Israeli histories, cultures, and relationships and delve into the origins of coexistence and conflict. Students explore opposing narratives that reflect and perpetuate conflict, deepen their ability to detect bias, understand the consequences of seeing truth from different perspectives, and cultivate respect for both peoples. Students explore religious, geopolitical, social, economic, ethnic, nationalist, racial and cultural elements of Palestinian, Arab, Israeli, Jewish, Muslim, and Christian identities. What role does religion play in a conflict between two predominantly secular peoples? What are the possibilities for and obstacles to peace? What are the power imbalances and inequalities not only between these peoples but within each one? The course employs text, film, music, food, research, and writing to understand both the challenges faced by these multilingual, multiethnic, multireligious, multiracial peoples and to experience their rich cultures.

**LHIS-P248**

**Palestinian-Israeli Relations**

3 credits  
Course Chair: Camille Colatosti  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

How did the advent of American popular television in the 1940s change our culture, habits, routines, relationships, ideas, and politics? How does the popularity of “watching” for hours on end change the ways that we understand ourselves and others? How does the saturation of the airwaves with advertisements alter capitalism and influence consumerism? How does television affect our personal, affective, social, and moral lives? How have the representations of race, class, gender, and sexuality on television evolved over the last 75 years? How does television revolutionize our understanding of identity and meaning? In this course, students trace the history of American television from its popular emergence in the 1940s to the present day. Students examine the social history of television in the 20th and 21st centuries and explore the relationship among the tube, the viewer, and society as it has evolved over the last 75 years. Students explore the production of television, the studio networks, marketing and advertising, critical responses to television, satellite and cable television, fashion, celebrity, consumerism, fandom, and genre studies of various kinds of television shows, including network news, sitcoms, dramas, soap operas, serials, game shows, variety shows, reality television, talk shows, teen television, and Saturday morning cartoons. In this course, students will watch American television programming from every decade and will read critical texts from television studies, media studies, cultural studies, sociology, and social history. If you want to think critically about the boob tube—from Howdy Doody to The Golden Girls to Dancing with the Stars—then this is the class for you!
**COURSE DESCRIPTIONS**

**LHIS-321**  
*America From the Jazz to the Digital Age*  
3 credits  
Course Chair: Camille 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 ideas, their commitment to social justice, and their definitions of art and culture. In this course, students focus on the “big ideas” in American culture that shaped the nation’s history from the roaring ‘20s to the radical ‘60s. Students examine American music within the context of US history, studying folk music and the labor movement, modernism and jazz, and student activism and rock.

**LHIS-P322**  
*The Music of Laurel Canyon*  
3 credits  
Course Chair: Camille Colatosti  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

This course encompasses the study of musicians who lived in Laurel Canyon, in Los Angeles, California, between the years 1964–1970, including Joni Mitchell; Crosby, Stills, Nash and Young; Mama Cass; Frank Zappa; Jim Morrison, and many others. Students explore the evolution of popular music in this particular place and time. Students also examine the ways that the events and culture of the time contributed to this musical evolution, and the ways that the musical response affected culture. By exploring these connections, students come to see how songwriters engage with their environment as they attempt to write music that reaches and influences a large audience. The class emphasizes the importance of artists considering the world around them, and their place in it, as they create work that feels fulfilling to them, and also inspirational to others.

**LHIS-334**  
*Contemporary History*  
3 credits  
Course Chair: Camille 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: Camille 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.

**LHIS-375**  
*Mythology and Folklore*  
3 credits  
Course Chair: Camille 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-100**  
*Artistry, Creativity, and Inquiry Seminar*  
2 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring, Summer  
Required of: All  
Electable by: All  
Prerequisites: None

The Artistry, Creativity, and Inquiry Seminar provides an introduction to the life of the creative and curious mind. In this course, students explore their own creative process, reflect on their life choice as a musician, and examine the role of the artist in society. Students learn how to ask questions and find answers about topics and issues that affect the choices they make personally, professionally, and creatively at Berklee and beyond college. Students also evaluate their abilities and interests in order to develop college and career goals, and to begin the process of selecting a major. In addition, students begin maintaining their Berklee College of Music electronic portfolio. Taught by faculty who also serve as students’ first semester advisors, this course provides a creative and reflective atmosphere that encourages students to participate actively in their own learning. Students engage in discussion, getting to know the faculty member and each other.
COURSE DESCRIPTIONS

LHUM-P218  
Interdisciplinary Collaboration in Art  
3 credits  
Course Chair: Camille 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-P310  
Creativity and Expression in the Arts  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall  
Required of: Berklee Global Jazz Institute students  
Electable by: None  
Prerequisites: LENG-111 or written permission of course instructor

In this course, students explore the artistic and creative processes involved in jazz and examine the connections among jazz and different modes of artistic expression, including the connections among jazz performance and visual art forms. Students analyze the ways that different art forms influence their music performances and compositions. Students evaluate the expressive qualities found in music and other art forms, including dance, visual arts, literature, film and more. Students refine their own personal aesthetic through reflection, research, inventive performance, improvisation, composition and analysis. This course is team taught by a faculty member from Liberal Arts and a faculty member from the Berklee Global Jazz Institute.

LHUM-400  
Professional Development Seminar  
2 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring, Summer  
Required of: All  
Electable by: All  
Prerequisites: Sixth-semester standing

The Professional Development Seminar provides an opportunity for students in their sixth semester to reflect upon their academic and professional experience at Berklee, prepare to complete their Berklee programs, and transition from college into the professional world and/or graduate school. Students evaluate their knowledge, skills, abilities, and interests as they develop and/or refine college and career goals. Students also explore their own identities and their professional and personal relationships as they reflect on the role of the artist in society generally and their role as a musician in their community specifically. Students learn business, entrepreneurship, legal, and communication skills, and address issues of business ethics. Additionally, students refine and redirect their Berklee College of Music electronic portfolio towards a professional model and explore issues of presentation and critique. The Professional Development Seminar provides a creative and reflective atmosphere that encourages students to participate in their own learning while preparing for their future.

LHUM-P410  
What Is Being?  
3 credits  
Course Chair: Camille Colatosti  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-201

The motto of Berklee College of Music is Esse quam videri, a phrase from Cicero’s essay “On Friendship,” which translates as “to be, rather than to seem.” This course gives students the opportunity to focus and reflect upon the differences between seeming and being, and think deeply about existence, self, and image. Organized around three interrelated themes: seeming vs. being; performance on stage and in everyday life; and the power of images and illusion in contemporary culture, the seminar requires students to consider real world issues by exploring in depth the great works of philosophy, literature and psychology. The course includes the reading and discussion of Plato’s Republic, Machiavelli’s The Prince, Shakespeare’s Hamlet, and Cervantes’ Don Quijote. Funded by a National Endowment for the Humanities Enduring Questions grant, LHUM-P410 is a unique opportunity for serious seminar-style exploration of a foundational issue in human thought.

LHUM-P433  
Digital Narrative Theory and Practice  
3 credits  
Course Chair: Camille 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.
COURSE DESCRIPTIONS

LJPN-171
Japanese 1
3 credits
Course Chair: Camille 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: Camille Colatosti
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: LJPN-171

This course 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-373
Japanese 3
3 credits
Course Chair: Camille Colatosti
Offered: Fall
Required of: None
Electable by: All
Prerequisites: LJPN-272

This course builds on the Japanese language skills developed in Japanese 2. Students continue developing four language skills (speaking, listening, reading, and writing) through pattern drills and communicative activities. Students will learn additional sentence structures, functions, and grammatical patterns. 50 kanji characters will be introduced as students build their overall Japanese language communicative skills. Students are expected to fully master hiragana, katakana, and the 50 kanji. Upon the satisfactory completion of the course, students will be able to discuss their daily routines in Japanese.

LJPN-474
Japanese 4
3 credits
Course Chair: Camille Colatosti
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LJPN-373

This course builds on the Japanese language skills developed in Japanese 3. In this course students continue developing the four language skills (speaking, listening, reading, and writing) through pattern drills, communicative activities, and tasks. Students learn 50 additional kanji characters. Students develop skills to learn to use complex sentences. Upon the satisfactory completion of the course, students will be able to speak, read, and write paragraphs on topics such as personal history, personal experiences, and familiar people and places.

LMSC-130
Concepts of Mathematics
3 credits
Course Chair: Camille 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: Camille 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, LMSC-130, or completion of college level precalculus or higher

This course is a survey of acoustical phenomena relating to music. The course includes an overview of the nature of sound waves and vibration, sound propagation and room acoustics, sound level and its measurement, the human ear and perception, and tuning systems. Course material is directed toward the contemporary musician’s need to understand acoustical phenomena in various contexts, including performance, writing, and music technology applications. Note: This course may be used to fulfill the physical science requirement. For ELPD and MPED majors, LMSC-208 can be used to fulfill both the natural science requirement for degree students and the acoustics requirement in the major concentrate.
**COURSE DESCRIPTIONS**

**LMSC-209**

**Applications of Music Acoustics**  
3 credits  
Course Chair: Camille 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, LMSC-130, or completion of college level precalculus or higher

This course includes the study of basic vibrating systems and sound sources; sound outdoors and indoors (waves, echoes, and reverberation); sound transmission and noise reduction; sound reinforcement systems; room acoustics and vibration isolation; hearing and psychoacoustics; and acoustics of musical instruments. Math proficiency at the basic college level of LMSC-130 strongly recommended. Note: This course may be used to fulfill the physical science requirement. For ELPD 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-P210**

**Principles of Audio Electronics**  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Passing score on the Math Proficiency Exam, LMSC-130, or completion of college level precalculus or higher

This course introduces students to the theory behind circuits and signal flow. Students explore basic circuit theory and apply this knowledge to practical circuits they will encounter in musical applications. Topics covered include DC and AC signal flow; theory behind resistors, capacitors, inductors, tubes, and semiconductors; and circuits combining these components. Students analyze simple circuits in the class, and build a project using one of these simple circuits (e.g., a microphone preamp).

**LMSC-220**

**Health and Wellness**  
3 credits  
Course Chair: Camille 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-P222**

**Oceanography**  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

In this course, students examine the interdisciplinary nature of the Earth's oceans. Students learn about the biological, chemical, physical, and geological aspects of the ocean. Students investigate the creatures that live in the ocean, including fish, marine mammals, and microscopic plants and animals. In addition, students examine waves, currents, and environmental aspects of the ocean, as well as the features of the sea floor. Through this course, students also explore the interaction between humans and the oceans, analyzing humanity's relationship with the sea.

**LMSC-P223**

**Natural Disasters**  
3 credits  
Course Chair: Camille Colatosti  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

In this course, students explore the major natural disasters seen on the Earth. Students investigate the likely location of different types of disasters, the potential impact on society, and whether different types of disasters can be predicted. Students also learn about earthquakes, volcanic eruptions, tsunamis, hurricanes, floods, landslides, asteroid impacts, and more. Students compare the potential dangers of different hazards, evaluate media reports on natural disasters, and assess legislation on natural disasters. In addition, students investigate the ways that humans interact with nature and affect these disasters.

**LMSC-P240**

**Technology, Self, and Society**  
3 credits  
Course Chair: Camille 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.

This course is an introduction to the world of physical phenomena, including the following topics: mechanics, heat, electricity, and sound. Note: This course may be used to fulfill the natural science requirement.

This course introduces students to the mathematics behind musical signals. Students learn about how signals are represented using trigonometry and complex numbers, converted to a digital format, represented using the Discrete Fourier Transform, and modified using filters. Students build on the knowledge gained in the prerequisite acoustics class (LMSC-208 or LMSC-209), and extend that knowledge into the mathematical realm.
LIBERAL ARTS

COURSE DESCRIPTIONS

LMSC-P315
Mathematics of Musical Signals 2: The Wave Equation
3 credits
Course Chair: Camille Colatosti
Offered: Spring
Required of: None
 Electable by: All
Prerequisites: LMSC-P310

In this course, students explore the ways that symbolizing musical signals contributes to the design and development of sound. Students study the mathematics behind acoustic and electrical signals. This course continues the exploration of the mathematics behind musical signals that began in LMSC-P310. Students use mathematics to analyze musical signals. They evaluate complex waveforms using mathematics. And they apply mathematics to signals to understand transformation. Students explore resonance and the wave equation. In addition, students learn further how to describe and manipulate mathematically musical signals and their representations.

LMSC-318
Environmental Science
3 credits
Course Chair: Camille Colatosti
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

This course explores the relationship between society and the environment. Students learn about ecosystems, the effects of population growth, and the influence of energy and pollution on environmental systems. In addition, students examine the flow of energy through ecosystems; the carrying capacity of an ecosystem; water, food, and mineral resources; fossil fuels vs. alternative energy sources; air and water pollution; climate change; and waste management. The class also discusses options to sustain and preserve the planet.

LMSC-424
Human Anatomy and Physiology
3 credits
Course Chair: Camille Colatosti
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: All
Prerequisites: LENG-201

This course covers basic knowledge of the structure and function of the human body. Each of the bodily systems will be dealt with as a separate entity, and then as an integrated part of the whole. This course is distinct from LMSC-221 in that it details more technical material for use in clinical settings at a level necessary to meet music therapy curricular competencies. Note: This course may be used to fulfill the natural science requirement.

LPHL-361
Philosophy of Religion
3 credits
Course Chair: Camille Colatosti
Offered: Spring
Required of: None
Electable by: All
Prerequisites: LENG-111

This course is an examination of the philosophical arguments for the existence of God—cosmological, ontological, teleological, moral, and experiential or mystical—as found in the work of such philosophers as Plato, Anselm, Aquinas, Descartes, Leibniz, Kant, Paley, Kierkegaard, and Buber. The historical development of these various “proofs” will be studied, including Hume’s skeptical arguments against them as well as what has existentially come to be called the I-Thou encounter and its relevance for the modern “eclipse of God.”

LPHL-365
Ethics
3 credits
Course Chair: Camille 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 sociopolitical environments in which these questions have been explored throughout history.

LPHL-381
Western Philosophy
3 credits
Course Chair: Camille 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.
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 cultural anthropology, which is the study of living peoples, their beliefs, practices, values, ideas, technologies, economies, and more. Through a variety of theoretical approaches and research methods, students study the cultures of people across the world. Students examine human diversity and similarity and explore ways that observing real people in their local environment helps us understand humanity.

This course is a survey of the history, theory, and applications of general psychology, including the study of human behavior, factors in psychological development, methods of measurement, and the brain. Note: This course may be used to fulfill the social science requirement.
**COURSE DESCRIPTIONS**

**LSOC-213**

**Music and Peace**
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: LENC-112

This course explores the ways music and musicians affect social change and peace. It is a laboratory for both study and action and intellectual and experiential learning that operates on four levels: (1) studying conflict and peacemaking from the interdisciplinary perspectives of international relations, political science, psychology, religion and spirituality, and the arts; (2) learning from artists, activists, and academics who will visit the course to share their projects and perspectives; (3) researching the ways music and peace intersect in history and society; and (4) creating a music and peace project individually and/or as a group. Contemporary music can be a powerful vehicle for expressing and transcending pain caused by violence, racism, poverty, war, and injustice. The course deepens understanding of political, ethnic, racial, national, and religious differences in our own lives and society, while experimenting with ways to respond.

**LSOC-220**

**Music, Gender, and Society**
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: LENC-111

This course introduces musical genres, repertoire, composers, and performers that reflect or inspire various gender images and identities in society. Drawing on interdisciplinary discourse, this course provides a variety of sources regarding music and gender in society and facilitates discussion of these topics. Students will complete journal entries, essays, peer review editing, and group discussions.

**LSOC-225**

**Principles of Economics**
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring, Summer  
Required of: MBUS majors  
Electable by: All  
Prerequisites: Passing score on the Math Proficiency Exam, LMSC-130, or completion of college level precalculus or higher

An analysis of supply and demand in the international music marketplace, as affecting issues of pricing, employment, the output of goods and services, and competition. Emphasis is also placed on the techniques of financial management found within a music-oriented business, including planning and forecasting, allocation of resources, and profit analysis, as well as the monetary transmission mechanisms found in international business. Note: For MBUS majors, this course can be used to fulfill the social science requirement for degree students.

**LSOC-P230**

**Gender and Country Music**
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: LENC-111

This course considers country music’s songwriters, performers, and business people and how they reflect or inspire various gender images and identities in society. Drawing on interdisciplinary discourse, students explore a variety of sources regarding country music and gender in society and examine multiple perspectives. Students analyze the relationships among gendered identities, country music, its audiences, and the music industry. Students also synthesize these identities and other cultural factors to express their ideas about gendered identities in country music and in popular society.

**LSOC-231**

**Culture, Diversity, and Artistry**
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: LENC-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-240**

**Women in Rock Music**
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: LENC-111

In this course, students explore the extraordinary journey that led to the success of women in rock music. Students examine the biographies and histories of women rock musicians of all races, with special attention on the role of African American women in rock. Students explore the evolution of rock, beginning with the blues and continuing to the present day. Students will gain an understanding of what motivated women artists to choose rock music and students will learn how artists achieved success. Students will also explore the socioeconomic and political climate of the era in which the artists worked.
This course provides an introduction to issues, trends, and arguments in contemporary ethnomusicology, or the cultural study of music. As we listen to a variety of musical examples from Hindipop to hip-hop, we will examine these approaches actively through discussion, listening, and small-scale research projects. We will also engage with themes including youth culture, commercial music production, and cultural hybridity. Finally, we will ask how globalization has transformed musical practices and how we understand them today.

This course focuses on musical analysis, contextual cultural explorations, and study of the socio-historical circumstances fundamental to the emergence of Cuban music and its subsequent evolution as part of the larger cultural and social history of the Americas and the Caribbean, from about the 18th to the 21st century. In addition to an introduction to key figures in the development of Cuban music, we will analyze African-derived musical traditions rooted in ritual and religious practices (e.g. benbe, abakuva, Palo) and their effects on the birth of characteristic secular urban and rural genres like contradanza, son, son montuno, comparsa, and rumba. The continuing influence of these major genres on contemporary Cuban music styles such as timba, as well as their longstanding international reach, will be investigated from the perspectives of artistic innovation and aesthetic synthesis, ongoing processes of musical hybridization, and the implicit social struggles of both musicians and cultural carriers at the core of many of these musical expressions.

This course examines the history of the music, artists, business leaders, and practices of one of the most important music genres of the 20th century: r&b/soul. Students explore the influence of the r&b/soul music personalities, and examine how they shaped business practices specific to the field. These practices created a blueprint for the current pop music field, dominated by such hip-hop music moguls as Russell Simmons, Jay-Z, and Sean Combs. The impact of the r&b/soul artists and business people—including artists Ray Charles, Sam Cooke, Stevie Wonder, Sly Stone, and Marvin Gaye; and producers Jimmy Jam, Terry Lewis, Teddy Riley, L.A. Reid, Babyface, Kenny Gamble, Leon Huff, Ahmet Ertegun, Berry Gordy, and Dick Griffey—will be investigated through listening, lecture, discussion and research.

This course explores the concepts of transformational power in music using musical examples from several different cultures. The desire to connect spiritually through music has been found to be virtually universal, but music can communicate that which is beyond language in both sacred and secular settings. Western culture's 21st-century influence has shown that the pervasiveness of music and emphasis on entertainment can cause us not to always recognize its power. How do we define power and music in current cultural trends? Through guided listening to recordings of music from around the world, viewing films, interviews with guest speakers and musicians, and class discussions, we will explore the forms and context of music from different places around the world and make connections between music, transformation, and spirituality. Some of the topics will include compositions by: Hovhaness, Messiaen, Takemitsu, and Ellington; mysticism, zen, and the shakuhachi; Fairuz, Rumi, and Gilbran; the Navajo concept of beauty and harmony, and others.

This interdisciplinary course investigates the ways in which masculinity is constructed in contemporary society. Through the lens offered by Masculinity Studies—a field that emerged directly from the work done in feminist studies and gender studies—we will investigate how boys become men, how social structures affect boys’ and men’s lives, and the subsequent effects on both women’s and men’s lives. Material will be from the disciplines of psychology, sociology, and science, and will also include autobiographical essays and short stories. We will also be viewing films and examining musical styles.
LSOC-301  
**Behavioral Assessment and Observation**  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring  
Required of: MTHE majors  
Electable by: All  
Prerequisites: LENG-201 and MTH-201 (MTHE majors), or written approval of course chair (non-MTHE majors)

This course is an introduction to observation and assessment. The role of assessment and accountability in therapeutic intervention will be discussed, specific assessment protocols reviewed, and assessment and observation techniques practiced. Assessment procedures will be considered relative to goal setting, treatment implementation, and client evaluation.

LSOC-P307  
**Music Cognition**  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: LSOC-211

This course presents an overview of major topics in the interdisciplinary study of music cognition. Music processing in the human brain is studied including topics such as learning, memory, attention, categorization, communication, emotion, performance, and expertise. How is music similar to and different from language? How are musical skills acquired? How is emotion conveyed in music and are these cues universal or specific to certain cultures? Research findings will be considered from the perspectives of psychology, neuroscience, and music theory. A theme will be consideration of individual differences between musicians and nonmusicians.

LSOC-310  
**Group Dynamics**  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: LSOC-211

Understanding group dynamics and how to build positive and effective group interactions are key for any musician who will ever perform or work with others. This course explores the direct application of group interactions in personal and professional settings. Students learn roles of individuals within groups, including leadership and membership roles. Students also learn about the formation and termination of groups, as well as positive group dynamics and ways to build, lead, foster, and participate in groups. In addition, students learn about potentially dysfunctional group behaviors, ways to resolve conflicts, and how healthy group dynamics can facilitate their personal and professional growth.

LSOC-331  
**History of Political Thought**  
3 credits  
Course Chair: Camille 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: Camille 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-341  
**Irish and Celtic Culture, Film, and Music**  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: LENG-201

This interdisciplinary course is a study of how writers, filmmakers, musicians, political figures, and Irish (and Irish-American) citizens continue to struggle with the diversity and tensions of Irish and Celtic identity. The focus of the course will vary from year to year to include a broad range of topics centered on the fusion in Irish and Celtic life of culture, politics, religion, drama and film, and music. Sample topics include: films by Jim Sheridan, Neil Jordan, Alan Parker, Paul Greengrass; contemporary Celtic music, from Altan and Silly Wizard to Sinead O’Connor; works by such authors as Joyce, Yeats, Frank McCourt, Martin McDonagh, Edna O’Brien, Seamus Heaney, and Roddy Doyle; Irish genealogy; the Great Famine; the resistance to British rule; the Irish Civil War; the IRA and Sinn Fein; “The Troubles” in Northern Ireland; Scottish national identity; and the songs of Robert Burns. Irish, Scottish, Welsh, Cape Breton, Appalachian, and other traditional musicians will visit the class to perform and discuss Celtic music and society.
COURSE DESCRIPTIONS

LSOC-355  
City Life: Local and Global Perspectives  
3 credits  
Course Chair: Camille Colatosti  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-111

As musicians, you will be visiting, working in, and probably living in cities. Questions this course tackles include: What makes a city work? How does a city inspire the artist? What makes some cities vibrant while others struggle to survive? How can I get the most out of my own city life? What is the musician’s role as a social change agent and how might I tap into the city’s resources and opportunities and create community? What is social capital? We will get out of the classroom to examine Boston as our primary city and compare this to personal knowledge of other urban centers worldwide. Readings and discussions emphasize the energy one finds in major cities with diverse populations and cultures; how people take cues from social interactions with strangers; how city folk navigate the design and layout of their city’s sidewalks, buildings, and open space; and how those besieged by the challenges of harsh city living find their own resiliency. The learning outcomes include an ability to use sociology for a broader understanding of the complexities attached to everyday occurrences in fast paced urban living.

LSOC-371  
Identity  
3 credits  
Course Chair: Camille 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: Camille 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.

LSOC-411  
Child and Adolescent Psychology  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring, Summer  
Required of: MUED majors  
Electable by: All  
Prerequisites: LENG-201 and LSO C-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: Camille Colatosti  
Offered: Fall, Spring, Summer  
Required of: MTHE majors  
Electable by: All  
Prerequisites: LENG-201 and LSO C-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.
### COURSE DESCRIPTIONS

**LSOC-431**  
Adult Development and Aging  
3 credits  
Course Chair: Camille Colatosti  
Offered: Fall, Spring  
Required of: MTHE majors  
Electable by: All  
Prerequisites: LENG-111 and LSO-C-211  

In this course, students explore adult development and aging. Students examine the research literature on psychological, social, biological, and teleological aspects of how adults mature; and explore issues such as relationships, professions, death, dying, and thriving in a difficult world. Students compare the psychoanalytic, cognitive-behavioral, and existential approaches, including the theories of Freud, Erikson, Kegan, Vygotsky, Kübler-Ross, Prochaska, Gilligan, and Goleman. Through reflection, students apply theory to real personal and professional situations.

**LSOC-441**  
The Psychiatric Setting  
3 credits  
Course Chair: Camille Colatosti  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-111 and LSO-C-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: Camille Colatosti  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: LENG-111 and LSO-C-211  

The course examines psychoanalysis and existential therapy. Students learn both traditional and current developments in the field. Students will review of 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: Camille 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: Camille 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.

**LSPN-363**  
Spanish 3  
3 credits  
Course Chair: Camille 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-464**  
Spanish 4  
3 credits  
Course Chair: Camille Colatosti  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: LSPN-363  

Spanish 4 is a continuation of Spanish 3 as students develop advanced language skills through readings and analyses of literature and cinema. This course focuses on representations of Latin American and Spanish culture including music, poetry, and fiction. Students explore a variety of texts as a means of deepening language skills through an integrated curriculum. Grammar lessons will be embedded in reading and writing assignments.
COURSE DESCRIPTIONS

**Literature, History, and Analysis**

**LHAN-211**

**History of Western Music 1**

- 2 credits
- Course Chair: Greg Fritze
- Offered: Fall, Spring, Summer
- Required of: Degree – all except COMP and MUED majors; Diploma – FILM majors
- Electable by: All
- Prerequisites: CM-211 and either CP-210 or CP-211

A survey of the major styles in Western music from about A.D. 600 to the conclusion of the baroque. This includes a summary of ancient music. Audiovisual examples of scores and photographs of related works of art.

**LHAN-212**

**History of Western Music 2**

- 2 credits
- Course Chair: Greg 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: Jim Ogdren
- 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: Jim Ogdren
- Offered: Fall, Spring, Summer
- Required of: None
- Electable by: All
- Prerequisites: None

A survey of rock music from its origins to the present. Lectures will focus on musical distinctions among the substyles present in the genre, and will include audio and video clips of major artists and trendsetters. Literary, sociological, and other cultural aspects of this music will also be discussed. Students will be able to take advantage of access to extensive research materials available outside the classroom.

**LHAN-233**

**Classic Rock Guitar Players**

- 2 credits
- Course Chair: Larry Baione
- Offered: Fall, Spring
- Required of: None
- Electable by: All
- Prerequisites: None

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

**LHAN-241**

**African American History, Culture, and Music 1**

- 2 credits
- Course Chair: Jim Ogdren
- Offered: Fall
- Required of: None
- Electable by: All
- Prerequisites: None

A survey course that investigates and analyzes the musical response by Africans in America to the social, political, psychological, and historical conditions that inspired various African American musical forms, including slave utterances, chants, moans, cries of deliverance, Negro spirituals, hymns, gospel, ragtime, jazz, soul, rhythm music, 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.

**LHAN-P242**

**Music of the English-Speaking Caribbean Islands**

- 2 credits
- Course Chair: Matthew Nicholl
- Offered: Spring
- Required of: None
- Electable by: All
- Prerequisites: AR-111 and HR-112

This course will look at the development of English-speaking Caribbean Island music and its most influential artists over the past sixty years. As with many Caribbean music traditions, this music and its sub-genres maintain direct links to West African sacred and secular music. This course will highlight the retaining of these links, the contemporary history of these islands as traced in lyrical content, and the influences and nuances that differentiate them. Required reading, listening and transcriptions will include preselected recordings of Lord Kitchener, Harry Belafonte, Mighty Sparrow, Arrow, Lord Shorty, Bob Marley, Peter Tosh, and David Rudder, as well as the legendary steelbands of Trinidad and the Caribbean.
COURSE DESCRIPTIONS

LHAN-243  
Japanese Music and Instruments  
2 credits  
Course Chair: Greg Fritze  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: None  

A study of Japan's musical history and life, including: music of Shinto and Buddhism; music of the court and theater (gagaku, nogaku, kabuki); music of Japan's instruments (biwa, shakuhachi, koto, and shamisen); folk and popular music; demonstration of selected instruments; and introduction to notation systems. The class will examine Chinese and other Asian influence on traditional Japanese music, as well as later cross-cultural influence between the Japan and other cultures around the world.

LHAN-245  
Women in Music  
2 credits  
Course Chair: Jim Olgren  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: None  

An examination of women's contributions to jazz and classical music in 20th-century America and the factors that influenced their careers. Students will study individual performers, composers, and all-women groups using audio and visual resources and critically evaluate the sociopolitical factors that affected their careers through lecture, discussion, and research.

LHAN-P247  
Music of Women Composers  
2 credits  
Course Chair: Greg Fritze  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: None  

A survey course on the female contribution to the art of music from the Middle Ages to the present. Emphasis will be placed on the changing roles of, and attitudes towards, women as composers, performers, teachers, writers, instrument builders, patrons, etc. More specifically, this class will be conducted within a historical framework of contexts and perspectives; thus we will examine the achievements of women musicians in the light of societal expectations, impositions, limitations, and attitudes.

LHAN-251  
General Music History 1  
2 credits  
Course Chair: Greg Fritze  
Offered: Fall, Spring, Summer  
Required of: COMP majors and MUED majors  
Electable by: COMP majors and MUED majors  
Prerequisites: CP-210 or CP-211 and either CM-211 or CM-251  

A survey of the major styles in Western music from about A.D. 600 to the conclusion of the baroque period.

LHAN-252  
General Music History 2  
2 credits  
Course Chair: Greg Fritze  
Offered: Fall, Spring, Summer  
Required of: 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: Greg 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 extramusical influences affecting black composers past and present, such as the Harlem Renaissance, the Civil Rights Movement, and the influence of jazz and other black music, and examine whether or not these influences play a role in the music of these composers. We will also try to discover the characteristics that may exist distinguishing the music of black composers from those of non-black composers.

LHAN-261  
Concert Music After 1945  
2 credits  
Course Chair: Greg Fritze  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: ET-111 and either HR-111 or PW-111  

A survey course offering an overview of musical trends that have dominated concert music since World War II, with emphasis on symphonic and chamber music. Recent trends including minimalism, post-Webern serialism, chance and indeterminacy, electronic music, world music, neoromanticism, avant-garde experimentalism, multimedia, and others will be discussed. Pieces by composers John Adams, Takemitsu, Stockhausen, Penderecki, Schnittke, Torke, Cage, Feldman, Harbison, Xenakis, Reich, and others will be studied and analyzed.
COURSE DESCRIPTIONS

LHAN-266
Dmitri Shostakovich: His Music and Life
2 credits
Course Chair: Greg 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-P288
Music of Olivier Messiaen
2 credits
Course Chair: Greg 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-312
Style Analysis of 20th-Century Music
2 credits
Course Chair: Greg 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: Greg 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, Varèse, Babbitt, Stockhausen, Ellington, Jarrett, Maria Schneider, Monk, Sting, Ani DiFranco, and more). Students explore various music and approaches, and read and write critical papers on their own aesthetic/perspectives. They apply various approaches as they develop their own composition process, style, and techniques.

LHAN-315
Traditional Composition Forms in the 20th Century 1
2 credits
Course Chair: Greg 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: Greg 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-P320
The Music of John Cage and Morton Feldman: Sound–Time–Process
2 credits
Course Chair: Greg Fritze
Offered: Spring
Required of: None
Electable by: All
Prerequisites: CM-212 and either CP-210 or CP-211

John Cage and Morton Feldman were two of the most influential composers of the 20th century. This course is designed to acquaint students with their philosophies, their relationship to visual art and poetry, and, most importantly, their unique and original compositional techniques.

LHAN-331
The Bop Masters
2 credits
Course Chair: Jim 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: Jim 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: Jim 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: Jim 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.
COURSE DESCRIPTIONS

LHAN-345
Music and Cultures of Africa, Latin America, and South America
2 credits
Course Chair: Jim 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: Jim 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: Tom Plsek
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

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

LHAN-352
The Music of Duke Ellington
2 credits
Course Chair: Ken 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: Ken 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: Greg 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’s Chamber Music
2 credits
Course Chair: Greg 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.
**COURSE DESCRIPTIONS**

**LHAN-373**  
*Early Chamber Music of Arnold Schoenberg*  
2 credits  
Course Chair: Greg 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: Greg 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: Greg 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: Greg 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.

**LHAN-381**  
*Seminal Composers of the 20th Century*  
2 credits  
Course Chair: Greg 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: Greg Fritze  
Offered: Fall, Summer  
Required of: None  
Electable by: All  
Prerequisites: CM-212

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

**LHAN-P411**  
*Current Trends in Orchestra Composition*  
2 credits  
Course Chair: Greg Fritze  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: CM-212

Students will study orchestral compositions by the most recognized 21st-century concert music composers. Each week a recent major orchestral work will be discussed and analyzed aurally using a systematic descriptive approach analyzing: medium, meter, tempo, rhythm, melody, harmony, tonality, texture, form, orchestration, dynamics, text, and programmatic considerations. Composers included will be 21st-century winners of composition prizes such as the Pulitzer Prize and the Grawemeyer Prize. Other recognized composers establishing the current trends of orchestral music will also be included. The list of composers and pieces analyzed will change in future as current trends in composition evolve and become established.
COURSE DESCRIPTIONS

Music Business/Management

**MB-101**  
*Introduction to the Music Business*  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None

This course will provide a survey of the music industry, highlighting those areas where music and business intersect. The focus will be on career possibilities in the music industry, the development of business-related knowledge and skills necessary for effectively maintaining a professional music career, the vocabulary and terminology of the music industry, and the distinction between music and business at the corporate level. The course will serve both the student wishing to increase his/her understanding of common business practices related to the music industry, and the student who is considering further study of music business/management.

**MB-131**  
*Taxation in the Music Business*  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None

A specialized study for musicians of local, state, and federal tax systems in the United States. Topics include personal, self-employed, corporate, and partnership taxation issues, with emphasis on effective record-keeping, filing requirements, taxable income determination, and allowable deductions.

**MB-201**  
*Principles of Business Management*  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors  
Electable by: MBUS, MPED, and FILM majors  
Prerequisites: 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-P205**  
*The Business of Flamenco Music*  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: MB-101

This course presents an overview of the current business, economic, and marketing and production aspects of flamenco music. Topics to be explored encompass flamenco music as an exported product, including in the American market; marketing of flamenco through the use of various media (radio, TV, press, Internet and web design); publishing potential; major record labels for flamenco music; touring and endorsements; piracy issues; and creating a profitable business with flamenco and other music.

**MB-211**  
*Legal Aspects of the Music Industry*  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors  
Electable by: All  
Prerequisites: None

An overview of business and legal issues of special concern to musicians and songwriters, with special emphasis on copyright law, recording and music publishing agreements, and relationships between artists and other parties, including managers, producers, and investors.

**MB-255**  
*Computer Applications in the Music Industry*  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors  
Electable by: MBUS majors  
Prerequisites: MB-201

A hands-on approach to the important role of computers in the music industry. Students work with the applications typically found in music business operations, including word processing, spreadsheets, databases, graphics, and visual displays. Emphasis is on the presentation and analysis of financial data. Particular attention is given to the use of the Internet for communication and the location and retrieval of business-related data.
MB-275
Principles of Financial Accounting
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors
Electable by: MBUS majors
Prerequisites: MB-201

An introduction to the fundamental principles of accounting and record-keeping in business operations. Emphasis is placed on the theory of debit and credit, the recording of business transactions, the preparation of basic financial statements, and the use of accounting information within music business organizations.

MB-287
Business Communication
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: 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: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors
Electable by: MBUS majors
Prerequisites: MB-201

The application of theories of organizational behavior and structure to managerial processes, and the overriding influence of ethics in decision making. Through case study analysis, students enhance their leadership abilities while developing skills in organizational efficiency, managerial effectiveness, adaptability, and values clarification.

MB-305
Music in the International Marketplace
2 credits
Course Chair: Don Gorder
Offered: Fall
Required of: None
Electable by: MBUS majors
Prerequisites: MB-201, MB-211, and LSOC-225

Study of current issues affecting the international music marketplace with emphasis on understanding the international record business and international music publishing. Study of the major geographical areas where music is traded; discussion of music market activities in individual countries.

MB-P311
Copyright Law
2 credits
Course Chair: Don Gorder
Offered: Fall
Required of: None
Electable by: MBUS majors
Prerequisites: MB-211 and MB-301

A comprehensive look at copyright law and its protections for all creative works, with a specific emphasis on copyright's applicability to the music industry. The course will take an in-depth look at copyright concepts first introduced in MB-101 Introduction to the Music Business and MB-211 Legal Aspects of the Music Industry, and further introduce students to enforcement mechanisms, defenses, and requirements for notice and registration. Pending legislation and the applicability of currently existing law to new media such as downloads and streaming will also be covered. The course would be helpful for anyone seeking a career in entertainment, but specifically law and licensing.

MB-325
Principles of Marketing
3 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors
Electable by: MBUS majors
Prerequisites: MB-275, LMSC-251, and either MB-255 or MB-355

An introduction to integrated marketing principles and practices within corporate and agency environments covering branding strategy and positioning, the value proposition, market research, customer relationships, target markets, buying behavior, the promotional mix, and related metrics. Students create an integrated marketing communication plan that reflects a comprehensive understanding of competitive strategy based on research findings as well as translating business objectives into effective marketing strategies and plans.

MB-331
Record Company Operations
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in management track
Electable by: MBUS majors
Prerequisites: MB-201, MB-211, and LSOC-225

A critical analysis of the anatomy of domestic and international record companies, focusing on the role of each department within the structure. Students become intricately acquainted with such areas of activity as artists and repertoire (A&R), promotions, marketing, distribution, product management, and business affairs. Special attention is given to contractual relationships with artists and producers as well as domestic and international licensing of masters.
COURSE DESCRIPTIONS

MB-335
Music Publishing
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in management track
Electable by: MBUS majors
Prerequisites: MB-201, MB-211, and LSOC-225

A detailed analysis of the inner workings of music publishing companies, with emphasis on the role of the publisher in the acquisition, market development, and administration of copyrighted musical compositions. Topics include copyright registration and renewal, contractual relationships with composers, and an analysis of domestic and international licensing of the publisher's catalog through recordings, motion pictures, print, and performance rights. Relationships with foreign affiliates and subpublishers are also covered.

MB-337
Music Product Development
2 credits
Course Chair: Don Gorder
Offered: Fall
Required of: MBUS majors in marketing track
Electable by: MBUS, MPED, and ELPD majors
Prerequisites: None

An in-depth survey of global music product development with emphasis on the product life cycle. Students consider the flow of goods and services from the perspectives of a manufacturer, a distributor, a retailer, and a consumer with emphasis on their interdependency. Topics include global and domestic sales data by music product categories, competitive analysis, innovation, differentiation, and continuous improvement with focus on sales and marketing efforts.

MB-339
Music Technology in the Marketplace
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring
Required of: None
Electable by: MBUS, MPED, and ELPD majors
Prerequisites: MB-201

A course that presents the essential elements of technology used for making music, including a brief history of music technology, a discussion of the physical and mathematical natures of various systems, and a presentation of the various families of music technology devices, in both hardware and software realms and analog and digital realms. Principles of development, manufacturing, ergonomics, and artistic validity will be considered, along with underlying principles of acoustics, electronics, and electroacoustics.

MB-340
Business Startups
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in the entrepreneurial track
Electable by: MBUS majors
Prerequisites: MB-201, MB-275, and either MB-255 or MB-355

This course will introduce students to the concepts and requirements that must be considered and implemented during the critical planning stages of a business startup. Students will learn the basic concepts, including market research, submission of business licensing applications, regulatory filings, first contact with the IRS and state departments of revenue, location, organizational structure, financing, employee issues, and many other considerations. Guest speakers will be invited to speak on selected topics.

MB-341
Creative Promotion in New Media
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in the marketing track
Electable by: MBUS majors
Prerequisites: MB-211, MB-325 and LSOC-225

A comprehensive study of media options available for the promotion of artists, products, and services. Includes a brief discussion of marketing plans, followed by a detailed look at both old and new media. Concepts such as integrated marketing communication are melded with creative tools for branding. Students will analyze an existing promotion plan, as well as create one of their own for a new product. The course is useful for the future entrepreneur, corporate executive, creative production person, or anyone who needs information on consumer research, business relationships, and marketing efforts.

MB-345
Advanced Management Techniques
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: None
Electable by: MBUS majors
Prerequisites: MB-201, MB-275, and MB-301

An in-depth study of important management techniques and approaches. Subject areas include strategic planning, employee development, managing change, decision making, small business start-up and management, organizational structuring, labor relations, and business negotiating. The course will focus on the practical applications of the subject matter to the music industry through case studies, role playing, and simulations.
**COURSE DESCRIPTIONS**

**MB-355**  
*Advanced Computer Applications*  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors who do not take MB-255  
Electable by: MBUS majors  
Prerequisites: MB-201 and either MB-255 or written approval of course chair  

This course builds on the fundamental computer concepts taught in MB-255 and includes database development and design using Microsoft Excel and 4D database software. Emphasis is on normalization and functional dependencies, relationships, and optimization in database design to help students design, create, and interact in a relational database environment. Note: MBUS majors are required to take MB-255 or MB-355. MBUS majors may skip MB-255 and enroll in MB-355 by achieving a satisfactory score on the MBUS Computer Placement Exam and receiving a waiver from the department chair. A passing score on the MBUS Computer Placement Exam does not constitute test-out of MB-255 or MB-355.

**MB-375**  
*Music Intermediaries: Agents, Managers, and Attorneys*  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors in the management track  
Electable by: MBUS majors  
Prerequisites: MB-201 and MB-211  

The role of the intermediary in advising, representing, and furthering the careers of artists, focusing on the establishment of mutually beneficial working relationships. Topics include the mechanics of talent booking and contracting, union and government regulations, fee/commission structures, contractual considerations, fiduciary duties, budgeting, the development of a client base, and finding success through honesty and fair dealing.

**MB-387**  
*Website Design and Management*  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors in the entrepreneurial track  
Electable by: MBUS majors  
Prerequisites: MB-255 or MB-355  

This course focuses on web site design and maintenance with HTML and JavaScript. Students will learn the basics of web site planning and design using HTML, Photoshop, sound/video editing tools, JavaScript, open source code, and online tools and services. Particulars on how to set up a new web presence, site testing, search engine optimization, web site management, and basic marketing will also be covered.

**MB-P389**  
*Managing Technology-Driven Business*  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors  
Electable by: MBUS majors  
Prerequisites: MB-255 or MB-355  

This course will explore the underlying technology and terminology required to effectively communicate and conduct business in the technology-driven marketplace. In today's business environment, it is essential for managers and executives to understand the basic concepts behind contemporary information systems and how they can be used effectively in business. Topics include hardware, software, network architecture, information security, data warehousing, customer interfaces, and online marketing opportunities. Students will have the opportunity to work with common open source applications used for content management, customer relationship management, online purchasing and payment systems, and more.

**MB-391**  
*Concert Promotion and Venue Management*  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors in the management track  
Electable by: MBUS majors  
Prerequisites: MB-201, MB-211, and MB-275  

Business aspects of producing and promoting successful tours and shows. Emphases include: (1) the promoter's ability to purchase talent and produce successful shows, taking into consideration such matters as competition, population, guarantees and percentage splits, ticket pricing and distribution, advertising budgets, production costs, sponsorships, rental agreements, labor, security, concessions, tour packages, and promoter-owned venues; and (2) managing and producing a successful tour, focusing on a tour theme and marketing plan, routing, itineraries, riders, offers, contracts, subcontractors, show and tour personnel, merchandising, sponsorships, day-of-show, and show settlements.

**MB-P395**  
*Business Finance*  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring  
Required of: MBUS majors  
Electable by: MBUS majors  
Prerequisites: MB-225, LSOC-225, and LMSC-251  

The course focuses on the role of money in a music enterprise, with particular emphasis on the emergence of nontraditional forms of funding for talent and music-based enterprises. In addition, the course covers critical tools of financial analysis, both basic and sophisticated, as used by business professionals in corporate settings and investors in private ventures.
COURSE DESCRIPTIONS

MB-397  
**Website Development for eBusiness**  
2 credits  
Course Chair: Don Gorder  
Offered: Spring  
Required of: None  
Electable by: MBUS majors  
Prerequisites: MB-201, MB-387, and either MB-255 or MB-355

As the follow-up to MB-387, this course focuses on the actual use of web sites in business. Technologies used in today's business sites will be presented, such as CSS (cascading style sheets), Flash, PHP scripting, and online databases. Students will develop workable sites with consideration of content, demographics, management and leadership strategies, user experience, accessibility, legal issues, and site support services. Existing web sites will be viewed and critiqued for effectiveness, and aspects of online business models, business-to-business, and business-to-consumer will be explored. Emphasis will be given to both corporate and entrepreneurial web environments.

MB-405  
**Advanced Legal Issues and Contract Negotiation**  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MBUS majors  
Prerequisites: MB-211

Combines an examination of advanced legal topics relating to the music business with a workshop approach to the development of negotiating skills. Students will negotiate various agreements based on actual cases and work to settle disputes arising from the 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-P421  
**Digital Marketing in the Music Industry**  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring  
Required of: None  
Electable by: MBUS majors  
Prerequisites: MB-325

This advanced marketing course builds on the integrated marketing communication (IMC) concepts, functions, and processes covered in MB-325 Principles of Marketing with exclusive focus on digital marketing in the music industry. In small groups of three or four, students choose a music business entity of genuine interest to them for the purpose of creating an integrated digital marketing communication plan projected over a one-year term by quarters. Student teams define their offer, gather competitive intelligence, conduct primary and secondary market research, draw research findings, and apply them in the creation of a marketing proposal that uses all components of the promotional mix in the digital environment. At the end of the semester, students present and justify their digital marketing plan to a group of marketing experts including faculty and music industry marketing professionals.

MB-P425  
**Strategic Management**  
2 credits  
Course Chair: Don Gorder  
Offered: Spring  
Required of: None  
Electable by: MBUS majors  
Prerequisites: LSOC-225 and MB-301

An introduction to the challenge of managing in complex contemporary environments, with special emphasis on the music and entertainment industry. The course is integrative, reflective of the breadth of issues that underlies the overall Berklee Music Business/Management curriculum. Its student team-based and experientially focused emphasis is designed to promote awareness of real-world business developments and develop practical skills as well as fundamental strategic planning and performance management knowledge and abilities. The intellectual core of the course will emphasize a holistic and strategic inquiry of the driving forces of competitive markets, the importance of history, the complexity of resource allocation under uncertainty, and the need to develop client/business-specific capabilities that are flexible and responsive to changing situations. Considerable time will be devoted to the study and analysis of companies and the utilization of project based activities, which may include actual client-initiated practice.
MB-433  
**Current Events in the Music Industry**  
2 credits  
Course Chair: Don Gorder  
Offered: Fall  
Required of: None  
Electable by: MBUS majors  
Prerequisites: LSOC-225, MB-275, MB-301, and either MB-255 or MB-355  

Students research topics of current importance in the music industry and participate in moderated panel discussions. The course emphasizes thorough preparation, extemporaneous speaking, and critical listening. Through the discussions, students gain skills in issue analysis, debate, evaluation, and professional dialogue. Students are assigned weekly responsibilities as panelists, moderators, critics, and scribes.

MB-P435  
**Emerging Music Business Models**  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring  
Required of: MBUS majors in entrepreneurial track  
Electable by: MBUS majors  
Prerequisites: MB-325 and MB-340  

A critical discussion of the future of the music business, focusing on the merging of record labels, management companies, agents, and do-it-yourself tools for the branding and promotion of musicians and music. Students will analyze the changing music industry and create a "company" which capitalizes on our convergence culture. The course will provide an overview of the many different do-it-yourself options now available, how to maximize a return on those tools, and outside consultants used to promote music.

MB-490  
**Senior Practicum 1 (Heavy Rotation Records)**  
1 credit  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors in management and marketing tracks not taking MB-495  
Electable by: MBUS majors  
Prerequisites: LSOC-225, LMSC-251, MB-275, and MB-301; MB-255 or MB-355; and one of the following: MB-331, MB-341, or MB-375  

Heavy Rotation Records was developed for students to receive hands-on experience in record company operations. HRR students oversee A&R, marketing, sales, publicity, publishing, promotion, artist development, concert promotion, and web design in the production and sale of recorded music. Students are assisted by faculty, guest producers, engineers, and major label personnel.

MB-491  
**Senior Practicum 2 (Heavy Rotation Records)**  
1 credit  
Course Chair: Don Gorder  
Offered: Fall, Spring, Summer  
Required of: MBUS majors in the management and marketing tracks not taking MB-495  
Electable by: MBUS majors  
Prerequisites: MB-325, MB-490, and one of the following: MB-331, MB-341, or MB-391  

A continuation of the learning experiences gained in MB-490, with the added possibility of maintaining a key leadership/managerial role within the operations of Heavy Rotation Records.

MB-P493  
**Entrepreneurial Practicum**  
2 credits  
Course Chair: Don Gorder  
Offered: Fall, Spring  
Required of: MBUS majors in entrepreneurial track  
Electable by: MBUS majors  
Prerequisites: LMSC-251, MB-301, MB-325, and MB-340  

This practicum course offers senior-level students an opportunity to apply their accumulated business knowledge in a problem-solving, laboratory environment. A continuation of the learning experiences gained in MB-340, the class places students into mentoring relationships with Berklee alumni, as well as other members of the Berklee community, who may have an operating business or who desire to launch a new business venture. Students will undertake, as class projects, the assistance of these hopeful entrepreneurs, in all aspects of starting and/or improving their enterprises. Appropriate business settings will be identified and chosen utilizing a simple proposal submission and screening process. Class sessions, which may include on-site visitations, will focus on developing options and action plans that lead to problem-solving areas students will encounter in business environments.
COURSE DESCRIPTIONS

MB-495

Internship in Music Business/Management
2 credits
Course Chair: Don Gorder
Offered: Fall, Spring, Summer
Required of: MBUS majors in management and marketing tracks not taking MB-490 or MB-491
Electable by: MBUS majors
Prerequisites: LSOC-225, LMSC-251, and MB-325; MB-255 or MB-355; and one of the following: MB-331, MB-335, or MB-337
Monitored and evaluated professional work experience in an environment related to the music business/management major. Placement is limited to situations available from or approved by the Office of Experiential Learning and the Music Business/Management Department chair or designee. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Note: Students in the music products industry track are required to take MB-495. Credit for prior experience is not available due to the requirement of concurrent contract between the employer/supervisor and the college. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

ME-111

Introduction to Music Education
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: MUED majors
Electable by: All
Prerequisites: None
This course introduces students to the field of teaching music in a school setting. It explains the process of completing the Berklee music education curriculum and the process of becoming a licensed music teacher in the state of Massachusetts. Upon successful completion of this course, students will understand the music teaching profession, teacher licensing, national arts standards, the Massachusetts Curriculum Frameworks for the Arts, and how to successfully negotiate and complete the music education curriculum.

ME-152

Computer Application for Music Education
2 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED majors
Prerequisites: MTEC-111
The purpose of this class is to help students become familiar and comfortable with music and other software that could enhance the student’s teaching of music in three specific areas: using technology outside of class to prepare music handouts, scores, tapes, or CDs; using a teacher station to present technology-enhanced lessons; and using technology in a MIDI lab where children work on computers.

ME-211

Elementary Classroom Methods
3 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: MUED majors
Electable by: MUED majors
Prerequisites: ME-111
Methods and materials for the instruction of general music in the elementary school are addressed in this class. This course will present a survey of the educational philosophies, objectives, teaching methods, and musical materials of the Orff, Kodály, Suzuki, Gordon, and Dalcroze methods of music education. Preparation of lesson plans, selection of music for the child voice, directed listening, notation of rhythm and melody, as well as formulation of principles for planning an entire musical curriculum are addressed. Minimum of 15 hours assigned observation in elementary schools is required.

ME-311

Secondary Classroom Methods
3 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: MUED majors
Electable by: MUED majors
Prerequisites: ME-211
An overview of music education in the secondary schools. Concepts and approaches to the organization and development of a music curriculum as applied to general music, instrumental, and choral programs. Special attention focused on the adolescent. Motivational concepts, administrative organization, student/instructor relationship, community involvement, the special student, cultural backgrounds, and evaluational procedures. Minimum of 15 hours assigned observation in secondary schools in the Greater Boston area.

ME-321

Vocal Methods and Materials
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: MUED majors
Electable by: MUED majors
Prerequisites: None
Performance of vocal and instrumental works suitable for public school music. Students participate in the conducting of selected works. Basic principles of singing: breathing, tone production, fundamentals of articulation, and diction.
ME-325  
**Orff and Kodály: Approaches to Music Education**  
2 credits  
Course Chair: Cecil 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: Cecil Adderley  
Offered: Fall, Spring, Summer  
Required of: MUED majors  
Electable by: All  
Prerequisites: ME-152

The purpose of this class is to address the basic concepts of word processing, database, spreadsheet, and presentation software, with particular emphasis on their practical application to music teaching and music program administration, as well as the use of digital media (multimedia) in music education.

ME-327  
**Suzuki, Gordon, and Dalcroze: Approaches to Music Education**  
2 credits  
Course Chair: Cecil 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-328  
**Music, the Brain, and Learning**  
2 credits  
Course Chair: Cecil Adderley  
Offered: Spring  
Required of: None  
Electable by: MTHE and MUED majors  
Prerequisites: None

This course introduces students to the function and structure of the brain and its application to their own study of music. The course includes practical applications of theory in musical learning and teaching, and culminates in a short observational research project on brain function in music.

ME-P332  
**Music in Early Childhood**  
1 credit  
Course Chair: Cecil Adderley  
Offered: Fall  
Required of: None  
Electable by: All  
Prerequisites: ME-211

This course will introduce students to music education for young children, from birth through the first five years of life. Early childhood cognitive, physical, and social development will be discussed. Age-appropriate skills, concepts, and activities will be a primary focus. Practical strategies for working with young children and their parents will be addressed. Issues pertaining to the development of a well-rounded, comprehensive, and effective curriculum for pre-school age children will be central to the course.

ME-341  
**Teaching With a Multicultural Perspective**  
2 credits  
Course Chair: Cecil Adderley  
Offered: Fall, Spring  
Required of: MUED majors  
Electable by: MUED and MTHE majors  
Prerequisites: None

This course will enable students to experience music of diverse cultures and give them skills for developing their own resources. Characteristics of art and folk music, instrumentation, the cultural setting, and resources for classroom and performing ensembles. The sounds of the culture, including language, will be explored.
ME-P342
Composition, Technology, and the K-12 Student
2 credits
Course Chair: Cecil Adderley
Offered: Fall
Required of: None
Electable by: MUED majors
Prerequisites: ME-152 and ME-326

The study of composition is fundamental to understanding the expressive qualities of music. It provides an ideal framework for exploration and experimentation with the basic materials of music. MENC recognizes the role of creativity and the importance of composition by including composing and arranging as one of the nine National Standards for Music Education (Standard #4). Collaborative and creative music composition can be facilitated in the classroom using music production and notation software. This course focuses on ideas and concepts for individual and group composition projects in the K-12 music classroom, as well as teaching and assessment strategies. DAW, notation, and instructional software, as well as myriad online resources, will be discussed and explored to create age-appropriate composition activities. In addition, special emphasis will be placed on how other media elements, such as text, graphics, audio, and video, as well as web-based tools, can enhance the music composition process for K-12 students.

ME-352
Preparing for the Music Licensing Exam
2 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: None
Electable by: MUED majors
Prerequisites: 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: Cecil Adderley
Offered: Spring
Required of: None
Electable by: MUED majors
Prerequisites: ME-325

Students will learn a series of pieces to be played on Orff instruments. Pieces will be organized around arrangements of authentic folk music, pieces from the Orff/Keetman publications, and student compositions. Improvisation will be included in most pieces. Development of polyphonic awareness (singing a song while playing an instrument) will be an objective. Students will develop the basic technical skills for pitched percussion.

ME-381
Survey of Instrumental Literature
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED majors
Prerequisites: None

A survey for music education majors of literature written for, and/or performed by, bands and orchestras in the elementary and secondary public schools. Note: This course is recommended to be taken concurrently with ME-431.

ME-383
Survey of Choral Musical Literature
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED and MTHE majors
Prerequisites: None

A survey for music education majors of choral literature for and/or performed by solo, small, and large ensembles in the elementary and secondary public schools. This course is recommended to be taken concurrently with ME-321.

ME-385
Methods and Materials for Marching Band
2 credits
Course Chair: Cecil Adderley
Offered: Fall
Required of: None
Electable by: MUED majors
Prerequisites: None

An overview of basic marching band techniques. Emphasis on the study of commands and maneuvers, color guard techniques, and charting procedures necessary for the development of half-time shows.

ME-387
Instrument Repair
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

This course will address instrument repair for brass, woodwind, string, and percussion instruments used in traditional ensembles.
COURSE DESCRIPTIONS

ME-P388
Instrument Repair 2
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ME-387

Part two of ME-387, this course addresses the rebuilding of woodwind, brass, string, and percussion instruments, especially those needing significant work.

ME-P389
Instrument Repair 3
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: ME-387

Part three of ME-387 and ME-P388, this course covers keyboard instrument repair, including minor tuning of standard pianos.

ME-431
Instrumental Methods and Materials
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring, Summer
Required of: MUED majors
Electable by: MUED majors
Prerequisites: None

An overview of the instrumental instruction program in the K-12 schools. Detailed examination of teaching techniques for beginning instrumental students. Survey of appropriate methods books for instrumental instruction.

ME-475
Pre-Practicum Apprenticeship/Seminar
1 credit
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: MUED majors
Electable by: MUED majors
Prerequisites: ISKB-322, ME-211, ME-311, and written approval of course chair. NOTE: Passing score on MUED proficiency and MTEL Communication Skills are required.

Assigned practical experience in elementary and secondary schools of the Greater Boston area. Minimum of 45 hours field work at the site. Evaluation of teaching experiences through group discussion at seminar meetings. Guest lecturers from the teaching profession. Final written report required.

ME-495
Practice Teaching/Seminar
6 credits
Course Chair: Cecil Adderley
Offered: Fall, Spring
Required of: MUED majors
Electable by: MUED majors
Prerequisites: ME-475 and written approval of course chair. NOTE: Passing scores on both MTEL Communication Skills and Music exams are required.

Student teaching experience in elementary or secondary schools. A minimum of 450 clock hours practice teaching in kindergarten to grade 12 is required. Critique and evaluation of problems encountered in student teaching certification assignments in the public schools. Weekly seminar meetings are supervised by the Music Education Department chair.

Music Production and Engineering

MP-110
Introduction to Music Production and Engineering
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

This course explores the roles and responsibilities of music producers and engineers from idea inception to finished product. Included is an overview of studio technologies and basic recording procedures. This course is recommended for students considering the music production and engineering major or anyone desiring a broad overview of the field.

MP-210
Principles of Independent Record Production
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: All except MPED majors
Prerequisites: None

With the proliferation of low-cost, high-quality music technology, most musicians now have the means to make a viable commercial album without the support of a record label. Artists who choose this route may fill the role of producer by choice and/or financial necessity, or utilize the production services of associates whose resumes feature musical chops more than formal experience. This course provides an overview of independent record production for musicians interested in leveraging their musical expertise as the basis of taking on broader production responsibilities. The curriculum surveys the general production process from concept through mastering, focusing on producer roles and requisite skills, production methods and techniques, and technical options for recording. Students will gain relevant experience by producing an original song for an artist of their choice.
 COURSE DESCRIPTIONS

MP-211
Audio Technology 1
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MTEC-111; MP-214 and either
LMSC-208 or LMSC-209 must be taken
concurrently with (or prior to) MP-211

This course explores the fundamentals of analog and digital audio. Topics include recording consoles: design, function, and signal flow; principles of signal processing: reverb, delay, equalization, compression, and other effects; an introduction to microphone and loudspeaker technology; and an introduction to music production and recording techniques in both analog and digital media. Class meetings consist of lecture sessions combined with in-class demonstration and some student hands-on training. Assignment-based lab time is required.

MP-212
Audio Technology 2
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-211, MP-214, and either
LMSC-208 or LMSC-209; MP-241 must be taken
concurrently with MP-212

This course covers the fundamentals and practical applications of a digital audio system, as well as methods for functioning in an integrated MIDI/digital audio workstation (DAW)/analog studio environment. This includes algebraic, graphical, and other techniques for the analysis and study of audio signals and systems; time and frequency domain measurements; decibels in audio and acoustical applications; systems analysis of contemporary recording and synthesis technology using block diagrams and sequential flow charts; and black box analysis. Course topics include system setup and interconnections; MIDI interface and synchronization; aspects of digital recording consoles/mixers, such as paged architecture, I/O, word clock, sample rate, and bit depth; and basics of a DAW, such as the elements of hard-disk recording, track and file management, digital audio, and sequencing strategies. Assignment-based lab time required.

MP-214
Critical Listening Lab
1 credit
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: None; MP-211 must be taken
concurrently with MP-214

This course focuses on developing critical listening skills, with particular emphasis on engineering analysis within the context of the popular music mix. Topics include: psychoacoustics of the critical listening environment; engineering techniques such as balance, panning, EQ, reverb, compression, delay and time-based effects; instrument identification; and stylistic comparisons of engineering and mix techniques. In-class listening analysis and concepts are reinforced through out-of-class critical listening assignments. An out-of-class audio ear training component is also a part of the course.

MP-215
Production Analysis Lab
1 credit
Course Chair: Rob 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 Production
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MTEC-111

This course explores the industry standard Musical Instrument Digital Interface (MIDI 1.0) specification, with an emphasis on musical projects designed to emulate professional practice and application. MIDI sequencing is done at computer-based workstations in the classroom, and outside of class using the student’s laptop and MP&E Major Bundle hardware and software components. Studio-based labs during the semester introduce the student to collaborative working environments. Contemporary software programs, such as Pro Tools and Logic, are covered.
MP-P226
Hybrid Recording and Mixing
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring
Required of: None
Electable by: MPED majors
Prerequisites: MP-P225

This course addresses the increasingly hybrid nature of recording and mixing practices in music production. Through contrasts and comparisons, the course explores the impact on modern record-making of MIDI, music sequencing, sampling, extended frequency responses, file modification tools, and their effect on analog components in record-making. The course highlights why many current production teams seek the best of both worlds as they move forward in the creative process, beginning with digital sources, augmenting with analog components, editing on a workstation or laptop, moving to a large format console and ending up with a digital file, exploiting the DAW’s functionality as a tape machine in the analog domain and its expanded creative capabilities in the digital domain.

MP-241
Mix Techniques Lab
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-211 and MP-214; MP-212 must be taken concurrently with MP-241

This course introduces students to the aesthetic considerations and functional operation of equipment for multitrack mixdown of stereo masters. Topics include: common control room procedures and protocol; console and control room signal flow; control logic, and patching; balance; use of outboard signal processors; and documentation. Weekly out-of-class studio lab time consists of mixing prerecorded multitrack material. Audio ear training is also required outside of class time.

MP-247
The Business of Music Production
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MBUS, MPED, and ELPD majors
Prerequisites: None

This course takes the student through a broad review of copyright, licensing, publishing, collection agencies, deal structures, distribution, and new technologies and their impact on the music production business, from planning to client relationships.

MP-310
Sound Reinforcement for Musicians
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: All except MPED majors
Prerequisites: None

For non-MPED majors who wish to learn the principles of sound reinforcement encountered in clubs or recital halls. Emphasis on effective interaction with engineers in concerts, in large halls, and in recording studios.

MP-318
Creative Production Skills
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-215, MP-241, and MP-247; MP-340 and MP-341 must be taken concurrently with MP-318

This course takes the student through the fundamental steps of any music production project: defining the goals of a recording project with the artist or client; selecting composers, arrangers, players, and singers; choosing the appropriate technical resources to fit the budget and goals; working with vocalists and other soloists; and orchestrating and motivating all of the participants and resources, from rehearsal to recording and final mix. Three production projects are required on 2-track and multitrack formats.

MP-320
Music Production for Records
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-318; MP-385 must be taken concurrently with MP-320

This course is a study of the creative and business aspects of producing records. Emphasis is placed on the creative and aesthetic techniques of production. Topics include song choice; song analysis; lyrics analysis; artist development and creative vision; scheduling, budgeting, and prioritization of tasks; communication issues; compromise and flexibility with regard to artist’s vision; servicing the artist’s and the record company’s needs; and tracking the development of the production process from demo to master. Two multitrack projects are required.
COURSE DESCRIPTIONS

MP-322
Sound Reinforcement Systems
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED and ELPD majors
Prerequisites: MP-211 or EP-220

This course explores techniques used for recording and reinforcing music on location. Topics include commonly encountered acoustical problems and an investigation of equipment and techniques used to overcome them. This class is a prerequisite for the hands-on Sound Reinforcement Lab (MP-325).

MP-325
Sound Reinforcement Lab
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED and ELPD majors
Prerequisites: MP-322

In this hands-on follow-up to MP-322, students practice setup and mixing of live ensembles and assist the audio staff at Berklee concerts and rehearsals in the Berklee Performance Center.

MP-340
Multitrack Recording Techniques
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-212 and MP-241; MP-318 and MP-341 must also be taken concurrently with MP-340

This course explores common recording techniques including microphone choice and placement, console and studio signal flow, session setup and protocol, and live recording. Discussion and utilization of limiters, compressors, and other signal processing equipment used in the multitrack recording process are part of in-class activities and recording sessions. Three studio recording projects are required. Supplemental audio ear training is available and advised.

MP-341
Mix Techniques 2
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-241; MP-340 must be taken concurrently with MP-341

This course is a study of the aesthetic considerations and functional operation of equipment used in multitrack mixdown of digital master recordings in a digital audio workstation environment. Special emphasis is placed on critical listening and aesthetic consideration of balances. Topics covered include common DAW procedures and protocol, data management, use of a virtual console, use of a control surface, signal flow, editing, and digital signal processing (plug-ins). Mixing exercises of prerecorded multitrack files are required outside of class.

MP-351
Microphone Theory and Applications
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED and ELPD majors
Prerequisites: MP-340 or EP-320

This course will discuss design theory of recording studio microphones. Hands-on applications will include modification of microphone designs and acoustic testing of various design concepts and techniques.

MP-385
Advanced Recording Techniques
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-340; MP-320 must also be taken concurrently with MP-385

In this advanced recording class students analyze advanced large-format console signal flow, explore sophisticated ensemble microphone techniques and applications, compare digital and analog multitrack formats, and revisit and reinforce professional session protocol. Drum micing, session flow, documentation, and microphone choice and comparisons are demonstrated.

MP-421
Music Production for Visual Media
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: MPED majors
Electable by: MPED majors
Prerequisites: MP-320 and MP-385

This hybrid production/engineering course deals with the technical and creative issues surrounding soundtracks for feature film, episodic television, commercials, and documentaries. Topics such as synchronization, SMPTE time code, word clock, and other technical issues combined with aesthetic considerations to complete projects dealing with music production for visual media, Foley, sound design, and ADR. A survey of careers in postproduction culminate in students working together in teams, mirroring their real-world counterparts.
**COURSE DESCRIPTIONS**

**MP-431**  
**Vocal Production**  
2 credits  
Course Chair: Rob 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.

**MP-441**  
**Advanced Mix Lab**  
2 credits  
Course Chair: Rob Jaczko  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MPED majors  
Prerequisites: MP-385

This course presents advanced mixing techniques via in-class faculty demonstrations and student participation, emphasizing professional industry standards. Topics include hybrid analog console/DAW mixing techniques and an introduction to large-format console automation. Projects consist of mixing preexisting multitrack recordings as well as current advanced student production projects.

**MP-P442**  
**Control Surface Mixing Techniques**  
2 credits  
Course Chair: Rob Jaczko  
Offered: Fall, Spring  
Required of: None  
Electable by: MPED majors  
Prerequisites: MP-441

This course explores the functional operation of Digidesign’s DAW controller, the D-Control ES (ICON), used in multitrack mixdown of digital master recordings. The emphasis is on basic and intermediate operation of the hardware, with consideration given to critical listening and the aesthetics of mixing. Topics covered include overview and detailed instruction in operation of the surface, common DAW procedures and protocol, data management, signal flow, editing, and digital signal processing (plug-ins) in Pro Tools. Projects consist of mixing prerecorded multitrack files.

**MP-456**  
**Analog Recording Techniques and Applications**  
2 credits  
Course Chair: Rob Jaczko  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MPED majors  
Prerequisites: MP-385

This class provides an in-depth study of the professional techniques used in analog tape-based recordings. Students are instructed in tape machine mechanics and the analog tape transfer function. Machine alignment, razor blade editing, backwards reverb, comping (combining tracks), tape flanging, tape loops, format comparison (analog vs. digital), and documentation standards are all discussed. Students apply these skills in the studio using 2” and 1/4” analog tape.

**MP-457**  
**Ensemble Recording Techniques**  
2 credits  
Course Chair: Rob Jaczko  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MPED majors  
Prerequisites: MP-385

This class focuses on the skills necessary for recording live ensembles of musicians. Students work as engineers, assistants, and Pro Tools operators with faculty supervision and guidance in the context of weekly recording sessions. This class works in collaboration with regularly scheduled daytime recording ensembles, covering a variety of styles and instrumental groupings.

**MP-458**  
**Live Concert Recording and Mixing Techniques**  
2 credits  
Course Chair: Rob Jaczko  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MPED majors  
Prerequisites: MP-385

This class focuses on the techniques and applications employed in live concert recording. Students will regularly record concerts held in the Berklee Performance Center to 48-track multitrack and two-track formats, as well as concerts from Cafe 939 through the Berklee Internet Radio Network production studio to 32 tracks and stereo. Live mixing to video and or live broadcast of the Live-to-2 mix is also part of the typical work. Topics include systems integration of live sound reinforcement, live recording and video capture; microphone choice and placement; scene storage and documentation strategies; and audience/ambience recording techniques.
COURSE DESCRIPTIONS

MP-P459  
**Flamenco Music: Recording and Production**  
2 credits  
Course Chair: Rob Jaczko  
Offered: Fall, Spring  
Required of: None  
Electable by: MPED majors  
Prerequisites: MP-385

This course explores the recording and production processes of various styles of flamenco music, as well as the recording of the common instruments used in flamenco. The various processes of recording and producing flamenco music to be studied include live recordings, recording without metronome, editing, programming, mixing, and mastering. Discussion also focuses on the common instruments and sounds used in flamenco music, including flamenco guitar, cajón, palmas (clapping), dancing, voices, and wind and string instruments, and the microphones and techniques utilized in recording the particular instruments. Several styles (palo) of flamenco, such as bulería, soleá, tangos, fandangos de huélva, and malagueña will be analyzed, including recording methods, sound libraries, and instrumentation. The recording of the flamenco music ensemble is tentatively scheduled to be part of the class experience.

MP-P460  
**Freelancing for Producers and Engineers**  
2 credits  
Course Chair: Rob Jaczko  
Offered: Fall, Spring  
Required of: None  
Electable by: MPED majors  
Prerequisites: MP-320 and MP-341

This upper-level elective focuses on the technical, artistic, operational and business aspects of working in today’s world as a freelance producer/engineer. The objective of this course is to foster a versatile, entrepreneurial approach to the diverse—and increasingly nontraditional—production opportunities that dominate today’s business and cultural climate. The successful modern freelancer combines and transcends discrete industry roles with adaptation, improvisation, and creative problem solving in art and business. Students will refine and supplement skills learned in their previous courses, synthesizing a comprehensive, fluid skill set to service projects with a broad range of parameters, resources and goals. A series of hypothetical and practical scenarios will present students with widely varied objectives and parameters: client types, abilities and expectations; musical material, time and dollar budgets, and recording settings. The course will focus on in-class discussion and review of these projects, most of which will take place in-class, with both instructor(s) and students in the role of freelancers. Online materials will both assist in presenting information and act as an ongoing asset for the students after graduating. There will also be in-class discussions and online presentations from current professionals (including MTEC alumni) and a business tutorial, both in-class and on-line, focused on starting and operating a business.

MP-461  
**Advanced Production Projects**  
2 credits  
Course Chair: Rob 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 multi-track 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.

MP-471  
**Remixing and Postproduction for Records**  
2 credits  
Course Chair: Rob Jaczko  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MPED majors  
Prerequisites: MP-320 and MP-441

This course focuses on pinpointing the musical concept and marketplace potential of remix productions, using recording studio and DAW technology to maximize emotional and sales impact. The class will analyze the effectiveness of individual components within key genres and produce new compositions based on those results.

MP-475  
**Masters Engineering Lab**  
2 credits  
Course Chair: Rob Jaczko  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: MPED majors  
Prerequisites: MP-385 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.
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-P113 Accelerated Pro Tools
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: MTEC-111

Pro Tools has become the undisputed recording industry standard for digital audio production. It provides a comprehensive and powerful environment for audio recording, MIDI sequencing, editing, and “inside-the-box” mixing. This course will jump-start the student’s Pro Tools production chops, covering a full range of basic as well as advanced tools and techniques in a single semester. Prior experience with Pro Tools or another DAW is highly recommended. All students must have access to a native Pro Tools rig running current software. Please consult the Campus Cruiser course site for specific requirements.

MTEC-200 Berklee Internet Radio Network Workshop
1 credit
Course Chair: Kurt 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).

MTEC-222 Introduction to Synthesizer Programming and Sound Design
2 credits
Course Chair: Kurt 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: Rob 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: Rob 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. Completed full audio including sound design, dialogue, and music for cut scenes and a short game or portion of a game are presented throughout the semester. By the end of this course, the student will have 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: Rob Jaczko
Offered: Spring
Required of: None
Electable by: MPED and ELPD majors
Prerequisites: MP-341 or EP-381, and either LMSC-208 or LMSC-209

This course provides advanced information and training in the science of acoustics. It examines advanced methodologies for the testing of acoustic spaces and properties, leading to strategies for acoustic manipulation and design. Using existing and past projects as source material, world-renowned studio designer John Storyk takes students through the acoustical design process, including both acoustical and programmatic considerations. He draws on pictures, charts, graphs, and recorded examples taken from real-world projects, both completed and in process, to highlight the challenges encountered and solutions devised for creating program-satisfying and acoustically correct facilities. These facilities encompass both world-class, multiroom studio facilities as well as smaller-budget project and home studios. This is an applications-oriented follow-up to the required acoustics class.

MTEC-383
Studio Maintenance and Troubleshooting
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED and ELPD majors
Prerequisites: EP-320 or MP-212

This course focuses on beginner-level studio maintenance by combining lectures with hands-on lab activities. Electronic basics are introduced, including: voltage, alternating and direct current, resistance and impedance, capacitance, inductance, and electromagnetism. The principles of grounding, power supplies, analog and digital signal types, amplifiers, speakers, microphones, switches, and transistors are described. Basic repairs and troubleshooting in the field are discussed, including soldering. Students make a mic cable, S/PDIF cable, RC and RLC circuits, and assemble a simple signal processor such as a power supply, audio input/output circuitry, direct box, or a filter. Students troubleshoot their circuits using volt- and ohmmeters, oscilloscopes, and cable testers.
COURSE DESCRIPTIONS

MTEC-420
Advanced Digital Mastering, Editing, and Delivery
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: MPED and ELPD majors
Prerequisites: MP-341 or EP-381

This in-depth, project-oriented class gives the student intensive exposure to the creative and technical issues involved in advanced music mastering, editing, and delivery. Topics include CD and DVD mastering, multichannel audio formats (5.1), internet audio, and the standards and practices of digital audio production. Students enhance their technical knowledge of advanced audio concepts and studio techniques while developing their ability to listen critically and creatively through hands-on projects. Further areas of exploration include audio restoration and forensic audio.

MTEC-P421
Audio Implementation for Video Games
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring
Required of: None
Electable by: CWPR, ELPD, FILM, and MPED majors

This course provides an immersion in the techniques and methodologies used in implementing sound and music assets into a video game environment. Covers the tenets of sound and music implementation as part of the game development structure. Project workflow, audio pipeline, and common middleware tools are used to mirror current audio practices in the video game industry.

MTEC-P422
Surround Sound Techniques and Practices
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring
Required of: None
Electable by: MPED and ELPD majors
Prerequisites: MP-421 and EP-326

This course is a survey of the history and techniques used in producing surround audio. The focus is split between understanding surround tools (microphones, consoles and monitoring), surround acquisition (recording techniques), and presentation (mixing and authoring) in the context of audio for disc, video, games and broadcast. The course includes practical work to reinforce theoretical and technical learning. It addresses the aesthetic considerations of surround production relating to varying end uses, and examines the elements of music that invite surround treatments based on the compositional ideas and production values.

MTEC-455
Hip-Hop Production for Records
2 credits
Course Chair: Rob Jaczko
Offered: Fall, Spring, Summer
Required of: None
Electable by: ELPD and MPED majors
Prerequisites: EP-320 or MP-320

This course is designed to focus on the musical, vocal, and technical production skills in hip-hop record production. Advancing the basic concepts of music production techniques introduced in Music Production for Records (MP-320), the course embraces the professional practices for record production in the hip-hop genre. Students are required to showcase their skills in weekly projects and a final original project.

Music Therapy

MTH-P111
Assistive Music Technology for the Visually Impaired
2 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring
Required of: None
Electable by: None
Prerequisites: Placement

This course teaches assistive music technologies that allow musicians with visual impairment to effectively communicate with other sighted musicians. The course explores Braille music and the basic elements and concepts of music through reading, listening, writing, and playing assignments. The course also explores notation and digital audio production through a number of projects. The projects include creating a lead sheet, a chart for the rhythm section and a lead line with Sibelius, and producing a musical arrangement and a podcast using Sonar.

MTH-201
Introduction to International Music Therapy
3 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: All
Prerequisites: None

This course covers the theories and processes of music therapy, the history of the profession, and a survey of basic principles, methods, techniques, and applications. Students will visit facilities where music therapy is practiced, observe music therapists in action, and discuss the role of music in therapy within a wide variety of clinical and community settings. In addition, they will be introduced to music therapy practices in different countries through published literature.
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.

This course allows students to learn and demonstrate skills in music therapy group leading. It also teaches students how to teach music to exceptional children and how to help them reach non-musical goals and objectives. Upon completion of this course, students will demonstrate proficiency on modified guitar technique, omnichord, and rhythmic instruments in addition to songwriting and improvising skills.

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.

Students are placed in a public or private school that serves children with special needs, primarily in small groups. Practicum 1 provides students with their very first experiences of providing clinical music. Students have the opportunity to demonstrate the ability to make a clear connection to the group and meet the special needs of children through clinical music activities.

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.

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.

This course is the concurrent clinical music therapy practicum that accompanies MTH-312. 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.
COURSE DESCRIPTIONS

MTH-313
Practicum 2 Field Work
0 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: Declaration of music therapy major and concurrent enrollment in MTH-312

Students are assigned to music therapy groups with older adults in nursing home and adult day care settings. Students are introduced to a data-based model of music therapy. They develop musical resources for this population, develop the ability to discuss therapeutic process, and complete a final case presentation in written and verbal forms.

MTH-331
Research in Music Therapy
2 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: None

This course will examine how music therapists document the processes and products of what they do. After covering assessment and data-gathering techniques, it offers a survey of research methodology, ways to analyze data, and ethical considerations in music therapy practice. Students participate in designing, implementing, and analyzing the results of a music therapy experiment.

MTH-332
Music Therapy Practicum 3: Research
2 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: Concurrent enrollment in MTH-331

This course is the concurrent clinical music therapy practicum that accompanies MTH-331. Students apply the research skills they are learning in the classroom to a clinical setting.

MTH-333
Practicum 3 Field Work
0 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: Declaration of music therapy major and concurrent enrollment in MTH-332

This course is the fieldwork component of the concurrent clinical music therapy practicum that accompanies MTH-331. Students apply clinical, musical and research skills they are learning in the classroom to a designated clinical setting.

MTH-351
Exceptional Children
3 credits
Course Chair: Suzanne Hanser
Offered: Fall, Summer
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: None

This course will provide students with a sensitization and awareness in dealing with a mixed school population. Mainstreaming requires an expanded responsibility and familiarization toward students with educational exceptionalities.

MTH-411
Music in Psychotherapy
2 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: MTH-331 and MTH-332

This course will engage students in a group therapy experience in which they will apply music to the psychotherapeutic process. Students will learn a variety of approaches to psychotherapy and develop an individual philosophy of music therapy as it applies to adult psychotherapy.

MTH-412
Music Therapy Practicum 4: Psychiatry
2 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: MTH-331, MTH-332, and concurrent enrollment in MTH-411

This course is the concurrent clinical music therapy practicum that accompanies MTH-411. Students are assigned to a facility or agency in the community and apply the skills they are learning in the classroom to this clinical placement.

MTH-413
Practicum 4 Field Work
0 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: Concurrent enrollment in MTH-412

Students are assigned to a facility or agency in the community where clients are dealing with issues of mental and emotional health. Clients may be seen in either large or small groups and may be consistent or change form week to week. This practicum is designed as an exploration of clinical music techniques, including: clinical improvisation, song structure, song leading, clinical theory applied musically, and clinical listening. The main focus is the development of clinical musicianship.
COURSE DESCRIPTIONS

MTH-431
Music Therapy and Medicine
2 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: MTH-331 and MTH-332

This course will examine how music and other creative arts contribute to the therapeutic process. Students will participate in a creative arts group and demonstrate a variety of nonverbal therapeutic techniques.

MTH-432
Music Therapy Practicum 5: Medicine
2 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: MTH-331, MTH-332, and concurrent enrollment in MTH-431

This course is the concurrent clinical music therapy practicum that accompanies MTH-431. Students are assigned to a facility or agency in the community and apply the skills they are learning in the classroom to this clinical placement.

MTH-433
Practicum 5 Field Work
0 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring, Summer
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: Concurrent enrollment in MTH-432

In this final practicum placement, students are assigned to a medical facility or agency in the community and generally work either bedside or in small groups. This practicum is designed as an exploration of clinical music techniques, including: clinical improvisation, song structure, song leading, clinical theory applied musically and clinical listening. The main purpose of this medical practicum is the development of clinical relationships. The course material and expectations focus on the students’ ability to play and provide music in a reliable and flexible manner in support of clinical relationships with clients and their music.

MTH-P475
Music Therapy Senior Seminar
0 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: Written approval of course chair

This course is designed as a senior seminar and will provide an overview of major clinical and professional issues within the music therapy and medicine field. Topics will include cultural competency, ethical, administrative, historical, research, and financial aspects of music therapy. Specific issues related to music therapy private practice will be explored, including legislation and government relations, reimbursement, standards of practice, and ethical dilemmas. Students will design, develop, and implement their own music therapy programs to carry out in clinical settings. In additions, the course will help integrate training from other music therapy courses and prepare students for their clinical internships.

MTH-495
Music Therapy Internship
2 credits
Course Chair: Suzanne Hanser
Offered: Fall, Spring
Required of: MTHE majors
Electable by: MTHE majors
Prerequisites: MTH-432 and written approval of course chair

This course involves 1,040 hours of full-time music therapy experience at a clinical internship site approved by the American Music Therapy Association. Enrollment is permitted after the completion of all course work and after the student applies and is accepted to a site. Successful completion of the internship is required before receiving the degree or sitting for the Music Therapy Board Certification Examination. International students in F-1 status must obtain authorization on their Form I-20 from the Counseling and Advising Center prior to beginning an internship.

Performance Ear Training

PFET-P211
Advanced Rhythmic Techniques for Performers
2 credits
Course Chair: Allan Chase
Offered: Fall
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

A lab workshop specially designed to improve performers’ understanding and mastery of different rhythmic concepts and their application on their instrument into various musical contexts. The students will learn percussion and speaking rhythms, which they will later apply on their own instrument. The course material will be based on different rhythmic approaches based on techniques applied in different cultures around the world, including: African, Indian, and Latin rhythmic systems and vocabulary. The workshop environment will be used to give the students practical examples of rhythmic concepts using prepared literature, specific compositions, audio tracks, and video material. They will practice performing these rhythms both individually and as a group.
COURSE DESCRIPTIONS

PFET-P311
Styles of Improvisation in Jazz
2 credits
Course Chair: Allan 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: Allan Chase
Offered: Fall, Spring
Required of: All
Electable by: All
Prerequisites: Ensemble rating 3444 and ET-112

Being able to quickly learn music by ear and retain it, to accurately play or sing what you are hearing in your head, and to recognize and respond to what others play in real time are among the most important performance skills for contemporary musicians. Using call-and-response techniques in an ensemble-like setting, instrumentalists and vocalists will build their ear skills, connecting ear training to realistic performance situations on their instrument and developing greater accuracy of hearing and musical memory. Material includes melodies, harmony and counterpoint parts, and bass lines in a variety of styles.

PFET-P361
Performance Ear Training for Woodwinds, Brass, Strings, and Vibes 1
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for brass, woodwind, string, and vibraphone principal PERF majors
Electable by: Brass, woodwind, string, and mallet principals
Prerequisites: Ensemble rating 3444 and ET-112

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

PFET-P362
Performance Ear Training for Woodwinds, Brass, Strings, and Vibes 2
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for brass, woodwind, string, and vibraphone principal PERF majors
Electable by: Brass, woodwind, string, and mallet principals
Prerequisites: PFET-361

Continuation of PFET-361.

PFET-P364
Performance Ear Training for Keyboards 1
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for piano principal PERF majors
Electable by: Piano principals
Prerequisites: Ensemble rating 3444 and ET-112

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

PFET-P365
Performance Ear Training for Keyboards 2
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for piano principal PERF majors
Electable by: Piano principals
Prerequisites: PFET-364

Continuation of PFET-364.

PFET-P366
Performance Ear Training for Guitar 1
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for guitar principal PERF majors
Electable by: Guitar principals
Prerequisites: Overall ensemble rating of 2 and ET-112

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

PFET-368
Performance Ear Training for Guitar 2
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for guitar principal PERF majors
Electable by: Guitar principals
Prerequisites: PFET-367

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.

Continuation of PFET-367.

PFET-370
Performance Ear Training for Percussion 1
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for drum set, hand percussion, and total percussion principal PERF majors
Electable by: Drum set, hand percussion, and total percussion principals
Prerequisites: Ensemble rating 3444 and ET-112

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

Continuation of PFET-370.

PFET-373
Performance Ear Training for Voice 1
1 credit
Course Chair: Allan Chase
Offered: Fall
Required of: None; Approved specified elective for voice principal PERF majors
Electable by: Voice principals
Prerequisites: Ensemble rating 4434 and ET-112


Continuation of PFET-373.

PFET-374
Performance Ear Training for Voice 2
1 credit
Course Chair: Allan Chase
Offered: Spring
Required of: None; Approved specified elective for voice principal PERF majors
Electable by: Voice principals
Prerequisites: PFET-373

Continuation of PFET-374.

PFET-376
Performance Ear Training for Bass 1
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for bass principal PERF majors
Electable by: Bass principals
Prerequisites: Ensemble rating 3444 and ET-112

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

Continuation of PFET-376.

PFET-377
Performance Ear Training for Bass 2
1 credit
Course Chair: Allan Chase
Offered: Fall, Spring, Summer
Required of: None; Approved specified elective for bass principal PERF majors
Electable by: Bass principals
Prerequisites: PFET-376

Continuation of PFET-377.

PFSS-311
Survey of Bass Styles
2 credits
Course Chair: Rich Applem an
Offered: Fall, Spring
Required of: Bass principal PERF majors
Electable by: All
Prerequisites: None

The study of the bass in the styles of Dixieland, swing, bebop, cool, experimental, fusion, and others. In-depth analysis of the function of the bass as part of the rhythm section and as a solo voice. Some of the players heard and discussed are Pop Foster, Walter Page, Jimmy Blanton, Oscar Pettiford, Slam Stewart, Paul Chambers, Charles Mingus, Ron Carter, Richard Davis, Eddie Gomez, and Jaco Pastorius.
PFSS-321
Survey of Brass Styles
2 credits
Course Chair: Tom Plsek
Offered: Fall, Spring, Summer
Required of: Brass principal PERF majors
Electable by: All
Prerequisites: None

A study of the history of brass instruments (trumpet, trombone, French horn, euphonium, and tuba) in American music. Emphasis is on the performance styles of major players, including Herbert L. Clarke, Arthur Pryor, Louis Armstrong, Bix Beiderbecke, Jack Teagarden, Clifford Brown, Dizzy Gillespie, Miles Davis, J.J. Johnson, Harry James, Julius Watkins, Rich Matteson, and Harvey Phillips. Study will include articles as well as recorded and transcribed musical examples.

PFSS-331
Survey of Guitar Styles
2 credits
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: Guitar principal PERF majors
Electable by: All
Prerequisites: None

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

PFSS-341
Survey of Drum Styles to the ’60s
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: Drum set principal PERF majors
Electable by: All
Prerequisites: None

A study of the development of the jazz drummer from its early period through the 1960s. Analysis through recordings and transcriptions of various playing styles. Studies of Big Sid Catlett, Max Roach, Buddy Rich, and others.

PFSS-342
Survey of Drum Styles since the ’60s
2 credits
Course Chair: John Ramsay
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

A survey of the development of contemporary drumming styles. This course is a historical and stylistic continuation of PFSS-341. The basis for study will be the principal artists who have emerged during and since the mid-1960s, and the musical styles in which they have performed. Also covered will be the development of the instrument itself as its role has evolved in various styles.

PFSS-345
Survey of Percussion Styles
2 credits
Course Chair: John Ramsay
Offered: Fall
Required of: Total percussion principal PERF majors
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: John Ramsay
Offered: Spring
Required of: Hand percussion principal PERF majors
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: Stephany Tiernan
Offered: Fall, Spring
Required of: Piano and vibraphone principal PERF majors
Electable by: All
Prerequisites: None

A study of the history and development of the art of jazz piano and the lives and times of the artists themselves. Through listening to archival and contemporary recordings and analysis and discussions, the rich diversity of the different jazz styles will be examined, along with the artists associated with certain styles. Solo piano and group playing from ragtime to contemporary will be addressed.

PFSS-P352
Survey of the Piano/Vocalist Styles
2 credits
Course Chair: Stephany 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.
COURSE DESCRIPTIONS

PFSS-361
Survey of Contemporary String Styles
2 credits
Course Chair: Melissa Howe
Offered: Spring
Required of: String principal PERF majors
Electable by: All
Prerequisites: None

An overview of the history of contemporary string playing, with special emphasis on the work of major innovators: Joe Venuti, Stephane Grappelli, Jean-Luc Ponty, and others. Recordings and transcriptions used to analyze technique and improvisational skills.

PFSS-P362
Survey of American Roots Music Styles
2 credits
Course Chair: Melissa Howe
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

This course will survey and analyze a number of styles that form the bedrock of American popular music. These styles include blues, gospel, folk, country, Cajun, tejano, and Native American. Students will learn through transcribing, intensive immersion in listening, and viewing videotape footage.

PFSS-371
Survey of Vocal Styles
2 credits
Course Chair: Bob Stoloff
Offered: Fall, Spring
Required of: Voice principal PERF majors
Electable by: All
Prerequisites: None

A historical study of the development of the jazz vocalist and jazz vocal styles. Listening and style analysis through use of recordings and assigned student participation and performances. Singers covered include the Rhythm Boys, Bessie Smith, Sippie Wallace, 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: Bill Pierce
Offered: Fall, Spring
Required of: Woodwind principal PERF majors
Electable by: All
Prerequisites: None

The analysis of the history of woodwind instruments (saxophone, flute, clarinet) in jazz. Emphasis is placed on the various styles of major players. The study of woodwind players including Johnny Hodges, Charlie Parker, Cannonball Adderley, Lester Young, John Coltrane, Eric Dolphy, Frank Wess, Andy Kirk, Benny Goodman, John LaPorta, Gerry Mulligan, and others, through tapes, articles, and transcriptions.

PFSS-385
R&B, Funk, and Smooth Jazz Saxophone Styles
2 credits
Course Chair: Bill Pierce
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

The analysis of saxophone styles in the r&b lineage including players associated with smooth jazz, funk, blues, soul jazz, acid jazz, soul, pop, and fusion styles. Emphasis is placed on the various styles of major players including Earl Bostic, Grover Washington Jr., Red Prysock, Hank Crawford, David Sanborn, King Curtis, Kirk Whalum, Junior Walker, Maceo Parker, Tom Scott, Michael Brecker, Andy Snitzer, Gerald Albright, Ed Calle and others, through in-class playing, recordings, and transcriptions.

Private Instruction and Recital Preparation

PFXX-231
Performance Major Private Instruction 3
1 credit
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: Third-semester PERF majors
Electable by: PERF majors
Prerequisites: PIXX-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 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.

Principal instrument study level 4 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-111
Private Instruction 1
1–2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: None

Principal instrument study level 1 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-112
Private Instruction 2
1–2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: PIXX-111

Principal instrument study level 2 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).

PIXX-211
Private Instruction 3
1–2 credits
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: PIXX-112

Principal instrument study level 3 (bass, brass, guitar, percussion, piano, string, woodwind, or voice).
**COURSE DESCRIPTIONS**

**RPXX-311**
Recital Preparation 1  
2 credits  
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Offered: Fall, Spring, Summer  
Required of: PERF majors  
Electable by: PERF majors  
Prerequisites: PIXX-212 and concurrent enrollment in both ILRE-375 and PIXX-311

Taken in conjunction with ILRE-375. Includes preparation of repertoire for performances in the recital workshop.

**RPXX-321**
Recital Preparation 1 – Dual Principal  
2 credits  
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Offered: Fall, Spring, Summer  
Required of: Dual principal PERF majors  
Electable by: Dual principal PERF majors  
Prerequisites: PIXX-212 and concurrent enrollment in ILRE-375 and PIXX-311

Taken in conjunction with ILRE-375. Includes preparation of repertoire for performances in the recital workshop.

**RPXX-312**
Recital Preparation 2  
2 credits  
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Offered: Fall, Spring, Summer  
Required of: PERF majors  
Electable by: PERF majors  
Prerequisites: ILRE-375, PIXX-311, and RPXX-311

Includes preparation of repertoire for a public performance as a leader.

**RPXX-322**
Recital Preparation 2 – Dual Principal  
2 credits  
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Offered: Fall, Spring, Summer  
Required of: Dual principal PERF majors  
Electable by: Dual principal PERF majors  
Prerequisites: ILRE-375, PIXX-311, and RPXX-311

Includes preparation of repertoire for a public performance as a leader.

**RPXX-411**
Recital Preparation 3  
2 credits  
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Offered: Fall, Spring, Summer  
Required of: PERF majors  
Electable by: PERF majors  
Prerequisites: PIXX-312 and RPXX-312

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

**RPXX-421**
Recital Preparation 3 – Dual Principal  
2 credits  
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Offered: Fall, Spring, Summer  
Required of: Dual principal PERF majors  
Electable by: Dual principal PERF majors  
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-412**
Recital Preparation 4  
2 credits  
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Offered: Fall, Spring, Summer  
Required of: PERF majors  
Electable by: PERF majors  
Prerequisites: PIXX-411 and RPXX-411

Includes preparation of repertoire for the senior recital, which is the final project for performance majors.

**RPXX-422**
Recital Preparation 4 – Dual Principal  
2 credits  
Course Chair: Bass, brass, guitar, percussion, piano, string, woodwind, or voice chair  
Offered: Fall, Spring, Summer  
Required of: Dual principal PERF majors  
Electable by: Dual principal PERF majors  
Prerequisites: PIXX-411 and RPXX-421

Includes preparation of repertoire for the senior recital, which is the final project for performance majors.
**PM-111**  
**Essentials of Success**  
1 credit  
Course Chair: Kenn Brass  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Written approval of course chair

This course will address student adjustment to the experiences associated with an urban college: self-direction and learning, time management, decision-making, problem-solving, personal issues, and sensitivity toward diversity. Upon completion of the course students will be familiar with campus life, available support services, academic expectations, faculty roles, social responsibility, and study/practice technique.

**PM-230**  
**Computer Literacy for the Professional Musician**  
2 credits  
Course Chair: Kenn Brass  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: PROM majors  
Prerequisites: Moderate typing skills strongly recommended

A course designed to familiarize Professional Music majors with the fundamentals of computer theory and operation, using the Apple Macintosh platform. Hands-on instruction will include word processing, spreadsheet, graphics, and database applications. Students will have access to the Professional Education Division technology facility for class and individual practice.

**PM-P250**  
**Movement for Musicians 1**  
1 credit  
Course Chair: Kenn Brass  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: None

This class is designed to offer fundamentals of movement and dance for musicians. Each session includes a brief warm up followed by a dance combination and/or work on body awareness, coordination, use of time and space, development of internal pulse, and stage presence, etc. No prior dance experience is necessary.

**PM-310**  
**Financial Management for Musicians**  
2 credits  
Course Chair: Kenn Brass  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: LENG-201

Overview of the financial planning process, including budgeting, risk management, taxes, retirement planning, estate planning, and investments.

**PM-320**  
**Investment Principles for the Professional Musician**  
2 credits  
Course Chair: Kenn Brass  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: PM-310

This course focuses on the personal investment portfolio. Review of securities such as stocks, bonds, mutual funds, and other investments, along with principles of portfolio management, will be included. Goals, objectives, risk tolerance, and time constraints will determine the strategy that is used to build a portfolio of mutual funds, stocks, or bonds. Review of events in today’s dynamic and complex markets will be discussed. Special attention will be paid to interest rates and their impact on securities.

**PM-P325**  
**Managerial Finance**  
2 credits  
Course Chair: Kenn Brass  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: PM-310

This course provides an introduction to the fundamental concepts of finance. Various techniques of analysis that reveal the relationships of risk, return, and value are demonstrated. Topics include financial analysis, reporting and planning, long- and short-term forecasting, the time value of money, managing working capital, capital budgeting, and the nature of corporate securities and capital structure.
COURSE DESCRIPTIONS

PM-330

The Private Studio Teacher
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Private instruction level 4

Aspects of private studio teaching including pedagogy, literature, technology, and business considerations. Philosophy and attitudes essential to the successful private instructor. Choosing appropriate methods and materials. Overview of new technological resources for the private teacher.

PM-340

Entrepreneurship
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Fifth-semester standing minimum

A study of the concepts, skills, and practices of entrepreneurship with the goal of preparing the student to realistically deal with the essentials of setting up a business in the music industry in which he/she is in total control of profit and earnings. Case studies and guest lecturers present a broad range of experiential wisdom.

PM-375

Music Career Planning Seminar
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring, Summer
Required of: PROM majors
Electable by: All
Prerequisites: Fifth-semester standing minimum

Development of career goals from musical interests and aspirations, and behaviors that will foster and enable the transition from student to professional. Development of career-oriented communication and presentational skills.

PM-475

Final Project Seminar
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring, Summer
Required of: PROM majors
Electable by: All
Prerequisites: PM-375 or minimum of sixth-semester standing

A seminar in which students receive individualized guidance in the preparation and completion of their graduation project.

PM-495

Professional Music Internship
2 credits
Course Chair: Kenn Brass
Offered: Fall, Spring, Summer
Required of: None
Electable by: PROM majors
Prerequisites: PM-375 and written approval of course chair

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

Performance Studies

PS-180

Music and Life of Bob Marley
2 credits
Course Chair: Jim Ogden
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.
COURSE DESCRIPTIONS

PS-190

Improvisation Concepts Workshop 1
2 credits
Course Chair: Jim 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: Jim 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: Jim 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: Jim Odgren
Offered: Spring
Required of: None
Electable by: All
Prerequisites: Written approval of course instructor and chair

This course will study all aspects of professional-level concert production. Classes are held in various formats: lectures, production meetings, music sequencing classes, and live performance rehearsals. This course provides a focused study of development and presentation of a thematic concert. It also addresses the roles of the stage manager, the musical director, and technology in contemporary concert production.

PS-495

Professional Performance Internship
2 credits
Course Chair: Jim 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: Jim 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.
PS-499  
**Global Jazz Forum**  
0 credits  
Course Chair: Jim Ogdren  
Offered: Fall, Spring  
Required of: Berklee Global Jazz Institute students  
Electable by: All  
Prerequisites: Permission of instructor  

This course is a seminar style assembly for the student body of the Berklee Global Jazz Institute. The objective of the Global Jazz Forum is community learning and critical thinking in interdisciplinary aesthetics. The Global Jazz Forum hosts and presents students' special musical projects, BGJI Artists in Residence, and BGJI faculty workshops, as well as special topic presentations from faculty of the Performance Division, Liberal Arts, Music Therapy, and Composition departments. The Global Jazz Forum grade will be reflected in the BGJI Ensemble evaluation.

PSBS-225  
**Fundamentals of Improvisation for Bass**  
2 credits  
Course Chair: Rich Appleman  
Offered: Fall, Spring  
Required of: Bass principal PERF majors  
Electable by: Bass principals  
Prerequisites: Overall ensemble rating 3  

Application of scales, modes, arpeggios, and passing tones to improvisation on the bass. Study of repertoire and recordings is utilized to discuss and analyze major bass styles and performers.

PSBS-321  
**Concepts for Jazz Bass Lines**  
2 credits  
Course Chair: Rich 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: Rich 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: Rich Appleman  
Offered: Fall, Spring  
Required of: PERF majors  
Electable by: Bass principals  
Prerequisites: ET-211 or ET-231, and bass private instruction level 4  

Students will transcribe and perform solos and lines of major bass players in jazz. Projects chosen to reflect many different styles found throughout the history of jazz. Emphasis on major innovators including Pops Foster, Walter Page, Slam Stewart, Jimmy Blanton, Charles Mingus, Oscar Pettiford, Paul Chambers, and Scott LaFaro.

PSBS-P345  
**Latin Jazz Masters**  
2 credits  
Course Chair: Rich 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: Rich 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.
COURSE DESCRIPTIONS

PSBS-425
Advanced Improvisation Techniques for Bass
2 credits
Course Chair: Rich Appelman
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: Larry 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.

PSGT-212
Improvisation for Guitar 2
2 credits
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: PSGT-211 or by audition

Continuation of PSGT-211. Application of altered scales derived from melodic and harmonic minor in performance with prerecorded rhythm section tapes. Melodic embellishment and phrasing, comping, and rhythm techniques relevant to rock/flamenco, fusion, Latin/rock, samba, and jazz waltz. Midterm and final projects: student performance of solo with accompanying comping or rhythm part.

PSGT-225
Essentials of Solo and Rhythm Guitar 1
2 credits
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: PSGT-112

Instrumental class for the guitar principal emphasizing chord solo guitar styles, traditional guitar literature employing right-hand pick techniques, and rhythm guitar styles applicable to small group and orchestral performance.

PSGT-311
Improvisation for Guitar 3
2 credits
Course Chair: Larry Baione
Offered: Fall, Spring
Required of: None
Electable by: Guitar principals
Prerequisites: PSGT-212 or by audition

Continuation of PSGT-212. Symmetric scales and additional altered modes; chord scale possibilities explored through harmonic analysis. Chord voicings and comping techniques in jazz, Latin, funk, and ballad styles. Midterm and final projects: student performance of solo and comping part with prerecorded tape.

PSGT-365
Advanced Guitar Performance
2 credits
Course Chair: Larry Baione
Offered: Fall, Spring, Summer
Required of: None
Electable by: Guitar principals
Prerequisites: Written permission of course instructor

For advanced guitar principals, continuation of development of skills and techniques, with emphasis on guitar-centric group playing concepts and performing skills.

PSH-238
Awareness Training for Musicians
1 credit
Course Chair: Jim 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: Jim 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: Jim 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.

PSH-261
Playing in the Key of Qi: Qigong for Musicians
2 credits
Course Chair: Jim 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: Jim 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: Jim 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: Jim 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.

**P CHR-321**  
**Harmonic Considerations in Improvisation 1**  
2 credits  
Course Chair: Jim Odgren  
Offered: Fall, Spring, Summer  
Required of: Bass, brass, guitar, piano, string, vibraphone, and woodwind principal PERF majors  
Electable by: All  
Prerequisites: HR-212


**P CHR-322**  
**Harmonic Considerations in Improvisation 2**  
2 credits  
Course Chair: Jim Odgren  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: PCHR-321

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

**PSI J-211**  
**Jazz Improvisational Techniques**  
2 credits  
Course Chair: Jim Odgren  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None

A lecture class with discussion, illustration, and demonstration of the various techniques used in jazz improvisation. Each class will introduce specific practice techniques that can be used to develop the craft of jazz improvisation. Included will be discussion of different jazz styles along with recordings and transcriptions of major jazz figures. This course is highly recommended for students considering any of the jazz improvisation classes or who would like to begin to develop the language used in jazz improvisation.

**PSI J-215**  
**Standard Jazz Repertoire 1**  
2 credits  
Course Chair: Ron Savage  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3

Building and retaining a functional repertoire of approximately 30 selected standards and jazz standards that form a common vocabulary and basis for study among jazz musicians. Development of skills to effectively memorize the melody, harmony, and rhythm of selected repertoire. Recommended for students who plan to take jazz improvisation techniques courses.

**PSI J-216**  
**Standard Jazz Repertoire 2**  
2 credits  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3

A sequel to PSIJ-215, this course continues the process of building and retaining a functional repertoire of jazz standards in bebop, Latin, ballad, and contemporary styles. Continued development of memorization skills applied to learning to play and improvise on approximately 30 tunes. Recommended for students who plan to take jazz improvisation techniques courses.
COURSE DESCRIPTIONS

PSIJ-221
Jazz Improvisation Techniques 1
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

An ideal follow-up to PSIJ-211, this performance-centered class introduces basic skills essential to effective improvisation. Techniques covered include memorization procedure for song melody and harmony, listening skills, exercise design, pacing, chord tone soloing, tempo accuracy, swing rhythmic feel, melodic and rhythmic embellishment of song melody, and soloing with full rhythm section accompaniment. Development of effective practice skills. Music from various periods of jazz (swing, bop, postbop, contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

PSIJ-255
The Music of Wayne Shorter
2 credits
Course Chair: Jim Odgren
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: HR-212 and overall ensemble rating 5

Historic, stylistic, and performance-based overview of the compositions and improvisations of Wayne Shorter, covering the period from the late 1950s to the present. Basis of study will include solo transcriptions, scores, videos, and extensive listening. Also covered will be Shorter’s extramusical interests, including art and sci-fi movies, and their influence on, and integration into, his music. The student will transcribe solos and analyze compositions, and perform or present them in class.

PSIJ-271
Ready, Aim, Improvise!
2 credits
Course Chair: Jim 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: Jim 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: Jim 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: Jim 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: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: PSIJ-221, PSIM-231, or overall ensemble rating 6

An expansion of the fundamental improvisational skills developed in PSIJ-221, with the introduction of techniques that will further enhance the student's personal improvisational style. Techniques covered include rhythmic feels, accents and ghost notes, rhythmic syncopation, lower structure triads, phrase lengths, and soloing with full and partial rhythm section accompaniment. Development of effective practice skills. Music from various periods of jazz (swing, bop, postbop, and contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

PSIJ-322
Jazz Improvisation Techniques 3
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: PSIJ-321 or overall ensemble rating 6

An intermediate-level course introducing approaches to improvisation that require a solid background in harmonic and tonal concepts. Techniques covered include rhythmic activity, chord tone soloing, articulation, upper structure triads dynamics, and soloing with full and partial 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.

PSIJ-325
Jazz Interpretation
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

Development of a personal and individual jazz style through emphasis on reading, improvisation, and interpretative techniques. Hearing, analyzing, and playing selected transcribed pieces of well-known jazz artists; individual and group improvisation.

PSIJ-331
The Jazz Line
2 credits
Course Chair: Jim 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: Jim 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: Jim 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: Jim 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.
COURSE DESCRIPTIONS

PSIJ-351

Performance and Analysis of Bebop Music
2 credits
Course Chair: Jim Ogden
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: Jim Ogden
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: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: PSIJ-322 or overall ensemble rating 6

An upper-level course recommended for students with well-developed improvisation skills and concepts who are interested in further developing their own personal style through detailed application. Techniques covered include motive soloing, motive development soloing, and soloing with full and partial rhythm section accompaniment and also with no accompaniment. Development of effective practice skills. Music from various periods of jazz (swing, bop, postbop, and contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

PSIJ-422

Jazz Improvisation Techniques 5
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: PSIJ-421 or overall ensemble rating 6

An advanced course recommended for students who have already begun to develop their own personal musical styles. Challenging rhythmic topics are featured as aspects of performance of improved solos. Techniques covered include preparation exercises for rhythmic displacement: symmetrical and asymmetrical, pentatonic and tritonic scales applied to conventional chord scales, motive development (augmentation and diminution), soloing rubato on song's chord progression, and soloing with full/partial rhythm section accompaniment and also with no accompaniment. Development of effective practice skills. Music from various periods of jazz (swing, bop, postbop, and contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

PSIJ-423

Jazz Improvisation Techniques 6
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: PSIJ-422 or overall ensemble rating 7

An advanced course offering sophisticated approaches and concepts. Techniques covered include metric modulation, melodic curve, continuous motive development, nonharmonic triads, alternate tempos, extreme tempos with rhythmic syncopation, and soloing with full, partial, and no rhythm section accompaniment. Music from various periods of jazz (swing, bop, postbop, and contemporary) will be used for demonstration, practice, and performance activities. Classes are leveled and instrumentally balanced; students perform weekly.

PSIJ-425

Advanced Jazz Improvisational Techniques
2 credits
Course Chair: Jim Ogden
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 6

Performance and analysis of original jazz tunes. Discussion, demonstration, and performance of advanced jazz improvisational techniques. Use of three tonics, pentatonics, composite scales, and other harmonic devices, along with practice techniques. Students will be expected to create their own compositions, which will be included in a class recital at the end of the semester. Note: This class is recommended for students who have already taken PSIJ-421 or have an ensemble rating of 6666.
 COURSE DESCRIPTIONS

PSIJ-P426
Jazz Rhythm Section Accompaniment Skills
2 credits
Course Chair: Jim 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: Jim 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.

PSIM-231
Rock Improvisational Techniques 1
2 credits
Course Chair: Jim 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-P241
Fusion Performance and Composition
2 credits
Course Chair: Jim 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.

PSIM-327
Improvisation in the Jazz/Blues Idiom
2 credits
Course Chair: Jim 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: Jim 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: Jim Osgren  
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: Jim Osgren  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 5  
An ensemble/class for the performer who also composes. A survey of compositions/concepts will be introduced; weekly composition assignments will be performed by the class and critiqued by the instructor. The purpose of this course is to develop originality through experimentation over a broad stylistic base.

PSIM-P421  
Advanced Pan-American Jazz Performance  
2 credits  
Course Chair: Jim Osgren  
Offered: Spring  
Required of: None  
Electable by: All  
Prerequisites: By audition  
Course work will focus on the performance and development of advanced rhythmic vocabulary within the jazz idiom employing the following genre styles: Afro-Cuban; South American (Brazilian, Argentinian, Venezuelan, Peruvian); Iberian (Spanish) rhythms such as flamenco and its various palos; and Spanish folklore rhythms such as jota aragoneza, sevillana, txalaparta, and its odd time signatures. Performance will include compositions by instructor as well as othercomposers and students. Students will participate as leaders, performers, and composers/arrangers, and will have a chance to experiment with grooves created from the vocabulary studied.

PSME-311  
Recital Class for Music Education Majors  
1 credit  
Course Chair: Cecil Adderley  
Offered: Fall, Spring, Summer  
Required of: MUED majors  
Electable by: MUED majors  
Prerequisites: None  
A performance class for music education majors. Students prepare for solo and ensemble presentations intended to demonstrate satisfactory proficiency on their principal instrument.

PSPC-231  
Fundamentals of Improvisation for Percussion  
2 credits  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: None  
Electable by: Drum set, vibraphone, hand percussion, and total percussion principals  
Prerequisites: None  
Survey of performance techniques related to drum set solo and duet improvisation. Emphasis is placed on rhythm skill, coordination, thematic development, and style integration.

PSPC-341  
Studio Drumming Techniques and Applications  
2 credits  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: All percussion principals  
Electable by: All percussion principals  
Prerequisites: ILPD-212  
Application of drum set and percussion techniques to the studio recording environment. Analysis of today’s top studio recording drummers and producers; study of drum looping and sampling techniques and their application to drum set recording; study of jingle, television, and motion picture soundtrack recording techniques. Application of skills including tuning the instrument, using a click track, drum chart reading, electronic percussion, and auxiliary percussion parts to studio performance.
### COURSE DESCRIPTIONS

**PSPN-335**  
*Contrapuntal Jazz Improvisation for Pianists*  
2 credits  
Course Chair: Stephany Tiernan  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: HR-212 and PIPN-112  

This course offers a step-by-step approach to improvising contrapuntally in a solo piano context. Emphasis on walking bass lines through a series of rhythmic/melodic motives gives the pianist a basis for gaining the independence required to simultaneously improvise in a linear or chordal manner in the right hand. This eventually leads to multi-voice improvisation. Artists studied and transcribed include Lennie Tristano, Dave McKenna, Bill Evans, Brad Mehldau, Oscar Peterson, and Diana Krall. Weekly class performance includes repertoire of the jazz standard literature.

**PSPN-345**  
*Piano Accompaniment Techniques*  
2 credits  
Course Chair: Stephany 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: Jim 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.

**PSPR-361**  
*Motown*  
2 credits  
Course Chair: Ron Savage  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 3  

A performance-based study of the musical style originated by Motown Records, which, under the leadership of founder/president Berry Gordy, musically bridged racial lines during the highly sensitive period of the Civil Rights Movement. Analysis and performance of music by such artists as Stevie Wonder, Martha Reeves and the Vandellas, Smokey Robinson, Marvin Gaye, Diana Ross and the Supremes, the Temptations, and Gladys Knight and the Pips. An end-of-semester public performance is normally scheduled.

**PSPR-362**  
*Rock and Roll Hall of Fame*  
2 credits  
Course Chair: Ron Savage  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: Overall ensemble rating 4  

This course is intended to provide an opportunity for students to identify, recognize, and study the great creators, performers, and pioneers of rock and popular music. This course will provide student performers and writers a better understanding of the historical, stylistic, and technical subtleties of the various pop and rock genres. Course work will culminate in an end-of-semester concert or recital performance. Assigned library listening, transcribing, and notation of individual parts will be required on a weekly basis. Creating arrangements of selected material will be optional for ensemble members. Instrumentation: male and female vocalists, mixed horns, piano, two guitars, bass, drums, and hand percussion.

**PSPR-363**  
*Progressive Rock Performance*  
2 credits  
Course Chair: Jim 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.
COURSE DESCRIPTIONS

PSPR-365
The Pop/Rock Player/Vocalist
2 credits
Course Chair: Ron Savage
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: Overall ensemble rating 3

Designed for the pop/rock rhythm section player or instrumentalists, this course develops the skill of singing and playing simultaneously. All class members will be expected to sing and will learn to sing lead as well as background vocals while playing. Analysis of influential performers, including Elton John, Ray Charles, Phil Collins, Sting, and Bruce Springsteen; in-class and end-of-semester performances.

PSPR-381
Commercial Band Workshop
2 credits
Course Chair: Jim Ogdren
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: Jim Ogdren
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

A lecture/demonstration course designed to provide knowledge and skills necessary for effective performance presentation: movement, microphone technique, stage dress, in-depth examination of causes and controls of stage fright, rhythm development and internalization, and professional attitude and development. Recommended for instrumentalists and vocalists interested in developing on-stage performance presentation skills.

PST-P352
Stage Performance Techniques 2
2 credits
Course Chair: Jim Ogdren
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: Bob Stoloff
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: Jim Ogdren
Offered: Fall
Required of: None
Electable by: All
Prerequisites: CW-221 or SW-231

This course will cover all aspects of being a musical director of a live concert presentation involving vocal music. Each student will be assigned to a specific faculty-directed concert (Jazz-Rock Ensemble, Singers Showcase, Recording Ensemble, etc.) as a production assistant to the concert and will write and conduct some of the music. May be of special interest to pianists and guitarists who have arranging skills.
COURSE DESCRIPTIONS

**PST-471**

**Stage Performance Workshop 1 – Rock and Pop Idiom**

- 2 credits
- Course Chair: Ron Savage
- Offered: Fall, Spring, Summer
- Required of: None
- Electable by: All
- Prerequisites: Overall ensemble rating 3

A performance class for vocalists and instrumentalists interested in developing skills involved in live performance. In-class performances will be videotaped and critiqued for effectiveness in movement and presentation. All performances will be in a rock/pop band format; topics to be discussed include microphone and rehearsal techniques, lead sheet preparation, stage presence, and other activities necessary for effective live performance. Classes will present an end-of-semester final performance.

**PST-472**

**Stage Performance Workshop 2 – Rock and Pop Idiom**

- 2 credits
- Course Chair: Ron Savage
- Offered: Fall, Spring
- Required of: None
- Electable by: All
- Prerequisites: PST-471

Continuation of PST-471. In-class performances will be videotaped and critiqued for effectiveness in movement and presentation. Topics to be discussed will include stage dress, MC techniques, stage setups, music and show programming, and other activities necessary for effective live performance. Classes will present an end-of-semester final performance.

**PSVC-131**

**American Diction for Singers**

- 2 credits
- Course Chair: Bob Stoloff
- Offered: Fall, Spring
- Required of: None
- Electable by: All
- Prerequisites: None

Improvement of English language pronunciation and articulation through the application of English language phonetics in pop, rock, and jazz vocal styles. Song delivery and stylistic interpretation; weekly listening examples; specific assignments in diction and lyrical interpretation; weekly class performance.

**PSVC-231**

**Voice Class for Instrumentalists 1**

- 2 credits
- Course Chair: Bob Stoloff
- Offered: Fall, Spring, Summer
- Required of: None
- Electable by: All
- Prerequisites: None

Instruction and practice in vocal production for the nonvoice principal. Designed to acquaint instrumentalists with the basics of singing and to improve their arranging/composition skills when writing for voice. Class participation with emphasis on fundamentals of breathing, resonance, and vowel sounds. If enrollment permits, the class will be sectioned as to background and ability.

**PSVC-232**

**Voice Class for Instrumentalists 2**

- 2 credits
- Course Chair: Bob Stoloff
- 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: Bob Stoloff
- 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: Bob Stoloff  
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 the assigned listening examples required to successfully sing and perform rhythmic phrasing and nuances indicative of soul, blues, r&b, gospel, and hip-hop. In addition, students will perform some music of great artists, such as Ray Charles, Minnie Riperton, Fats Domino, Jean Carne, Sam Cooke, Jackie Wilson, LaVern Baker, Peabo Bryson, Wilson Pickett, Mavis Staples, Donny Hathaway, Gladys Knight, Sylvester, Glen Jones, Shirley Caesar, Mahalia Jackson, the Clarke Sisters, Diana Ross and the Supremes, Martha Reeves and the Vandellas, Tata Vega, Jeffrey 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: Bob Stoloff  
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: Bob Stoloff  
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: John Ramsay  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: Bass, brass, guitar, piano, string, voice, and woodwind principals  
Prerequisites: None

A course for nonpercussion principals focusing on the development of basic techniques and sound production for various frame drums. Music styles from around the world will be studied. Class meetings are split weekly into lecture and playing sections.

PSW-335  
World Percussion for Percussionists  
2 credits  
Course Chair: John Ramsay  
Offered: Fall, Spring  
Required of: Hand percussion principal MUED and PERF majors; total percussion principal PERF majors  
Electable by: Vibraphone, drum set, and hand percussion principals  
Prerequisites: None

A course for percussion principals focusing on abilities and techniques used to produce a wide variety of sounds from any hand drum (frame drum, 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: John Ramsay  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None

A study of traditional music and culture chosen from the ten regions of Ghana, West Africa. Dances from ethnic groups such as the Ewe, Ga, Ashanti, Dargara, and 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: John Ramsay
Offered: Fall
Required of: None
Electable by: All
Prerequisites: None

A study of music and culture from the Mande Empire with a special focus on the Malinké, Sousou, and Baga people of Guinea, West Africa. Study concepts integral to African performance traditions will be taught with an emphasis on hand drumming, dancing, and singing will be included as well.

PSW-345
Seminar on Latin American Music
2 credits
Course Chair: Bob Stoloff
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: Jim 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 students’ rhythmic vocabulary. West African, Afro-Cuban, and Indian rhythms will also be covered. Play-along recordings with different harmonic progressions will be used, and the students will have a chance to record their performances in class. Improving swing feel will also be emphasized. Solo transcriptions of jazz and classical Indian music will be used as examples of superimposed rhythmic groupings and subdivisions. Students are also expected to invent their own exercises and be able to perform them in class. Examples of these rhythmic concepts in composition will also be discussed.

PSW-P351
South Indian Rhythmic Solfege and Jazz/ World Music 2
2 credits
Course Chair: Jim 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.

PSW-361
Brazilian Musical Styles
2 credits
Course Chair: Jim 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: Jim 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.
COURSE DESCRIPTIONS

Professional Writing

**PW-110**

Writing Skills

2 credits
Course Chair: Matthew 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-111**

Music Application and Theory

3 credits
Course Chair: Joe Mulholland
Offered: Fall, Spring, Summer
Required of: All
Electable by: All
Prerequisites: None

A study of popular music. This study begins with the aural analysis of contemporary songs, including bass motion, chord function, and aspects of the rhythm section. It will lead to understanding the bass line, harmony, and rhythmic structure of these songs and creation of original pieces in major key and Aeolian mode (natural minor). Keyboard exercises, written homework assignments, and laptop computer drills will provide extensive practice in musical and notational elements. You will learn to read and write major and natural minor scales in all keys and learn triads and seventh chords diatonic to those scales. The course provides exposure to chromatic variations on major key harmony: the principles of secondary dominants and modal interchange will be studied in limited situations to add color and variety to diatonic harmony. These activities will decode the melodic, harmonic, and rhythmic language of most of contemporary popular music and set the stage for a detailed study of more complex and chromatic music in Harmony 2, 3, and 4.

**PW-151**

Introduction to Desktop/Digital Audio 1

2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring, Summer
Required of: None
Electable by: COMP, CWPR, FILM, JCMF, and SONG majors
Prerequisites: MTEC-111

Students will learn the basic principles needed to complete a Pro Tools project, from initial set up to final mixdown. The course will cover common situations such as recording live instruments, MIDI sequencing of software synthesizers, and audio looping, with lessons in configuring a session, creating and organizing files and regions, importing files, setting up virtual instruments, creating fades, basic volume automation etc. Note: Students are required to have a Pro Tools system installed on their laptops.

**PW-161**

Technology Tools for the Writer

2 credits
Course Chair: Matthew Nicholl
Offered: Fall, Spring, Summer
Required of: CWPR and SONG majors
Electable by: All
Prerequisites: AR-111 and MTEC-111 (CWPR, FILM, PROM, and SONG majors), or written approval of course chair (other majors)

Development of skills and concepts necessary for effective operation of a computer-based music writing workstation. Topics include usage of the computer, music software, synthesizers, and MIDI, as well as basic audio theory, equipment, and techniques. Emphasis is on technological needs of the contemporary writer. Students are required to have Digital Performer sequencing/digital audio software on their laptop. Students must use their own laptop in the Professional Writing Technology Lab. Writing majors are expected to also use the components of their major bundle, and are required to own Mark of the Unicorn’s Digital Performer sequencing/digital audio software.

**PW-165**

The Creative Flame

2 credits
Course Chair: Joe Mulholland
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: AR-111, ET-112, and HR-112

This course looks at proven methods that help individuals chisel out their own system in order to ignite their creative flame and sustain their creativity. It examines some of the commonalities, both good and bad, that occur for artists while they are engaged in their creative process. Through experimentation with various creative approaches and tools, as well as reflective practice, students will learn to apply these methods to musical composition and performance. As the course is process-oriented, the experiences and knowledge gained can be transferred into other classroom settings, as well as other aspects of students’ lives.
This course is about the study and application of compositional techniques of Bob Brookmeyer as demonstrated through his compositions, improvisations, and teaching methods. Students will study musical examples of Brookmeyer and other composers who have utilized his techniques. The techniques will be put into use as weekly assignments and two projects. These composition methods include melody writing, form, unconventional and organic formation of harmony, rhythmic development, and voice leading. The application of the techniques is not specific to any single musical genre; rather, they are meant to help the composer achieve an original and organic sound.

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.

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.

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.

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.

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.
COURSE DESCRIPTIONS

**Songwriting**

**SW-111**

**Essentials of Songwriting**

1 credit  
Course Chair: Jack Perricone  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: None

Designed to give an overview of the subject to the student contemplating a career as a songwriter or a career in music in which songwriting plays a major role. Topics include the importance of the song in the music industry, making a living as a songwriter, the relationship of words to music, song structure, and song demo production. This course should help some students decide whether songwriting is the right major for them and also help MB/M majors and MP&E majors understand how to listen critically to songs as well as help prepare them to be more knowledgeable in music publishing, A&R, and other song-related fields.

**SW-211**

**Songwriting 1**

2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring, Summer  
Required of: SONG majors  
Electable by: All  
Prerequisites: HR-112

Basic songwriting techniques. Students will develop a strong sense of form, melody, harmony, bass line development, and rhythm. Introduction to lyric considerations. Projects, in lead sheet format, will cover a variety of styles. Note: It is recommended that students take SW-221 in conjunction with this course.

**SW-212**

**Songwriting 2**

2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring, Summer  
Required of: SONG majors  
Electable by: All  
Prerequisites: ISKB-211 or PIPN-112, SW-211, and SW-221

Continuation of SW-211. Proper integration of lyrics and melody. Expansion of tonal materials used in songwriting including modulation and modality. Further study of form including the transitional bridge and the primary bridge. Student projects include setting lyrics in various styles and forms. Note: It is recommended that students take SW-222 in conjunction with this course.

**SW-221**

**Lyric Writing 1**

2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring, Summer  
Required of: SONG majors  
Electable by: All  
Prerequisites: English competency and concurrent enrollment in SW-211 are highly recommended

This course will focus on the structural aspects of lyric writing, especially the use of rhythm, rhyme, and form. Emphasis will be placed on compositional decisions and choices available to the lyricist. Weekly writing exercises from the workbook.

**SW-222**

**Lyric Writing 2**

2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring, Summer  
Required of: SONG majors  
Electable by: All  
Prerequisites: SW-211 and SW-221

Composition of lyrics using techniques gained in SW-221. Student projects will cover various uses of form, approaches to hooks, use of thesaurus and rhyming dictionary, writing to existing melody, collaboration with composers (lyrics first), and work sheets on form/function relationships.

**SW-225**

**Hip-Hop Songwriting**

2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: AR-111 and MTEC-111

This course is designed to enrich the students understanding of composition as it pertains to hip-hop. Students will learn how to write effective hip-hop songs by studying the social and cultural background of hip-hop as well as studying the lyrical and compositional elements involved. Students will be asked to write hip-hop lyrics and music, learn how to conceive of lyrics for other artists and to produce a fully conceived hip-hop song.

**SW-231**

**Arranging for Songwriters**

2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring, Summer  
Required of: SONG majors  
Electable by: All  
Prerequisites: AR-111, HR-211, and either PW-151, PW-161, or MTEC-112

Building on skills acquired in AR-111, this course focuses on writing effective arrangements built around a lead vocal with a contemporary rhythm section including percussion, background vocals, and synthesizer(s). Topics include conceptualizing and establishing a groove, writing effective introductions and fills, and supporting the style and structure of the song with appropriate instruments.
SW-P235  
**Writing the Jazz Song**  
2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: HR-211

This course centers on writing contemporary jazz songs. It includes extensive analysis of jazz standards—both music and lyrics—of songwriters such as Ellington, Waller, Razaf, Gershwin, Arlen, Carmichael, and Mercer, as well as current songwriters such as Donald Fagan, Walter Becker, Dr. John, Joni Mitchell, Jon Hendricks, Johnny Mandel, and Dave Frishberg. Students will apply the melodic, harmonic, and lyric writing concepts through composition of original songs.

SW-236  
**Guitar Techniques for Songwriting**  
2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: HR-111 or PW-111; basic guitar proficiency necessary

This class provides a stylistically open foundation in guitar playing focused on the needs and working processes of songwriters. The class integrates knowledge of theory approached in terms of the guitar fingerboard with songwriting/composition concepts and skills. Each session introduces technical work on guitar skills development, along with small composition exercises, performed and evaluated in class by the instructor and peer critique.

SW-P245  
**Rock Songwriting Workshop**  
2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring  
Required of: None  
Electable by: All  
Prerequisites: SW-211 and SW-221

A workshop for songwriters interested and involved in writing for a rock band. The workshop will focus on various techniques and characteristics utilized in the composition and arrangement of songs meant to be performed by a singer or singers in a rock setting. The workshop will incorporate playing and singing in class using rock instrumentation. Rock styles from the 1960s to present day will be explored and students will be encouraged to write in a variety of styles from mainstream pop rock and heavy metal to alternative rock and rap. Students will be required to present both original rock song compositions as well as a full arrangement for the songs.

SW-311  
**Advanced Songwriting**  
2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring, Summer  
Required of: SONG majors who do not take SW-371  
Electable by: All  
Prerequisites: SW-212 and SW-222

A writing workshop geared to the producer, arranger, or songwriter that focuses on writing original songs for artists, assignments for television or film, etc. The workshop involves collaboration and addresses the creative process from many angles in order to allow the student to develop varied skills and approaches.

SW-321  
**Advanced Lyric Writing**  
2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: All  
Prerequisites: SW-222

A course in workshop format designed to help the student develop individual style and technique in lyric writing. The course will focus on prosody of form and content, setting lyric to music and vice versa, and on the integration of techniques learned in SW-221 and SW-222.
COURSE DESCRIPTIONS

SW-325
The Music of John Lennon
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: None

A study of the work of John Lennon, including musical analysis, lyric analysis, survey of his poetry and art, transitional periods, and the influence of his interest in surrealist and nonmusical events. Influences of Paul McCartney and Yoko Ono. Class presentations include audio and video clips.

SW-P326
The Songs of Paul Simon: The Art and Craft of an American Master
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring
Required of: None
Electable by: All
Prerequisites: None

A survey of the music and lyrics of Paul Simon. Paul Simon’s songs represent a rich and sophisticated tapestry of emotional color, social comment, and dry humor. Each week the class will examine the recurring musical/lyrical gestures and themes found in Paul Simon’s songs. The class will explore the cultural, musical, and literary influences that inform Simon’s songwriting.

SW-335
The Business of Songwriting
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring, Summer
Required of: SONG majors
Electable by: All
Prerequisites: SW-212 and SW-222

A practical business course for the songwriter. Topics covered will include making and marketing demos, copyright law, publishing contracts, sources of royalty income, performance societies, and collection agencies.

SW-336
Songwriting Collaboration
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring
Required of: None
Electable by: SONG majors
Prerequisites: SW-212, SW-222, or written approval of course instructor

This project-oriented, workshop-style class presents varied models for songwriting collaboration, including differentiated roles for lyricist and composer (typical of earlier musical theater writing), the cowriting model prevalent in current Nashville-centered country songwriting, and emerging collaborative roles in production-driven contemporary genres such as pop, r&b, and hip-hop. Industry needs and realities are reflected in class projects. Students play varied roles in both in-class “fishbowl” and serious project collaborations, including writing to theme on deadline and for specific industry artists and/or selected student vocalists. In-class cowriting sessions, partner projects, and technology-supported “virtual” collaboration are explored. The class also covers pragmatic issues essential in professional cowriting, including cowriter selection, decision-making and consensus, and contractual and business issues of coauthorship and copublishing.

SW-345
Musical Theater Writing
2 credits
Course Chair: Jack Perricone
Offered: Fall, Spring, Summer
Required of: None
Electable by: All
Prerequisites: SW-211 and SW-221

An opportunity for student composers, lyricists, and playwrights to collaborate in adapting dramatic scenes into songs for the musical stage. Students write and perform their original work in a class setting and critique the work of their peers with supervision from the instructor. Students also discuss and analyze major works from the musical theater and opera repertoire. The class emphasizes storytelling and dramatic writing through song, promotes innovation, and is open to writers of diverse musical styles.

SW-P350
Songwriting and Social Change
2 credits
Course Chair: Jack 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. The class will examine and analyze benefit concerts like Live Aid and the Concert for Bangladesh, important songs which had impact on social change (e.g., “Imagine,” “Get Up, Stand Up,” and “Strange Fruit”) and prominent activist songwriters (e.g., Bob Dylan, Bono, Bob Marley, Michael Franti, and Bob Geldof).
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.

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.

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 two of his/her songs, and will be present to observe and learn from recordings of other class members. In addition to registering for this course, the student must also attend meetings of ENPP-303 Rhythm Track for Songwriters.

A workshop for singer/songwriters in which students write and perform their own material. Emphasis is placed on the song as the vehicle through which the singer/songwriter expresses his or her persona to the audience. Performances are videotaped, and songs and performances are critiqued.

This course will allow upper semester students who have never taken a songwriting course at Berklee during their first six semesters to gain knowledge about their craft as well as experience critiques of their songs. It will allow these students the opportunity to learn many of the songwriting techniques taught throughout the Berklee songwriting curriculum and to receive individual attention from an instructor from the Songwriting Department.

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: Jack Perricone  
Offered: Fall, Spring, Summer  
Required of: None  
Electable by: SONG majors  
Prerequisites: Sixth-semester standing and written approval of course chair

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

SW-498  
**Directed Study in Songwriting**  
2 credits  
Course Chair: Jack Perricone  
Offered: Fall, Spring, Summer  
Required of: SONG majors  
Electable by: SONG majors  
Prerequisites: SW-311 or SW-371

Individualized instruction designed to guide students majoring in songwriting in the preparation of their graduation projects.
SPECIAL LISTINGS FOR SUMMER/FALL 2011

Directed Study Faculty – Professional Writing Division

Summer 2011

CM-397

Directed Study in Small Forms 1
Denisch, Beth
Friedman, Arnold
Holland, Jonathan

CM-398

Directed Study in Small Forms 2
Fessler, Scott
Holland, Jonathan
McDonnell, Don
Paraskevas, Apostolos
Pusztai, Tibor
Qualliotine, Armand
Reyes, Jim
Weinstein, Michael
Welwood, Arthur
Williams, Julius
Witmyer, Skip

NOTE: See instructor in first week to establish meeting times.

CM-497

Directed Study in Sonata Composition
Fritze, Greg
Gubanov, Yakov
McGah, Tom
Smith, Jim

NOTE: See instructor in first week to establish meeting times.

CM-498

Directed Study in Orchestral Composition
Kulenovic, Vuk
Leclaire, Dennis
Pusztai, Tibor
Williams, Julius

NOTE: See instructor in first week to establish meeting times.

CM-499

Directed Study in Jazz Composition
Lowell, Richard

NOTE: See instructor in first week to establish meeting times.

COND-498

Directed Study in Conducting
Callahan, David
Monseur, George
Noya, Francisco
Pusztai, Tibor
Reyes, Jim
Taylor, Valerie
Williams, Julius

NOTE: See instructor in first week to establish meeting times.

Fall 2011

CM-397

Directed Study in Small Forms 1
Denisch, Beth
Friedman, Arnold
Trester, Fran

CM-398

Directed Study in Small Forms 2
Applin, Rick
Cohen, Alla
Denisch, Beth
Fessler, Scott
Friedman, Arnold
Holland, Jonathan
Kalogeras, Alex
Kulenovic, Vuk
LeVines, Allen
List, Andrew
McDonnell, Don
Paraskevas, Apostolos
Pusztai, Tibor
Qualliotine, Armand
Reyes, Jim
Trester, Francine
Welwood, Arthur
Witmyer, Skip

NOTE: See instructor in first week to establish meeting times.

CW-498

Directed Study in Contemporary Writing and Production
Farquharson, Michael
Gates, Jerry
Moretti, Dan

NOTE: See instructor in first week to establish meeting times.

FS-487

Senior Portfolio and Seminar in Film
Daring, Mason
Ragazzi, Claudio
Davis, Richard
Mirowitz, Sheldon

NOTE: See instructor in first week to establish meeting times.

SW-498

Directed Study in Songwriting
Aldrich, Jon
Simos, Mark
Swiniarski, Stanley

NOTE: See instructor in first week to establish meeting times.
SPECIAL LISTINGS FOR SUMMER/FALL 2011

CM-497
Directed Study in Sonata Composition
Fritze, Greg
Gubanov, Yakov
McGah, Tom
Smith, Jim

NOTE: See instructor in first week to establish meeting times.

CM-498
Directed Study in Orchestral Composition
Bavicchi, John
Kalogeras, Alex
Kulenovic, Vuk
Leclaire, Dennis
McGah, Thomas
Williams, Julius

NOTE: See instructor in first week to establish meeting times.

CM-499
Directed Study in Jazz Composition
Free, Scott
Hopkins, Greg
Lowell, Richard
Wilson, Phil

NOTE: See instructor in first week to establish meeting times.

COND-498
Directed Study in Conducting
Callahan, David
Monseur, George
Noya, Francisco
Pusztai, Tibor
Reyes, Jim
Stewart, Louis
Williams, Julius

NOTE: See instructor in first week to establish meeting times.

CW-498
Directed Study in Contemporary Writing and Production
Beidenwolf, Kurt
Elliott, Bill
Farquharson, Michael
Gates, Jerry
Moretti, Dan
Nicholl, Matthew
Pejrolo, Andrea

NOTE: See instructor in first week to establish meeting times.

FS-487
Senior Portfolio & Seminar in Film
Daring, Mason
Davis, Richard
Mendelson, Ruth
Mirowitz, Sheldon
Smith, Joe
Wilkins, Don

NOTE: See instructor in first week to establish meeting times.

PS-498
Directed Study in Improvisation
Crook, Hal

SW-498
Directed Study in Songwriting
Aldrich, Jon
Kachulis, Jimmy
Perricone, Jack
Simos, Mark
Swiniarski, Stanley

NOTE: See instructor in first week to establish meeting times.
Special Section Listings

Summer 2011

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section Listings</th>
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<tbody>
<tr>
<td>MP-385</td>
<td>NOTE: This course (all sections) meets <strong>every other week</strong> for four hours.</td>
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<tr>
<td>MP-475</td>
<td>NOTE: This course (all sections) meets <strong>every other week</strong> for four hours.</td>
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Fall 2011

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section Listings</th>
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<tbody>
<tr>
<td>MP-385</td>
<td>all sections -NOTE: This course meets <strong>every other week</strong> for four hours.</td>
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<tr>
<td>MP-475</td>
<td>all sections -NOTE: This course (all sections) meets <strong>every other week</strong> for four hours.</td>
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<tr>
<td>PSPC-341</td>
<td>all sections -NOTE: The Thursday meeting meets <strong>every other week</strong> for four hours.</td>
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<tr>
<td>PSVC-425</td>
<td>Section 001 primarily for jazz vocalists; Section 002 primarily for pop, rock, R&amp;B vocalists.</td>
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<tr>
<td>SW-365-001</td>
<td>Dennis Cecere - Ensemble attendance TH 2-4 required.</td>
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### Class Planning Worksheet: Schedule Planning

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<thead>
<tr>
<th>Name</th>
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<th>Semester</th>
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