INSIDE BERKLEE COURSES: Online and Blended Courses

Take an online or blended course on Inside Berklee Courses this semester!
Add new dimension and flexibility to your studies at Berklee with an online or blended course.

What is an online or blended course?

● In fully online courses, all of the course content is delivered online and through online reading, video instruction, audio listening activities, hands-on activities, online class discussions, and textbook readings, as directed by your instructor. Though the class does not meet in person, an active and involved professor will be present to provide feedback on all of your work. Some online courses have one or more in-person meetings or exams during the semester. If that applies to your class, your instructor will post information about that in the Faculty Announcements forum.

● In blended courses, about half of the course instruction happens in person, and the other half occurs online at your Inside Berklee Courses course site. The online portion often replaces the in-class “lecture,” so that classroom time can be used for interactive projects, discussions, and other hands-on activities. The in-person meeting time and location will be listed on your academic schedule.

How much work will it be?
An online or blended course will require just as much time and effort as an equivalent in-person class—and you’ll learn just as much—but with learning technologies that you wouldn’t necessarily get in a classroom. That may include custom video, audio, games, graphics, and more.

How will I access my class?
Log in to Inside Berklee Courses (ol.berklee.edu) with the same username and password that you use for your Berklee email account. Your online or blended course will appear on your course list at Inside Berklee Courses a few days before the start of the semester.

Once you’ve logged into Inside Berklee Courses, click on the title of your online course to enter. Begin by reading all of the Getting Started material, then move on to Lesson 1, starting with the Introduction page. Proceed through the lesson by clicking on the blue and yellow arrow at the top right of every page. Be sure to complete all assignments by the posted due date. Your instructor will provide feedback on assignments that you post.

Why take an online or blended course?

● They’re exclusive. Berklee develops its online and blended courses exclusively for Berklee students.

● They’re instructor-led. Our online courses are written and taught by Berklee faculty. All courses are instructor-led, meaning that a faculty person is as active in the class as you are, reading your posts, providing feedback on your assignments, and answering your questions.

● They’re freeing. Online and blended courses allow you to study from almost anywhere on the planet, whether you’re trying to balance a heavy course load on campus, at home for the summer, doing an internship in LA, or on tour with your band. “Blended” courses, which occur partly online and partly on campus, allow you to study the material at your own pace, and then meet in class for discussion and review.

● They’re all about you. Online courses are a great option for students who are “self-starters” or who like more control over when, where, and how they learn.

● They’re flexible. Taking an online or blended course may help you get into classes that otherwise don’t fit your schedule. Taking online or blended will reduce your number of class meetings and make it easier to build your calendar for the semester.

● They’re always “on.” You can access the course and its reference materials any time, 7 days a week, 24 hours a day.

How do I find what online or blended courses are offered this semester?
The words “online” or “blended” appear in the course name. Online courses have a “W” in the course section number, and blended courses have a “B.”

Here’s what’s on offer for Spring 2014:

### Blended Courses

**Basic Keyboard Techniques 1 - Blended**
- ISKB-211-B001
- ISKB-211-B002
- ISKB-211-B003
- ISKB-211-B004
- ISKB-211-B005

**Basic Keyboard Techniques 2 - Blended**
- ISKB-212-B001
- ISKB-212-B002
- ISKB-212-B003
Critical Listening Lab - Blended
MP-214-B001
MP-214-B002
MP-214-B003
MP-214-B004
MP-214-B005

Introduction to Music Technology – Blended
MTEC-111-B1A
MTEC-111-B1B
MTEC-111-B3A
MTEC-111-B3B
MTEC-111-B3C
MTEC-111-B3D

Online Courses

Groove Writing - Online
CW-171-W001

Reharmonization Techniques – Online *(NEW!)*
HR-325-W001

Keyboard Fundamentals - Online
ISKB-P111-W001
ISKB-P111-W002
ISKB-P111-W003
ISKB-P111-W004

Themes and Variations in Western Art - Online
LAHS-233-W001

Applications of Music Acoustics - Online
LMSC-209-W001
LMSC-209-W002

Multimedia for the Music Educator - Online
ME-326-W001

Critical Listening for Musicians - Online
MP-114-W001
MP-114-W002
MP-114-W003

Production Analysis Lab for Musicians - Online
MP-115-W001
MP-115-W002
MP-115-W003

*For the most up-to-date online course availability please login to my.berklee.edu.*

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**Is online or blended learning a good choice for me?**

Online and blended courses are perfect for you if you need a little more flexibility in your calendar. They’re also great if you learn best by “doing” and have the self-discipline to organize your own schedule to explore a different way to learn. Online or blended study is also helpful for those who need a little more time to absorb information—for example, if you tend to “zone out” in lectures, or if English is not your first language. In an online or blended course, you go at your own pace. You can read and re-read the content and watch videos as many times as you need.

Take this quiz to see if online learning is right for you.

http://ol.berklee.edu/course/view.php?id=7407
Academic Calendar

Fall 2013

November 8  Last day to request a Withdrawal from a class for Fall 2013. Forms are available in the Office of the Registrar.

November 11*  Veterans Day (no classes)

November 12 - 15  Academic advising period for Spring 2014 Registration

Nov. 18 - Dec. 4  Spring 2014 Registration period. Register online at my.berklee.edu

Nov. 28 - Dec. 1*  Thanksgiving Recess

December 16 - 20  Final Exam Week/Audition Week

December 20  Course evaluations due

December 21  Residence Halls close at 12:00 p.m.

December 23  Fall 2013 grades available on my.berklee.edu


Spring 2014

January 6  Last day to pay tuition fees for Spring 2014. After this date, a $250 late payment fee will be charged.

January 14  Online Check-in begins for continuing and returning students on my.berklee.edu

January 14 - 17  Spring 2014 Check-in Week. Failure to Check-in by 11:59 p.m. on January 17 will result in the loss of your Spring 2014 registration schedule and the assessment of a $250 late check-in fee.

January 14  Residence Halls open for Spring 2014

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

January 17  Last day to declare/change a program, major, or principal instrument for Spring 2014.

January 20*  Martin Luther King Jr. Day

January 21  First day of Spring 2014 classes, instrumental lessons, labs, and ensembles

January 27  Last day to add/drop classes, including courses tested out of through Credit by Exam.

Last day to declare part-time status for Spring 2014. See the Counseling and Advising Center.

February 17*  Presidents’ Day (no classes)

February 18  Follow a Monday schedule

February 28  Last day to change a grade of “Incomplete” earned during Fall 2013.

March 10 - 14  Mid-term/Audition Week

March 17 - 21  Spring Recess

March 28  Last day to initiate a Withdrawal from a class for Spring 2014. Forms are available in the Office of the Registrar.

Summer/Fall 2014 Registration Manual available online

April 7 – April 18  Summer/Fall 2014 Registration period. Register online at my.berklee.edu.

April 21*  Patriots’ Day (no classes)

April 23  Follow a Monday Schedule

May 9  Course evaluations due.

May 5 - 9  Final Exam/Audition Ensemble Week

May 10  Commencement Ceremony

May 11  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 Spring 2014 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 underpopulated course sections will eventually lead to higher tuition costs to students. By combining or eliminating sections of courses, the college is better able to control tuition increases.

For students either unsure about attending or not planning to attend the Spring 2014 semester:

- Staff from the Offices of the Registrar, Bursar, Financial Aid, Scholarships and Student Employment, Student Success, and the Counseling and Advising Center are available to help you make the best decision. Please feel free to stop by any of these offices to discuss your circumstances.

- If your decision to attend the spring term comes after the Registration Period concludes, you should contact the Office of the Registrar.

- If you have decided to not attend this spring but would like to return to Berklee in a future term, you should complete a Returning Student Intent form at the Office of the Registrar.

Instructions for Completing Your Spring 2014 Registration

- Check and confirm your Registration Profile (including your registration appointment time) as follows:
  1. Log in to my.berklee.edu
  2. Select the “Students” link, then click on the “Registration and Check-in Profile Screen” link under the Registration submenu
  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 November 12 and extends through December 4, 2013. Students at 6th semester standing and higher are encouraged to come in early for advising.

- Students who entered Berklee in Fall 2013: please be aware that your Peer Advisor will be contacting you to meet with him/her prior to your registration appointment window. He/She will assist you in choosing classes and registering for classes online.

- Read the course descriptions for each course for which you wish to register. Ensure that you have the proper prerequisites, co-requisites, ensemble ratings, and that each course is electable by you. You must have a passing grade, transfer credit or 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 Fall 2013 course that is being used as a prerequisite for a Spring 2014 course, you will be removed from that course(s) before the start of the next term.

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

- Private Instruction registration requires special course coding. Please see instructions on page 48.

- 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 48 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 spring 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 52. Students are expected to register for courses online using the instructions published in this manual. Should you need any assistance with learning to register online, staff at the Office of the Registrar (Uchida, Suite 120) are ready to help you.

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

Seek Out Advising

Although we have tried to be as thorough as possible with the information in this manual, you are still advised to seek academic advisement before registering for the spring. 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.
GET READY TO REGISTER FOR SPRING 2014

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 Spring 2014 courses. We have scheduled your registration appointment for a time of day when you are not in class.

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

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

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

To access your Registration profile, log in to my.berklee.edu, select the “Students” link, then click on the “Registration and Check-in Profile Screen” link under the Registration submenu.

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

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

Major Grids
Every student already in a major(s) or considering a major should have the “grid” for that major to use as a reference for selecting courses to take each term, and to track progress toward graduation. You can search grids for all majors and dual majors, degree, and diploma, and download the appropriate grid as a pdf at berklee.edu/register/major-grids-search. Courses are displayed on the grids in a semester format that takes into account prerequisites and semester credit maximums. Minor grids are also available upon request from the Office of the Registrar.

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

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

To use My Degree Audit (EVAL):
1. Log in to my.berklee.edu.
2. Click on the “Student Services” link on the top left
3. Select “My Degree Audit” under the Academic Profile submenu
4. 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 found under the Registration submenu)
5. For the question, “What Work Do You Want To Include?”, select either:
   (a) “C” for just your completed courses, or:
   (b) “A” for all courses including those that are in-progress and any courses that you have preregistered for

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

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

Professional Music majors first need to build their specialized curriculum on Colleague by meeting with the Professional Music department. Until you do so, your degree audit will not be accurate.
GET READY TO REGISTER FOR SPRING 2014

Directory of Department Chairs

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

Bass
Steve Bailey, Chair, sbailey@berklee.edu
Room 1H, 1140 Boylston St., 617 747-6310
Sandro Scoccia, Assistant Chair, sscoccia@berklee.edu
Room 1K, 1140 Boylston St., 617 747-2039

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

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

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

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

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

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

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

Guitar
Larry Baione, Chair, lbaione@berklee.edu
Room 409, 921 Boylston St., 617 747-2294
Kim Perlak, Assistant Chair, kperlak@berklee.edu
Room 401, 921 Boylston St., 617 747-6429

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

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

Liberal Arts
Simone Pilon, Chair, spilon@berklee.edu
Room 334, 7 Haviland St, 617 747-6329
Mike Mason, Assistant Chair, mmason1@berklee.edu
Room 300, 7 Haviland St, 617 747-2991

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

Music Education
Cecil Adderley, Chair, cadderley@berklee.edu
Room 312, 22 The Fenway, 617 747-2426

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

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

Percussion
John Ramsay, Chair, jramsay@berklee.edu
Room 005, 921 Boylston St., 617 747-8328
Yoron Israel, Assistant Chair, yisrael@berklee.edu
Room 4B1, 1140 Boylston St., 617 747-2703

Performance Studies
Matt Marvuglio, Dean, mmarvuglio@berklee.edu
Room SH, 1140 Boylston St., 617 747-2025
Carl Riley, Academic Assistant to the Dean, criley@berklee.edu
Room SJ, 1140 Boylston St., 617 747-2025

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

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

Songwriting
Bonnie Hayes, Chair, bhayes@berklee.edu
Room 216, 150 Massachusetts Ave., 617 747-2385

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

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

Woodwind
Bill Pierce, Chair, bpierce@berklee.edu
Room 2B3, 1140 Boylston St., 617 747-2437
GET READY TO REGISTER FOR SPRING 2014

Registration Advising Resources

OFFICE OF THE REGISTRAR
921 Boylston Street, Room 120
617 747-2240
617 747-8520 (fax)
registrar@berklee.edu

COUNSELING AND ADVISING CENTER
939 Boylston Street
(access through 3rd floor of 921 Uchida building)
617 747-2310/2311
617 747-2091 (fax)
counselingcenter@berklee.edu

FINANCIAL AID
921 Boylston Street, Room 220
617 747-2274
617 747-2073 (fax)
financialaid@berklee.edu

SCHOLARSHIPS
921 Boylston Street, Room 622
617 747-8681
scholarships@berklee.edu

BURSAR
921 Boylston Street, Room 244
617 747-2610/2165
617 747-8004 (fax)
bursar@berklee.edu

ADMISSIONS
921 Boylston Street, Room 600
617 747-2221/2222
617 747-2047 (fax)
admissions@berklee.edu

STUDENT SUCCESS AND RETENTION
921 Boylston Street, Room 502
617 747-2363
617 747-2009 (fax)
success@berklee.edu

STUDENT COMPUTER SUPPORT CENTER
186 Massachusetts Avenue, Lower Level
617 747-8800
617 747-2806 (fax)
8800@berklee.edu

CAREER DEVELOPMENT CENTER
921 Boylston Street, Room 620
617 747-2246
617 747-2047 (fax)
cdc@berklee.edu

STUDENT AFFAIRS
921 Boylston Street, Room 500
617 747-2231
617 747-2009 (fax)
vpsa@berklee.edu

STUDENT EMPLOYMENT
921 Boylston Street, Room 139
617 747-2687
617 747-6169 (fax)
studentemployment@berklee.edu

HOUSING AND AUXILIARY STUDENT SERVICES
150 Massachusetts Avenue, Room 351
617 747-2292
housing@berklee.edu

CAMPUS MAP
To view a map of the Berklee campus, visit berklee.edu/boston-campus/map.
## What's New:
Summary of Curriculum Changes Approved for Spring 2014

### Arranging

**Changes in Courses**

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>AR-313 Scoring for Instrumental Ensembles in the Secondary School</td>
<td>Prerequisite</td>
<td>CM-212 or both CM-252 and CP-212</td>
<td>CM-212 or both CM-252 and CP-210 or CP-212</td>
</tr>
<tr>
<td>AR-407 Arranging for Large Ensemble</td>
<td>Prerequisite</td>
<td>Written approval of course chair</td>
<td>AR-331 and CM-371</td>
</tr>
</tbody>
</table>

### Composition

**Changes in Courses**

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>CM-211 Tonal Harmony and Composition I</td>
<td>Prerequisite</td>
<td>PW-111 and AR-111</td>
<td>PW-111</td>
</tr>
<tr>
<td>CM-221 Techniques of Tonal Writing</td>
<td>Prerequisite</td>
<td>CM-212, and CP-210 or CP-212</td>
<td>CM-212 or CM-252, and CP-210 or CP-212</td>
</tr>
<tr>
<td>CM-231 Instrumentation and Score Preparation</td>
<td>Prerequisite</td>
<td>CM-212</td>
<td>CM-212 or CM-252</td>
</tr>
<tr>
<td>CM-355 Principals and Techniques of Vocal Writing</td>
<td>Title</td>
<td>Principals and Techniques of Vocal Writing</td>
<td>Principles and Techniques of Writing for the Voice</td>
</tr>
</tbody>
</table>

### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>CM-342 Digital Score Preparation for Composers</td>
<td>2 credits</td>
<td>Spring</td>
<td>All/MTEC-111</td>
</tr>
<tr>
<td>CM-P399 Directed Studies in Electronic Music Composition</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/CM-357</td>
</tr>
</tbody>
</table>

### Conducting

**Changes in Courses**

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>COND-217 Conducting 2 with Live Keyboards</td>
<td>Required of</td>
<td>None</td>
<td>FILM</td>
</tr>
</tbody>
</table>

### Counterpoint

**Changes in Courses**

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>CP-311 Advanced Counterpoint</td>
<td>Prerequisite</td>
<td>CM-212, and CP-212 or CP-215</td>
<td>CM-212 or CM-252, and CP-212 or CP-215</td>
</tr>
</tbody>
</table>
## Electronic Production and Design

### Changes in Courses

<table>
<thead>
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<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>EP-337 Programming, Composition and Sound Design in Csound</td>
<td>Title</td>
<td>Programming, Composition and Sound Design in Csound</td>
<td>Csound: Sound Design and Composition</td>
</tr>
<tr>
<td>EP-461 Experimental and Avant-Garde Electronic Composition</td>
<td>Title</td>
<td>Experimental and Avant-Garde Electronic Composition</td>
<td>Electroacoustic and Acousmatic Composition</td>
</tr>
</tbody>
</table>

### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
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</thead>
</table>

## Ensemble

### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENCL-200 Concert Choir</td>
<td>Course Chair</td>
<td>Ron Savage</td>
<td>Anne Peckham</td>
</tr>
<tr>
<td>ENDS-400 Directed Study</td>
<td>Number</td>
<td>ENDS-400</td>
<td>ENDS-405</td>
</tr>
<tr>
<td>ENGB-220 South American Folkloric Music</td>
<td>Title</td>
<td>South American Folkloric Music</td>
<td>Contemporary South American Folkloric Music</td>
</tr>
<tr>
<td>ENLT-201 Brazilian Instrumental Rating 3</td>
<td>Title</td>
<td>Brazilian Instrumental Rating 3</td>
<td>Brazilian Ensemble Rating 3 with Vocals</td>
</tr>
<tr>
<td>ENLT-221 Brazilian Instrumental Rating 4</td>
<td>Title</td>
<td>Brazilian Instrumental Rating 4</td>
<td>Brazilian Ensemble Rating 4 with Vocals</td>
</tr>
<tr>
<td>ENLT-223 Afro-Cuban Folkloric Music</td>
<td>Title</td>
<td>Afro-Cuban Folkloric Music</td>
<td>Afro-Cuban Traditional and Folkloric Music</td>
</tr>
<tr>
<td>ENLT-301 Brazilian Instrumental Rating 5</td>
<td>Title</td>
<td>Brazilian Instrumental Rating 5</td>
<td>Brazilian Ensemble Rating 5 with Vocals</td>
</tr>
<tr>
<td>ENLT-400 Music of the Dominican Republic</td>
<td>Title</td>
<td>Music of the Dominican Republic</td>
<td>Merengue and Bachata Ensemble</td>
</tr>
<tr>
<td>ENPP-400 Contemporary Christian Ensemble</td>
<td>Number</td>
<td>ENPP-400</td>
<td>ENPP-206</td>
</tr>
<tr>
<td>ENRB-409 The Music of Take 6, Sweet Honey in the Rock, and Ladysmith Black Mambazo</td>
<td>Title</td>
<td>The Music of Take 6, Sweet Honey in the Rock, and Ladysmith Black Mambazo</td>
<td>The Music of Take 6 Ensemble</td>
</tr>
</tbody>
</table>
### What's New: Summary of Curriculum Changes

#### 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>ENVC-122 Jazz/Blues Vocal Ensemble with Improvisation</td>
<td>Prerequisite</td>
<td>None</td>
<td>ET-111, PW-111, and ENVC-111</td>
</tr>
<tr>
<td>ENVC-123 R&amp;B Vocal Ensemble with Improvisation</td>
<td>Prerequisite</td>
<td>None</td>
<td>ET-111, PW-111, and ENVC-111</td>
</tr>
<tr>
<td>ENVC-141 Beginning Improvisation Ensemble, Mixed Styles</td>
<td>Prerequisite</td>
<td>None</td>
<td>ET-111, PW-111, and ENVC-111</td>
</tr>
<tr>
<td>ENVC-142 Vocal Improvisation Ensemble, Jazz</td>
<td>Number</td>
<td>ENVC-142</td>
<td>ENVC-242</td>
</tr>
<tr>
<td>ENVC-143 Vocal Improvisation Ensemble, R&amp;B</td>
<td>Prerequisite</td>
<td>None</td>
<td>ET-112, HR-112, and ENVC-111</td>
</tr>
</tbody>
</table>

#### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENBR-P172 Trombone Ensemble 1</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Trombone principals/None</td>
</tr>
<tr>
<td>ENBR-P272 Trombone Ensemble 2</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Trombone principals/Overall rating of 5</td>
</tr>
<tr>
<td>ENGB-403 Indian Music Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
<td>All/None</td>
</tr>
<tr>
<td>ENGB-404 Middle Eastern/Flamenco Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
<td>All/None</td>
</tr>
<tr>
<td>ENLT-225 Latin Pop Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
<td>All/None</td>
</tr>
<tr>
<td>ENLT-321 Brazilian Ensemble Rating 6 with Vocals</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
<td>All/Ensemble rating 6</td>
</tr>
<tr>
<td>ENLT-403 Afro-Cuban Jazz Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
<td>All/None</td>
</tr>
<tr>
<td>ENPP-225 British Pop Rock</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
<td>All/None</td>
</tr>
<tr>
<td>ENRK-401 The Music of Radiohead Ensemble</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
<td>All/None</td>
</tr>
<tr>
<td>ENVC-322 Vocal Jazz Choir</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Voice principals/Written approval of course instructor</td>
</tr>
</tbody>
</table>

#### Film Scoring

#### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>FS-221 Introduction to Film Scoring</td>
<td>Prerequisite</td>
<td>LENG-111</td>
<td>LENG-111, PW-111, ET-111, and MTEC-111</td>
</tr>
<tr>
<td>FS-271 and one of the following: FS-361, CW-361, or EP-371</td>
<td>Electable by</td>
<td>All</td>
<td>FILM, CWPR, and ELPD majors</td>
</tr>
</tbody>
</table>

### PLAN YOUR SPRING 2014 SCHEDULE
## What's New: Summary of Curriculum Changes

### 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>FS-375 Film Music Editing 1</td>
<td>Prerequisite</td>
<td>CM-311, FS-340, and FS-341; FS-375 must be taken concurrently with FS-441</td>
<td>CM-311 or FS-351; FS-340 and FS-341; FS-375 must be taken concurrently with FS-441</td>
</tr>
<tr>
<td>FS-441 Dramatic Scoring 3</td>
<td>Prerequisite</td>
<td>CM-311, FS-340, and FS-341; FS-375 must be taken concurrently with FS-441</td>
<td>CM-311 or FS-351; FS-340 and FS-341; FS-375 must be taken concurrently with FS-441</td>
</tr>
<tr>
<td>FS-468 Contemporary Techniques in Film Scoring</td>
<td>Semesters Offered</td>
<td>Fall, Spring</td>
<td>Fall, Spring, Summer</td>
</tr>
</tbody>
</table>

### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>FS-P114 Introduction to Film Scoring for Non-Majors</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/LENG-111</td>
</tr>
</tbody>
</table>

### Instrumental Labs

#### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ILPD-235 Polyrhythms 1</td>
<td>Prerequisite</td>
<td>ILPD-112</td>
<td>Overall ensemble rating 3</td>
</tr>
<tr>
<td>ILPD-331 Contemporary Electronic Percussion</td>
<td>Prerequisite</td>
<td>ILPD-211</td>
<td>Overall ensemble rating 3</td>
</tr>
<tr>
<td>ILPD-373 Afro-Cuban/Brazilian Rhythms for Drumset</td>
<td>Prerequisite</td>
<td>ILPH-357 or ILPH-359</td>
<td>ILPD-211 and ILPH-357, ILPH-359, ILPH-351, or ILPH-451</td>
</tr>
</tbody>
</table>

### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>ILBS-P130 Pedalogy: Effects for Bass</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Bass principals/None</td>
</tr>
<tr>
<td>ILPD-374 Brazilian Rhythms for the Drum Set</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>Drum set and total percussion principals/ILPD-211 and ILPH-357, ILPH-359, ILPH-351, or ILPH-451</td>
</tr>
<tr>
<td>ILPD-P215 Moeller Technique Lab</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>All percussion principals/Overall ensemble rating 3</td>
</tr>
<tr>
<td>ILPN-P101 Keyboard Lab – Smart Reading</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Piano principals/None</td>
</tr>
<tr>
<td>ILPN-P236 Upper Structure Triads 2: The Linear Approach</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Piano principals/ILPN-235</td>
</tr>
<tr>
<td>ILVC-220 Musicianship for Singers</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Voice principals/ET-111 and PW-111</td>
</tr>
<tr>
<td>ILWD-P342 Phrasing and Interpretation in the Classical Style</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>All/Written permission of course instructor</td>
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### Deleted Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ILVC-121 Vocal Pop/Rock/Country Styles Lab</td>
</tr>
<tr>
<td>ILVC-122 Vocal Jazz/Blues Styles Lab</td>
</tr>
<tr>
<td>ILVC-123 Vocal R&amp;B Styles Lab</td>
</tr>
<tr>
<td>ILVC-141 Beginning Improvisation for the Singer</td>
</tr>
<tr>
<td>ILVC-281 Performance Skills for the Background Singer</td>
</tr>
<tr>
<td>ILVC-331 Advanced Vocal Performance Lab 1</td>
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</table>
# Literature, History, and Analysis

## Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>LHAN-311</td>
<td>Style Analysis: Classical/Romantic</td>
<td>CM-212</td>
<td>CM-212 or CM-252</td>
</tr>
</tbody>
</table>

# Music Business/Management

## Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MB-375</td>
<td>Music Intermediaries</td>
<td>MB-201 and MB-211</td>
<td>MB-211 and MB-325</td>
</tr>
</tbody>
</table>

## New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>MB-P235</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>MBUS majors/MB-201</td>
</tr>
<tr>
<td>MB-P349</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>MBUS majors/MB-211 and MB-301</td>
</tr>
</tbody>
</table>

# Music Production and Engineering

## 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>MB-P121</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MTEC-111</td>
</tr>
<tr>
<td>MP-P124</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MP-114</td>
</tr>
<tr>
<td>MP-P204</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MTEC-111</td>
</tr>
<tr>
<td>MP-P206</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MP-P205</td>
</tr>
<tr>
<td>MP-P207</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MP-P205</td>
</tr>
<tr>
<td>MP-P208</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MP-P205</td>
</tr>
<tr>
<td>MP-P302</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MP-P205</td>
</tr>
<tr>
<td>MP-P303</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MP-P205</td>
</tr>
<tr>
<td>MP-P304</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MP-P205</td>
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</tbody>
</table>

# Music Technology Innovation (Valencia Campus Only)

## New Courses and Prototypes

<table>
<thead>
<tr>
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<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
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</thead>
<tbody>
<tr>
<td>MTI-P304</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MTEC-111</td>
</tr>
<tr>
<td>MTI-P306</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/MTEC-111</td>
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</tbody>
</table>
### Performance Studies

#### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSVC-325 Vocal Improv in the Jazz Idiom</td>
<td>Prerequisite</td>
<td>ET-112</td>
<td>ET-211 or ET-231, HR-211, and ENVC-242 or ENVC-244</td>
</tr>
<tr>
<td>PSVC-333 Foundations of Singing with Soul</td>
<td>Prerequisite</td>
<td>ILVC-121, ILVC-122, or ILVC-123</td>
<td>None</td>
</tr>
</tbody>
</table>

#### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
<th>Electable by/Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSH-200 Vocal Technique and Wellness</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>Voice principals/None</td>
</tr>
<tr>
<td>PSH-P150 Body Mapping for Musicians</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>All/None</td>
</tr>
<tr>
<td>PSH-P260 Tai Chi Chuan for Musicians: Grand Ultimate Fist</td>
<td>1 credit</td>
<td>Fall, Spring</td>
<td>All/None</td>
</tr>
<tr>
<td>PSVC-P320 Introduction to Classical Art Song and Lyric Diction</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>Voice principals/PIVC-111</td>
</tr>
</tbody>
</table>

#### Deleted Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
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<tbody>
<tr>
<td>PSPR-262 Progressive Rock Performance</td>
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</table>

### Professional Music

#### Changes in Courses

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>Change Type:</th>
<th>From:</th>
<th>To:</th>
</tr>
</thead>
<tbody>
<tr>
<td>PM-310 Financial Management for Musicians</td>
<td>Prerequisite</td>
<td>LENG-201</td>
<td>None</td>
</tr>
<tr>
<td>PM-475 Final Project Seminar</td>
<td>Prerequisite</td>
<td>PM-375 or minimum of sixth-semester standing</td>
<td>PM-375 or LHUM-400 and minimum sixth-semester standing</td>
</tr>
<tr>
<td>PM-495 Professional Music Internship</td>
<td>Prerequisite</td>
<td>PM-375 and written approval of course chair</td>
<td>Written approval of course chair</td>
</tr>
</tbody>
</table>

#### New Courses and Prototypes

<table>
<thead>
<tr>
<th>Course Number and Title</th>
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<th>Semesters Offered</th>
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</tr>
</thead>
<tbody>
<tr>
<td>PMH-250 Movement for Musicians</td>
<td>2 credits</td>
<td>Fall, Spring</td>
<td>All/None</td>
</tr>
</tbody>
</table>
**COURSES OPEN TO ALL STUDENTS**

### PLAN YOUR SPRING 2014 SCHEDULE

**Spring 2014 Courses Open to All**

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

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
<th>Semesters Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>AR-228</td>
<td>Survey of Jazz Composition and Arranging</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>CM-357</td>
<td>Introduction to Electroacoustic Music for Composers</td>
<td>2 credits</td>
<td>Spring</td>
</tr>
<tr>
<td>EP-210</td>
<td>Survey of Electroacoustic Music</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>EP-250</td>
<td>Electronics in the Soundtrack</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ET-111</td>
<td>Ear Training 1</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILBS-111</td>
<td>Bass Lab – Reading 1</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILBS-121</td>
<td>Bass Lab – Lines 1</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILGT-115</td>
<td>Guitar Performance Skills for the Non-Guitar Principal</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPH-353</td>
<td>Native American Drumming Lab</td>
<td>1 credit</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>ILPH-359</td>
<td>Brazilian Rhythms and Percussion</td>
<td>2 credits</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILPN-271</td>
<td>Jazz Harmonic Techniques for Piano 1</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILWD-221</td>
<td>Practice Routines for Flute</td>
<td>1 credit</td>
<td>Spring</td>
</tr>
<tr>
<td>ILWD-321</td>
<td>Woodwind Doubling Lab – Flute</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILWD-322</td>
<td>Woodwind Doubling Lab – Clarinet</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ILWD-323</td>
<td>Woodwind Doubling Lab – Saxophone and Theater Doubling</td>
<td>1 credit</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>ISKB-P111</td>
<td>Keyboard Fundamentals</td>
<td>1 credit</td>
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<td>ISPC-231</td>
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<td>LHAN-222</td>
<td>History of Rock Music</td>
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<td>LHAN-233</td>
<td>Classic Rock Guitar Players</td>
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<td>LHAN-245</td>
<td>Women in Music</td>
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<td>Music of Women Composers</td>
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<td>LHAN-331</td>
<td>The Bop Masters</td>
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<td>LHAN-341</td>
<td>African American History, Culture, and Music 2</td>
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<td>LHAN-345</td>
<td>Music and Cultures of Africa, Latin America, and South America</td>
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<td>LHAN-346</td>
<td>Music and Culture of India, the Far East, and Eastern Europe</td>
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<td>The Music of Miles Davis</td>
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<td>LMSC-130</td>
<td>Concepts of Mathematics</td>
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<td>LMSC-318</td>
<td>Environmental Science</td>
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<tr>
<td>LSPN-161</td>
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<td>MB-211</td>
<td>Legal Aspects of the Music Industry</td>
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<td>ME-387</td>
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<td>Introduction to Music Technology</td>
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<td>Introduction to International Music Therapy</td>
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<td>MTH-P211</td>
<td>Mind/Body Disciplines for Musicians</td>
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<td>PFSS-P301</td>
<td>Survey of Mediterranean Musical Styles</td>
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<td>Survey of Bass Styles</td>
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<td>Survey of Guitar Styles</td>
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<td>Survey of Piano Styles</td>
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<td>Survey of Contemporary String Styles</td>
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<td>Survey of American Roots Music Styles</td>
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<td>PFSS-371</td>
<td>Survey of Vocal Styles</td>
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<td>PFSS-381</td>
<td>Survey of Woodwind Styles</td>
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<td>PFSS-385</td>
<td>R&amp;B, Funk, and Smooth Jazz Saxophone Styles</td>
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<td>PSH-238</td>
<td>Awareness Training for Musicians</td>
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<td>Yoga for Musicians 1</td>
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<td>PSH-261</td>
<td>Playing in the Key of Qi: Qigong for Musicians</td>
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<td>PSH-P262</td>
<td>Integral Tai Chi</td>
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<td>PSH-281</td>
<td>Somatic Breathwork for Vocalists</td>
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<td>PSHR-P270</td>
<td>Traditional Microtonal Theory and Application</td>
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<td>PSIJ-211</td>
<td>Jazz Improvisational Techniques</td>
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<td>PSPR-381</td>
<td>Commercial Band Workshop</td>
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<td>PST-351</td>
<td>Stage Performance Techniques 1</td>
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<td>PST-385</td>
<td>Elements of Theater Production</td>
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<td>PSVC-131</td>
<td>American Diction for Singers</td>
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<td>PSW-341</td>
<td>The Music of Ghana</td>
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<td>PSW-361</td>
<td>Brazilian Musical Styles</td>
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<td>PW-P121</td>
<td>Music Notation Software Workshop</td>
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<td>SW-111</td>
<td>Essentials of Songwriting</td>
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<td>SW-325</td>
<td>The Music of John Lennon</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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# 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>
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<tbody>
<tr>
<td>CM-342</td>
<td>Digital Score Preparation for Composers</td>
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<td>Spring</td>
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<tr>
<td>ENGB-403</td>
<td>Indian Music Ensemble</td>
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<td>ENGB-404</td>
<td>Middle Eastern/Flamenco Ensemble</td>
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<td>ENLT-225</td>
<td>Latin Pop Ensemble</td>
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<td>ENLT-321</td>
<td>Brazilian Ensemble Rating 6 with Vocals</td>
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<tr>
<td>ENLT-403</td>
<td>Afro-Cuban Jazz Ensemble</td>
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<tr>
<td>ENPP-225</td>
<td>British Pop Rock</td>
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<tr>
<td>ENRK-401</td>
<td>The Music of Radiohead Ensemble</td>
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<td>Fall, Spring, Summer</td>
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<td>ENVC-322</td>
<td>Vocal Jazz Choir</td>
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<td>ILPD-374</td>
<td>Brazilian Rhythms for the Drum Set</td>
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<td>ILVC-220</td>
<td>Musicianship for Singers</td>
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<td>PMH-250</td>
<td>Movement for Musicians</td>
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<td>PSH-200</td>
<td>Vocal Technique and Wellness</td>
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## Prototypes

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<tr>
<td>CM-P399</td>
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<td>ENBR-P172</td>
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<tr>
<td>ENBR-P272</td>
<td>Trombone Ensemble 2</td>
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<td>EP-P453</td>
<td>Audio Programming for the iPad</td>
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<td>FS-P114</td>
<td>Introduction to Film Scoring for Non-Majors</td>
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<td>ILBS-P130</td>
<td>Pedology: Effects for Bass</td>
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<td>ILPD-P215</td>
<td>Moeller Technique Lab</td>
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<td>ILPN-P101</td>
<td>Keyboard Lab – Smart Reading</td>
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<td>ILPN-P236</td>
<td>Upper Structure Triads 2: The Linear Approach</td>
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<td>Phrasing and Interpretation in the Classical Style</td>
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<td>MB-P235</td>
<td>Online Music Marketing: Campaign Strategies, Social Media, and Digital Distribution</td>
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<td>MB-P349</td>
<td>Music Industry Entrepreneurship</td>
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<td>MP-P121</td>
<td>Introduction to Game Audio</td>
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<td>MP-P124</td>
<td>Advanced Audio Ear Training for Mix Engineers</td>
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<td>Audio Basics for Recording</td>
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<td>MP-P206</td>
<td>Microphone Techniques: Recording and Production</td>
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<td>MP-P207</td>
<td>Art of Mixing</td>
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<td>MP-P208</td>
<td>Advanced Mixing and Mastering</td>
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<td>MP-P302</td>
<td>Audio Postproduction for Film and TV</td>
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<td>MP-P303</td>
<td>Audio Mastering Techniques</td>
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<td>MP-P304</td>
<td>Music Production: From Preproduction to Final Audio Master</td>
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<td>Electronic Music on the iPad</td>
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<td>MTI-P304</td>
<td>Live Sound and Stage Craft</td>
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<td>MTI-P306</td>
<td>Mixing for Musicians</td>
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<td>MTI-P308</td>
<td>Virtual Production Techniques</td>
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<td>MTI-P309</td>
<td>Music Video Production and Dissemination</td>
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<td>MTI-P310</td>
<td>Live Electronic Performance and DJ Skills</td>
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<td>PSH-P150</td>
<td>Body Mapping for Musicians</td>
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<td>PSH-P260</td>
<td>Tai Chi Chuan for Musicians: Grand Ultimate Fist</td>
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<td>PSVC-P320</td>
<td>Introduction to Classical Art Song and Lyric Diction</td>
<td>2 credits</td>
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PLAN YOUR SPRING 2014 SCHEDULE

Course List

For full course descriptions, including the number of credits, the course chair, term(s) offered, who is required to take the course, who can elect it, and the prerequisites needed for the course, visit berklee.edu/online-registration-manual/course-descriptions and view by course subject, or use the Course Search Tool at berklee.edu/registrar/course-search to search by course code or title.

ARRANGING

AR-111  Arranging 1
AR-112  Arranging 2
AR-201  Chord Scale Voicings for Arranging
AR-228  Survey of Jazz Composition and Arranging
AR-313  Scoring for Instrumental Ensembles in the Secondary School
AR-314  Arranging for Secondary Vocal Ensemble
AR-316  Arranging for High School Jazz Ensemble
AR-321  Contemporary Arranging and Composition
AR-328  Arranging for Contemporary Jazz Ensemble
AR-331  Big Band Arranging and Score Analysis
AR-340  Jazz Arranging for Small Ensemble
AR-407  Advanced Jazz Arranging for Large Ensemble

COMPOSITION

CM-211  Tonal Harmony and Composition 1
CM-212  Tonal Harmony and Composition 2
CM-221  Techniques of Tonal Writing
CM-P225  Guitar Composition Techniques for Performers/Composers
CM-227  The Russian Art of Modulation
CM-231  Instrumentation and Score Preparation
CM-251  Traditional Materials and Structure of Music 1
CM-252  Traditional Materials and Structure of Music 2
CM-311  Contemporary Techniques in Composition 1
CM-312  Contemporary Techniques in Composition 2
CM-318  New Music Composition and Performance Workshop
CM-341  Scoring for Strings
CM-342  Digital Score Preparation for Composers
CM-345  Jazz Fusion Composition and Arranging for Small Ensemble
CM-346  Indian Music Styles and Techniques for Jazz and Contemporary Composition
CM-351  Choral Composition
CM-P353  Introduction to Contemporary Composition
CM-355  Principles and Techniques of Writing for the Voice
CM-357  Introduction to Electroacoustic Music for Composers
CM-361  World Music Resources in Composition
CM-371  Jazz Composition 1
CM-373  Jazz Composition 2
CM-375  Jazz Composition 3
CM-385  Post Bebop Harmonic Innovations
CM-397  Directed Study in Small Forms 1

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PLA N YOUR SPR ING 2014 S C HED ULE

C O M P OS I TION/CO N DUC T ING/ C O U N TE RPO I N T/ C O N T E M P O R A RY WRITIN G AND PRODUC TION

CM-398
Directed Study in Small Forms 2
CM-P399
Directed Studies in Electronic Music Composition
CM-441
Scoring for Full Orchestra
CM-495
Composition Internship
CM-497
Directed Study in Sonata Composition
CM-498
Directed Study in Orchestral Composition
CM-499
Directed Study in Jazz Composition

C O N D U C T IN G

COND-211
Conducting 1
COND-212
Conducting 2
COND-216
Conducting 1 with Live Keyboard Ensemble
COND-217
Conducting 2 with Live Keyboard Ensemble
COND-221
Choral Conducting for Music Education Majors
COND-222
Instrumental Conducting for Music Education Majors
COND-311
Advanced Conducting Seminar With Live Orchestra
COND-321
Choral Rehearsal Techniques for Music Education Majors
COND-322
Instrumental Rehearsal Techniques for Music Education Majors
COND-P331
Advanced Conducting Skills for the Theater
COND-P332
Theater Musical Direction
COND-P333
Coaching Theater Vocalists
COND-351
Advanced Conductor’s Workshop with Live Keyboard Ensemble
COND-355
Conducting Small Ensembles
COND-361
Conducting for Film and TV Production
COND-P391
Careers in Conducting
COND-421
Advanced Rehearsal Techniques
COND-498
Directed Study in Conducting

C O U N TE RPO I N T

CP-210
The Art of Counterpoint
CP-211
Tonal Counterpoint 1
CP-212
Tonal Two-Part Canon and Invention
CP-215
Art of Counterpoint 2
CP-311
Advanced Counterpoint
CP-350
20th-Century Counterpoint
CP-361
Jazz Counterpoint 1
CP-362
Jazz Counterpoint 2

C O N T E M P O R A R Y WRITIN G A N D PRODUC TION

CW-141
Hip-Hop Writing and Production
CW-151
Survey of Pop/Rock Styles
CW-171
Groove Writing
CW-205
Music Preparation 2
CW-211
Writing for Small Ensemble
CW-216
Vocal Writing
CW-P217
Writing in Folkloric Latin Styles
CW-218
Jingle Writing

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PLAN YOUR SPRING 2014 SCHEDULE

CW-221  Writing and Production Techniques in the Pop/Rock Idiom
CW-225  Writing in Salsa Styles
CW-P227  Flamenco Music Composition and Arranging
CW-237  Scoring for Percussion
CW-247  Writing for Woodwinds
CW-255  Contemporary Applications of 12-Tone Concepts
CW-257  Musical Theater Arranging and Orchestration
CW-261  DAW Writing and Production
CW-275  Music Production Techniques for Writers
CW-311  Writing for Big Band
CW-P313  Advanced Writing in Latin Styles
CW-P316  Advanced Vocal Writing
CW-333  Studio Writing and Production for the Recording Studio
CW-343  Contemporary Arranging for Strings
CW-361  Mixing Concepts and Applications for Writers
CW-370  Video Game Scoring Fundamentals
CW-411  Writing for Orchestra – Studio Orchestra
CW-422  Advanced Production for Writers
CW-435  Contemporary Orchestration for Digital Audio Workstations
CW-445  Contemporary Orchestration
CW-450  Scoring for Advertising
CW-461  Electronic Writing and Production
CW-470  Writing and Producing for Music/Media Libraries
CW-495  Contemporary Writing and Production Internship
CW-498  Directed Study in Contemporary Writing

ENSEMBLE
ENBR-P172  Trombone Ensemble 1
ENBR-P272  Trombone Ensemble 2
ENBR-321  Brass Quintet
ENBR-336  Brass Playing Singing
ENCL-200  Concert Choir
ENCL-201  Women’s Concert Choir
ENCL-234  Improvisation for Classical Musicians
ENCL-400  Contemporary Orchestra
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ENCL-404  Musical Theater Orchestra
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ENDS-400  Directed Study
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ENEL-221  Electronic Improvisation
ENEL-403  Techno/Rave Ensemble
ENEL-404  Turntable Ensemble
ENFF-200  Funk
ENFF-201  Retro Funk/Fusion
ENFF-220  Funk/Fusion

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ENST-252
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ENST-253
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ENST-P254
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ENST-271
Global String Ensemble
ENST-290
Rock Strings Ensemble
ENST-355
Improvisational String Ensemble
ENVC-111
Rhythm Section Grooves for Vocalists I
ENVC-112
Rhythm Section Grooves for Vocalists 2
ENVC-113
Rhythm Section Grooves for Vocalists 3
ENVC-122
Vocal Ensemble With Improvisation 1: Jazz/Blues
ENVC-123
Vocal Ensemble With Improvisation 1: R&B
ENVC-124
Pop/Rock/Country Vocal Ensemble with Background Vocals
ENVC-P132
Circle Song Choir

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
ENVC-141  
Vocal Ensemble With Improvisation 1: Mixed Styles

ENVC-210  
Elements of Vocal Technique and Performance

ENVC-212  
Jubilee Spirit Ensemble

ENVC-P215  
Singers Night Performance Ensemble

ENVC-216  
Contemporary Indian Vocal Ensemble

ENVC-218  
Eastern Vocal Styles Ensemble

ENVC-221  
Vintage Vocals Ensemble

ENVC-P221  
Historic Vocal Ensemble

ENVC-232  
A Cappella Workshop Ensemble

ENVC-P235  
A Cappella Ensemble

ENVC-241  
Jazz Fundamentals Ensemble for Vocalists

ENVC-242  
Vocal Improvisation Ensemble 2: Jazz

ENVC-243  
Instrumental Vocal Singing Ensemble

ENVC-244  
Vocal Improvisation Ensemble 2: R&B

ENVC-245  
Great American Songbook Ensemble

ENVC-251  
Rehearsal Techniques for Vocalists

ENVC-261  
Self-Accompanying Singer Ensemble

ENVC-270  
Musical Theater Workshop

ENVC-322  
Vocal Jazz Choir

ENVC-331  
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ENVC-P335  
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ENVC-361  
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ENVC-370  
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ENVC-375  
Advanced Performance Skills for the Background Singer

ENVC-421  
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ENVC-422  
Advanced Jazz/Blues Vocal Ensemble

ENVC-423  
Advanced R&B Vocal Ensemble

ENVC-424  
Advanced Pop/Rock/Country Vocal Ensemble

ENVC-431  
Advanced Vocal Performance Ensemble 2, Mixed Styles

ENVC-432  
Spontaneous Composition Ensemble for Voice

ENVC-433  
Advanced Latin and Jazz Vocal Workshop

ENVC-470  
Musical Theater Chorus

ENVC-480  
Vocal Recording Ensemble

ENWD-343  
Flute Choir

ENWD-351  
Clarinet Choir

ENWD-361  
Saxophone Quartet

ENWD-375  
Advanced Performance Saxophone Quartet

**ELECTRONIC PRODUCTION AND DESIGN**

EP-210  
Survey of Electroacoustic Music

EP-220  
Studio Technologies

EP-223  
Modular Functions and Signal Flow

EP-225  
Control Systems in Electronic Production

EP-250  
Electronics in the Soundtrack

EP-261  
Musical Devices for Media Composers
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To view full course descriptions by subject, visit [berklee.edu/online-registration-manual/course-descriptions](http://berklee.edu/online-registration-manual/course-descriptions) or use the Course Search tool at [berklee.edu/registrar/course-search](http://berklee.edu/registrar/course-search) to search by course code or title.
PLAN YOUR SPRING 2014 SCHEDULE

Ear Training/Film Scoring/Harmony

Course List:

ET-422  
Atonal Solfege 2

ET-441  
Popular Song Transcription

ET-451  
Jazz Solo Transcription

ET-P461  
Advanced Modal Ear Training

FILM SCORING

FS-P114  
Introduction to Film Scoring for Non-Majors

FS-221  
Intensive Introduction to Film Scoring

FS-231  
History of Film Music

FS-241  
Dramatic Scoring 1

FS-251  
The Language of Film

FS-271  
Analysis of Video Game Music Techniques

FS-P301  
Mixing the Film Score

FS-311  
Film Music Composition Seminar

FS-340  
Dramatic Orchestration for Film

FS-341  
Dramatic Scoring 2

FS-343  
Master Film Composers

FS-351  
Post-Romantic Scoring

FS-361  
Computer/Synthesis Applications for Film Scoring

FS-371  
Interactive Scoring for Video Games

FS-375  
Film Music Editing 1

FS-391  
Film Scoring Techniques for Composers

FS-433  
Stylistic Adaptation in Film Scoring

FS-435  
Scoring the Moment

FS-441  
Dramatic Scoring 3 and Video

FS-461  
Advanced Computer Applications for Film/Video Scoring

FS-468  
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FS-471  
Advanced Scoring and Implementation for Video Games

FS-475  
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FS-481  
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FS-P485  
Scoring Silent Films

FS-487  
Senior Portfolio and Seminar in Film Scoring

FS-495  
Film Scoring Internship

HARMONY

HR-112  
Harmony 2

HR-211  
Harmony 3

HR-212  
Harmony 4

HR-231  
Harmonic Analysis of Rock Music

HR-241  
Harmony in Brazilian Song

HR-251  
Blues: Analysis and Application

HR-261  
The Music of the Beatles

HR-325  
Reharmonization Techniques

HR-335  
Advanced Harmonic Concepts

HR-345  
Advanced Modal Harmony

HR-P351  
John, Paul, George, and Ringo: The Solo Years

HR-355  
The Music of the Yellowjackets

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PLAN YOUR SPRING 2014 SCHEDULE

HR-361
World Music Materials and Concepts for the Contemporary Musician

INSTRUMENTAL LABS

ILBR-111
Brass Lab – Reading 1

ILBR-112
Brass Lab – Reading 2

ILBR-121
Brass Improvisation Lab 1

ILBR-122
Brass Improvisation Lab 2

ILBR-211
Brass Lab – Reading 3

ILBR-212
Advanced Brass Reading Lab

ILBR-221
Brass Improvisation Lab 3

ILBR-222
Advanced Brass Improvisation Lab

ILBR-335
Exploring Technology for Brass Players

ILBS-P110
Electric Bass for Non-Bass Principals

ILBS-111
Bass Lab – Reading 1

ILBS-112
Bass Lab – Reading 2

ILBS-115
Bass Fundamentals

ILBS-121
Bass Lab – Lines 1

ILBS-P130
Pedalogy: Effects for Bass

ILBS-141
Rock Bass Lab

ILBS-181
Elementary Double Bass Lab

ILBS-P201
Jaco Pastorius Bass Lab

ILBS-P202
The Music of Paul Chambers

ILBS-211
Bass Lab – Reading 3

ILBS-215
Bass Lines from Motown/Atlantic

ILBS-P220
Metal Bass

ILBS-221
Bass Lab – Lines 2

ILBS-222
Bass Lab – Lines 3

ILBS-225
Bass Lab – Basic Timekeeping

ILBS-241
Electric Bass Pop Repertoire

ILBS-244
Five- and Six-String Electric Bass Lab

ILBS-247
Funk/Fusion Styles for Bass

ILBS-251
Basic Slap Technique for Electric Bass

ILBS-254
Finger Style R&B/Fusion Lab

ILBS-255
The Evolution of Hip-Hop Bass

ILBS-257
Bass Performance Group

ILBS-261
Introduction to Latin Jazz Bass Playing

ILBS-262
Brazilian Bass Lab

ILBS-263
Playing in Odd Meters

ILBS-271
Blues Bass Lab

ILBS-274
Bass Lab – Singing and Playing

ILBS-281
Arco Workshop

ILBS-284
Orchestral Repertoire Workshop for Double Bass

ILBS-321
Reading Contemporary Bass Rhythms

ILBS-324
Bass Lab – Advanced Rhythmic Language

ILBS-327
John Coltrane Bass Lines

ILBS-331
Arco Bass in the Jazz Idiom

ILBS-334
Bass Guitar MIDI Controller Lab

ILBS-344
Five- and Six-String Electric Bass Chord Lab

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PLANNING YOUR SPRING 2014 SCHEDULE

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PLAN YOUR SPRING 2014 SCHEDULE

Course List: Instrumental Labs

ILGT-343  Jeff Beck Lab
ILGT-344  The Jim Hall Lab
ILGT-345  Advanced Rock Guitar Performance Techniques
ILGT-346  The Music of the Allman Brothers Band
ILGT-347  Jimi Hendrix Lab
ILGT-349  Solo Jazz Guitar
ILGT-360  Advanced Brazilian Guitar Styles
ILGT-363  Advanced Reading
ILGT-365  Advanced Guitar Performance Lab
ILGT-367  Building Guitar Technique through Triads
ILGT-369  Polyrhythms for Guitar 2
ILGT-373  The Linear Style of Pat Martino: Approaches to Jazz Improvisation
ILGT-375  Wes Montgomery Lab
ILGT-385  Show/Theater Guitar Lab
ILGT-386  Contemporary Sight-Reading Skills for Guitarists
ILPC-281  Introduction to Timpani
ILPC-315  Concert Snare Drum Techniques
ILPC-319  Advanced Drum Rudiments 1
ILPD-111  Drum Set Basics
ILPD-112  Jazz Drum Set Fundamentals
ILPD-125  Snare Drum Techniques for the Drum Set Principal
ILPD-211  Introduction to Brazilian and Afro-Cuban Drum Set
ILPD-212  Drum Set Chart Interpretation
ILPD-215  Moeller Technique Lab
ILPD-217  Brush Techniques
ILPD-221  Rock Drumming Repertoire and Application
ILPD-225  Jazz Repertoire Development and Application
ILPD-229  Hip-Hop Repertoire Development and Application
ILPD-233  Funk Repertoire Development and Application
ILPD-235  Polyrhythms 1
ILPD-239  Country Drumming Styles
ILPD-250  Global Sight-Reading and Advanced Rhythmic Solfege
ILPD-317  Advanced Brush Lab
ILPD-331  Contemporary Electronic Percussion
ILPD-339  Fusion Repertoire Development and Application
ILPD-351  Alternative Setups for Drum Set and Percussion
ILPD-355  African Rhythms for Drum Set
ILPD-357  South American Rhythms for the Drum Set
ILPD-361  New Orleans Drumming
ILPD-369  Double Bass Drum Studies
ILPD-373  Afro-Cuban Rhythms for Drum Set
ILPD-374  Brazilian Rhythms for the Drum Set
ILPD-424  Caribbean Rhythms for Drum Set
ILPD-433  Advanced Jazz Drumming
ILPH-293  Afro-Caribbean Rhythms and Percussion for Nonpercussionists
ILPH-351  Drumming Styles of Ghana

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLAN YOUR SPRING 2014 SCHEDULE

ILPH-353
Native American Drumming Lab

ILPH-354
Bata Rhythms/Afro-Cuban Ceremonial Drumming Lab

ILPH-357
Afro-Caribbean Rhythms and Percussion

ILPH-359
Brazilian Rhythms and Percussion

ILPH-P365
Timbale Playing Styles 1

ILPH-371
Advanced Afro-Cuban Rhythms and Percussion

ILPH-391
Steelpan Techniques for Percussionists

ILPH-429
Contemporary Techniques for Pop Percussion

ILPH-451
Drumming Styles of Guinea

ILPH-459
Brazilian Rhythms and Percussion 2

ILPM-121
Mallet Lab 1

ILPM-221
Mallet Lab 2

ILPM-231
Mallet Keyboard Musicianship

ILPM-341
Marimba Transcription and Repertoire

ILPN-P101
Keyboard Lab – Smart Reading

ILPN-111
Keyboard Lab – Reading 1

ILPN-112
Keyboard Lab – Reading 2

ILPN-121
Keyboard Lab – Comp ing 1

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Keyboard Lab – Comp ing 2

ILPN-213
Keyboard Lab – Chart Reading

ILPN-224
Keyboard Lab – Advanced Comp ing

ILPN-227
Accompaniment Techniques for the Singer/Pianist

ILPN-235
Upper Structure Triads 2: The Linear Approach

ILPN-237
Advanced Rhythmic Lab for the Keyboardist

ILPN-241
Advanced Stylistic Comp ing – Pop

ILPN-242
Advanced Stylistic Comp ing – Funk/Fusion

ILPN-243
Advanced Stylistic Comp ing – Latin

ILPN-244
Advanced Stylistic Comp ing – Roots/Rock

ILPN-247
Improvisation in Afro-Cuban Piano

ILPN-253
Keyboard Lab – Improvisation

ILPN-271
Jazz Harmonic Techniques for Piano 1

ILPN-272
Jazz Harmonic Techniques for Piano 2

ILPN-273
Jazz Harmonic Applications

ILPN-P274
Jazz Harmonic Applications 2

ILPN-335
Hammond Organ Techniques

ILPN-337
Blues Styles for Hammond Organ

ILPN-339
Rock Styles Lab – Hammond Organ

ILPN-345
Hammond Organ Techniques 2

ILPN-P375
Danilo Perez Performance Lab

ILPN-381
Classical Repertory for Two Pianos

ILPN-385
Classical Accompanying

ILRE-375
Recital Workshop for Performance Majors

ILST-111
String Reading Lab

ILST-121
Jazz Violin Lab

ILST-240
Sound Reinforcement Techniques for Strings

ILST-250
Recording Techniques for String Players

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
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CW-495 Contemporary Writing and Production Internship
EP-495 Electronic Production and Design Internship
FS-495 Film Scoring Internship
IN-103 Internship Certificate
IN-492 Los Angeles Internship Program: 2 Credit
IN-493 New York Internship: 2 Credit
IN-497 Los Angeles Internship: 6 Credit
IN-498 Summer Internship Program in London
IN-499 New York Internship: 9 Credit
JC-495 Jazz Composition Internship
MB-495 Internship in Music Business/Management
MP-495 Music Production and Engineering Internship
MTH-495 Music Therapy Internship
PM-495 Professional Music Internship
PS-495 Professional Performance Internship
SW-495 Songwriting Internship

LIBERAL ARTS
LAHS-235 Global Perspectives in Postmodern Art
LAHS-P236 Race and the Visual Arts
LAHS-P238 Scandals and Vandalism: Forgery, Theft, and Destruction in the History of Art
LAHS-333 Approaches to Visual Culture
LAHS-P334 Artist, Society, and the Avant Garde
LAHS-P341 Creative Conversations between Music and the Visual Arts
LCHN-P181 Chinese 1
LCHN-P282 Chinese 2
LCHN-P383 Chinese 3
LCHN-P484 Chinese 4
LENG-P102 English as a Second Language Intensive
LENG-104 English as a Second Language 1
LENG-105 English As a Second Language 2
LENG-106 English As a Second Language 3
LENG-111 Writing and Communication
LENG-201 Literature
LENG-211 Effective Communication
LENG-221 Preparing for the Massachusetts Communication Skills Licensing Exam
LENG-318 Studies in Poetry and Lyric
LENG-319 Fiction and Film
LENG-321 Modern Drama and Film
LENG-325 Theater Workshop
LENG-331 Creative Writing: Poetry 1

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To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
PLAN YOUR SPRING 2014 SCHEDULE

LHUM-100  
Artistry, Creativity, and Inquiry Seminar

LHUM-P218  
Interdisciplinary Collaboration in Art

LHUM-P310  
Creativity and Expression in the Arts

LHUM-400  
Professional Development Seminar

LHUM-P410  
What Is Being?

LHUM-P433  
Digital Narrative Theory and Practice

LJPN-171  
Japanese 1

LJPN-272  
Japanese 2

LJPN-373  
Japanese 3

LJPN-474  
Japanese 4

LMSC-130  
Concepts of Mathematics

LMSC-208  
Principles of Music Acoustics

LMSC-209  
Applications of Music Acoustics

LMSC-210  
Principles of Audio Electronics

LMSC-221  
Health and Wellness

LMSC-P222  
Oceanography

LMSC-P223  
Natural Disasters

LMSC-P224  
Concepts in Contemporary Science

LMSC-P240  
Technology, Self, and Society

LMSC-P250  
Biodiversity and the Sounds of Nature

LMSC-251  
Data Management and Statistics

LMSC-271  
The Body, Sound, and Inspiration in Performance and Beyond

LMSC-281  
Logic and Programming

LMSC-306  
Principles of Physics

LMSC-P307  
Introduction to Psychoacoustics

LMSC-P310  
Mathematics of Musical Signals 1: Signals and Filters

LMSC-P315  
Mathematics of Musical Signals 2: The Wave Equation

LMSC-318  
Environmental Science

LMSC-424  
Human Anatomy and Physiology

LPHL-361  
Philosophy of Religion

LPHL-365  
Ethics

LPHL-381  
Western Philosophy

LPHL-382  
Eastern Philosophy

LPHL-383  
Aesthetics

LPHL-P384  
Africana Philosophy

LPHL-475  
Philosophy of Education

LSOC-210  
Introduction to Cultural Anthropology

LSOC-211  
General Psychology

LSOC-213  
Music and Peace

LSOC-220  
Music, Gender, and Society

LSOC-225  
Principles of Economics

LSOC-P230  
Gender and Country Music

LSOC-231  
Culture, Diversity, and Artistry

LSOC-240  
Women in Rock Music

LSOC-P250  
Sound and Society: The Social Life of Musical Practices

LSOC-260  
Cuban Music, Culture, and Society

LSOC-P270  
The R&B/Soul Business: The Roots of Hip-Hop

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PLANT YOUR SPRING 2014 SCHEDULE

LSONC-280
Music, Spirit, and Transformation
LSONC-P281
From Boys to Men: Masculinity in Contemporary Society
LSONC-299
Music and Society Transfer Credit
LSONC-P300
City Blues
LSONC-301
Behavioral Assessment and Observation
LSONC-307
Music Cognition
LSONC-310
Group Dynamics
LSONC-331
History of Political Thought
LSONC-335
Modern Political Thought
LSONC-341
Irish and Celtic Culture, Film, and Music
LSONC-355
City Life: Local and Global Perspectives
LSONC-371
Identity
LSONC-375
New Blues for the Old South: Southern Culture and Change
LSONC-411
Child and Adolescent Psychology
LSONC-421
Abnormal Psychology
LSONC-431
Adult Development and Aging
LSONC-441
The Psychiatric Setting
LSONC-P451
Existential Psychoanalytic Theory and Life
LSPN-P100
Curso intensivo
LSPN-161
Spanish 1
LSPN-262
Spanish 2
LSPN-P300
Cinema en español
LSPN-363
Spanish 3
LSPN-P400
Literatura iberoamericana
LSPN-464
Spanish 4

LITERATURE, HISTORY, AND ANALYSIS

LHAN-211
History of Western Music 1
LHAN-212
History of Western Music 2
LHAN-221
History of Jazz
LHAN-222
History of Rock Music
LHAN-233
Classic Rock Guitar Players
LHAN-241
African American History, Culture, and Music 1
LHAN-P242
Music of the English-Speaking Caribbean Islands
LHAN-243
Japanese Music and Instruments
LHAN-245
Women in Music
LHAN-P247
Music of Women Composers
LHAN-P250
Maurice Ravel: The Man and His Music
LHAN-251
General Music History 1
LHAN-252
General Music History 2
LHAN-P253
African American Composers
LHAN-261
Concert Music after 1945
LHAN-266
Dmitri Shostakovich: His Music and Life
LHAN-P288
Music of Olivier Messiaen
LHAN-311
Style Analysis of Classical and Romantic Music
LHAN-312
Style Analysis of 20th-Century Music

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PLAN YOUR SPRING 2014 SCHEDULE

LHAN-P314
In the Mix: Contemporary Composition Approaches in Discussion on Form, Aesthetic, and Style

LHAN-315
Traditional Composition Forms in the 20th Century 1

LHAN-316
Traditional Composition Forms in the 20th Century 2

LHAN-P317
Program Music

LHAN-P320
The Music of John Cage and Morton Feldman: Sound–Time–Process

LHAN-331
The Bop Masters

LHAN-335
Analysis of Progressive Rock Music

LHAN-341
African American History, Culture, and Music 2

LHAN-342
Contemporary South American Music

LHAN-345
Music and Cultures of Africa, Latin America, and South America

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

LHAN-351
The Music of Miles Davis

LHAN-352
The Music of Duke Ellington

LHAN-353
The Music of Charles Mingus

LHAN-371
The Beethoven String Quartets

LHAN-372
Bartók’s Chamber Music

LHAN-373
Early Chamber Music of Arnold Schoenberg

LHAN-374
The Music of J.S. Bach

LHAN-375
The Music of Igor Stravinsky

LHAN-376
The Symphonies of Jean Sibelius

LHAN-381
Seminal Composers of the 20th Century

LHAN-385
Analysis of Sonata Forms

LHAN-P411
Current Trends in Orchestra Composition

MUSIC BUSINESS/MANAGEMENT

MB-101
Introduction to the Music Business

MB-131
Taxation in the Music Business

MB-201
Principles of Business Management

MB-P205
The Business of Flamenco Music

MB-211
Legal Aspects of the Music Industry

MB-P235
Online Music Marketing: Campaign Strategies, Social Media, and Digital Distribution

MB-255
Computer Applications in the Music Industry

MB-275
Principles of Financial Accounting

MB-287
Business Communication

MB-301
Business Leadership and Ethics

MB-305
Music in the International Marketplace

MB-P311
Copyright Law

MB-325
Principles of Marketing

MB-331
Record Company Operations

MB-335
Music Publishing

MB-337
Music Product Development

MB-339
Music Technology in the Marketplace

MB-340
Business Startups

MB-341
Creative Promotion in New Media

MB-345
Advanced Management Techniques

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
Plan Your Spring 2014 Schedule

Course List:

Music Business/Management/Music Education/Music History

MB-P349
Music Industry Entrepreneurship

MB-355
Advanced Computer Applications

MB-375
Music Intermediaries: Agents, Managers, and Attorneys

MB-387
Website Design and Management

MB-P389
Managing Technology-Driven Business

MB-391
Concerts and Touring

MB-P395
Business Finance

MB-397
Website Development for eBusiness

MB-405
Advanced Legal Issues and Contract Negotiation

MB-P415
International Music Licensing

MB-P421
Digital Marketing in the Music Industry

MB-P425
Strategic Management

MB-433
Current Events in the Music Industry

MB-P435
Emerging Music Business Models

MB-490
Senior Practicum 1 (Heavy Rotation Records)

MB-491
Senior Practicum 2 (Heavy Rotation Records)

MB-P493
Entrepreneurial Practicum

MB-495
Internship in Music Business/Management

MB-P499
International Industry Seminar

ME-212
Music Classroom Methods and Materials

ME-311
Secondary Classroom Methods

ME-321
Choral Methods and Materials

ME-326
Multimedia for the Educator

ME-327
Suzuki, Gordon, and Dalcroze: Approaches to Music Education

ME-328
Music, the Brain, and Learning

ME-P332
Music in Early Childhood

ME-341
Teaching With a Multicultural Perspective

ME-P342
Composition, Technology, and the K-12 Student

ME-352
Preparing for the Music Licensing Exam

ME-355
Music Education Orff Ensemble

ME-381
Survey of Instrumental Literature

ME-383
Survey of Choral Music Literature

ME-385
Methods and Materials for Marching Band

ME-387
Instrument Repair 1

ME-P388
Instrument Repair 2

ME-P389
Instrument Repair 3

ME-431
Instrumental Methods and Materials

ME-475
Pre-Practicum Apprenticeship/Seminar

ME-495
Practice Teaching/Seminar

Music Education

ME-111
Introduction to Music Education

ME-152
Computer Applications for Music Education

ME-211
Elementary Classroom Methods

Music History

MHIS-P201
History of Music in the European Tradition

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
## PLAN YOUR SPRING 2014 SCHEDULE

### MUSIC PRODUCTION AND ENGINEERING

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<td>Introduction to Music Production and Engineering</td>
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<tr>
<td>MP-113</td>
<td>Accelerated Pro Tools</td>
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<tr>
<td>MP-114</td>
<td>Critical Listening Lab for Musicians</td>
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<tr>
<td>MP-115</td>
<td>Production Analysis Lab for Musicians</td>
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<tr>
<td>MP-P121</td>
<td>Introduction to Game Audio</td>
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<tr>
<td>MP-P124</td>
<td>Advanced Audio Ear Training for Mix Engineers</td>
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<td>MP-P204</td>
<td>Audio Basics for Recording</td>
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<td>MP-P205</td>
<td>Recording and Mix Techniques for Musicians</td>
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<tr>
<td>MP-P206</td>
<td>Microphone Techniques: Recording and Production</td>
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<tr>
<td>MP-P207</td>
<td>Art of Mixing</td>
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<td>MP-P208</td>
<td>Advanced Mixing and Mastering</td>
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<tr>
<td>MP-210</td>
<td>Principles of Independent Record Production</td>
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<td>MP-211</td>
<td>Audio Technology 1</td>
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<td>MP-212</td>
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<td>MP-214</td>
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<td>MP-215</td>
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<td>MP-225</td>
<td>MIDI Systems for Music Production</td>
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<td>MP-P226</td>
<td>Hybrid Recording and Mixing</td>
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<td>MP-241</td>
<td>Mix Techniques Lab</td>
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<td>MP-247</td>
<td>The Business of Music Production</td>
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<td>MP-P302</td>
<td>Audio Postproduction for Film and TV</td>
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<td>MP-P303</td>
<td>Audio Mastering Techniques</td>
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<td>MP-P304</td>
<td>Music Production: From Preproduction to Final Audio Master</td>
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<td>MP-P305</td>
<td>Record Production for Musicians</td>
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<td>MP-310</td>
<td>Sound Reinforcement for Musicians</td>
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<td>MP-318</td>
<td>Creative Production Skills</td>
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<td>MP-320</td>
<td>Music Production for Records</td>
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<td>MP-322</td>
<td>Sound Reinforcement Systems</td>
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<td>MP-325</td>
<td>Sound Reinforcement Lab</td>
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<td>MP-340</td>
<td>Multitrack Recording Techniques</td>
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<td>MP-341</td>
<td>Mix Techniques 2</td>
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<td>MP-351</td>
<td>Microphone Theory and Applications</td>
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<td>MP-385</td>
<td>Advanced Recording Techniques</td>
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<td>MP-421</td>
<td>Music Production for Visual Media</td>
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<td>MP-431</td>
<td>Vocal Production</td>
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<td>MP-P432</td>
<td>Vocal Technologies for Records</td>
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<td>MP-441</td>
<td>Advanced Mix Lab</td>
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<td>MP-P442</td>
<td>Control Surface Mixing Techniques</td>
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<td>MP-456</td>
<td>Analog Recording Techniques and Applications</td>
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<td>MP-457</td>
<td>Ensemble Recording Techniques</td>
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<td>MP-458</td>
<td>Live Concert Recording and Mixing Techniques</td>
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<td>MP-P459</td>
<td>Flamenco Music: Recording and Production</td>
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<td>MP-P460</td>
<td>Freelancing for Producers and Engineers</td>
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<tr>
<td>MP-461</td>
<td>Advanced Production Projects</td>
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</tbody>
</table>

To view full course descriptions by subject, visit [berklee.edu/online-registration-manual/course-descriptions](http://berklee.edu/online-registration-manual/course-descriptions) or use the Course Search tool at [berklee.edu/registrar/course-search](http://berklee.edu/registrar/course-search) to search by course code or title.
### PLAN YOUR SPRING 2014 SCHEDULE

**Music Production and Engineering/Music Technology/Music Therapy**

#### SPRING 2014

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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>MP-471</td>
<td>Remixing for the Commercial Marketplace</td>
</tr>
<tr>
<td>MP-475</td>
<td>Masters Engineering Lab</td>
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<tr>
<td>MP-495</td>
<td>Music Production and Engineering Internship</td>
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#### Music Technology

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<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>MTEC-111</td>
<td>Introduction to Music Technology</td>
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<tr>
<td>MTEC-112</td>
<td>Applied Technology for Musicians</td>
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<tr>
<td>MTEC-200</td>
<td>Berklee Internet Radio Network Workshop</td>
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<tr>
<td>MTEC-222</td>
<td>Introduction to Synthesizer Programming and Sound Design</td>
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<tr>
<td>MTEC-P230</td>
<td>Electronic Music on the Ipad</td>
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<td>MTEC-308</td>
<td>Applications of Loudspeaker Design</td>
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<td>MTEC-321</td>
<td>Music and Sound Production for Games</td>
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<td>MTEC-P323</td>
<td>Production and Business of Dance Music</td>
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<td>MTEC-360</td>
<td>Architecture and Acoustics of Critical Listening Environments</td>
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<td>MTEC-383</td>
<td>Studio Maintenance and Troubleshooting</td>
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<td>MTEC-420</td>
<td>Advanced Digital Mastering, Editing, and Delivery</td>
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<td>MTEC-P421</td>
<td>Audio Implementation for Video Games</td>
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<tr>
<td>MTEC-P422</td>
<td>Surround Sound Techniques and Practices</td>
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<td>MTEC-455</td>
<td>Hip-Hop Production for Records</td>
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<tr>
<td>MTEC-P475</td>
<td>Interdisciplinary Arts Institute Seminar</td>
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<td>MTEC-P480</td>
<td>Interdisciplinary Arts Institute Directed Study</td>
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<tr>
<td>MTH-P111</td>
<td>Assistive Music Technology for the Visually Impaired</td>
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<tr>
<td>MTH-201</td>
<td>Introduction to International Music Therapy</td>
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<tr>
<td>MTH-P211</td>
<td>Mind/Body Disciplines for Musicians</td>
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<tr>
<td>MTH-231</td>
<td>Music in Special Education</td>
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<tr>
<td>MTH-232</td>
<td>Music Therapy Practicum 1: Special Education</td>
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<tr>
<td>MTH-233</td>
<td>Practicum 1 Field Work</td>
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<td>MTH-281</td>
<td>Technology for Music Therapists</td>
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<td>MTH-311</td>
<td>Psychology of Music</td>
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<td>MTH-312</td>
<td>Music Therapy Practicum 2: Geriatrics</td>
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<td>MTH-313</td>
<td>Practicum 2 Field Work</td>
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<tr>
<td>MTH-331</td>
<td>Research in Music Therapy</td>
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<td>MTH-332</td>
<td>Music Therapy Practicum 3: Research</td>
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<td>MTH-333</td>
<td>Practicum 3 Field Work</td>
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<td>MTH-351</td>
<td>Exceptional Children</td>
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<td>MTH-411</td>
<td>Music in Psychotherapy</td>
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<td>MTH-412</td>
<td>Music Therapy Practicum 4: Psychiatry</td>
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<td>MTH-413</td>
<td>Practicum 4 Field Work</td>
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<td>MTH-431</td>
<td>Music Therapy and Medicine</td>
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<td>MTH-432</td>
<td>Music Therapy Practicum 5: Medicine</td>
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<td>MTH-433</td>
<td>Practicum 5 Field Work</td>
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<td>MTH-P475</td>
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<td>MTH-495</td>
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### Notes

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MUSIC TECHNOLOGY INNOVATION
(VALENCA CAMPUS ONLY)

MTI-P304
Live Sound and Stage Craft

MTI-P305
Recording Skills for Music Production

MTI-P306
Mixing for Musicians

MTI-P307
Electronic Dance Music Creation With Ableton Live

MTI-P308
Virtual Production Techniques

MTI-P309
Music Video Production and Dissemination

MTI-P310
Live Electronic Performance and DJ Skills

PERFORMANCE EAR TRAINING

PFET-P211
Advanced Rhythmic Techniques for Performers

PFET-P351
Ensemble Ear Training for Performance

PFET-361
Performance Ear Training for Woodwinds, Brass, Strings, and Vibes 1

PFET-362
Performance Ear Training for Woodwinds, Brass, Strings, and Vibes 2

PFET-364
Performance Ear Training for Keyboards 1

PFET-365
Performance Ear Training for Keyboards 2

PFET-367
Performance Ear Training for Guitar 1

PFET-368
Performance Ear Training for Guitar 2

PFET-370
Performance Ear Training for Percussion 1

PFET-371
Performance Ear Training for Percussion 2

PFET-373
Performance Ear Training for Voice 1

PFET-374
Performance Ear Training for Voice 2

PFET-376
Performance Ear Training for Bass 1

PFET-377
Performance Ear Training for Bass 2

PERFORMANCE STYLES/SURVEYS

PFSS-P301
Survey of Mediterranean Musical Styles

PFSS-311
Survey of Bass Styles

PFSS-321
Survey of Brass Styles

PFSS-331
Survey of Guitar Styles

PFSS-341
Survey of Drum Styles to the ’60s

PFSS-342
Survey of Drum Styles since the ’60s

PFSS-351
Survey of Piano Styles

PFSS-361
Survey of Contemporary String Styles

PFSS-P362
Survey of American Roots Music Styles

PFSS-P363
Bluegrass Traditions and Contemporary Trends

PFSS-371
Survey of Vocal Styles

PFSS-381
Survey of Woodwind Styles

PFSS-385
R&B, Funk, and Smooth Jazz Saxophone Styles

PRIVATE INSTRUCTION AND RECIITAL PREPARATION

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Private Instruction 1

PIXX-112
Private Instruction 2

PIXX-211
Private Instruction 3

PIXX-212
Private Instruction 4

PIXX-311
Private Instruction 5

PIXX-312
Private Instruction 6

PIXX-411
Private Instruction 7

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## PLAN YOUR SPRING 2014 SCHEDULE

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### PROFESSIONAL MUSIC

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<td>Financial Management for Musicians</td>
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<td>Investment Principles for the Professional Musician</td>
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### PERFORMANCE STUDIES

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<td>PS-180</td>
<td>Music and Life of Bob Marley</td>
</tr>
<tr>
<td>PS-190</td>
<td>Improvisation Concepts Workshop 1</td>
</tr>
<tr>
<td>PS-192</td>
<td>Improvisation Concepts Workshop 2</td>
</tr>
<tr>
<td>PS-P265</td>
<td>The Music of Kenny “Babyface” Edmonds</td>
</tr>
<tr>
<td>PS-P310</td>
<td>Music Director Production Techniques</td>
</tr>
<tr>
<td>PS-495</td>
<td>Professional Performance Internship</td>
</tr>
<tr>
<td>PS-498</td>
<td>Directed Study in Improvisation</td>
</tr>
<tr>
<td>PS-499</td>
<td>Global Jazz Forum</td>
</tr>
<tr>
<td>PSBS-225</td>
<td>Fundamentals of Improvisation for Bass</td>
</tr>
<tr>
<td>PSBS-321</td>
<td>Concepts for Jazz Bass Lines</td>
</tr>
<tr>
<td>PSBS-331</td>
<td>Electric Bass Performance Styles</td>
</tr>
<tr>
<td>PSBS-341</td>
<td>Jazz Masters of the Bass</td>
</tr>
<tr>
<td>PSBS-P345</td>
<td>Latin Jazz Masters</td>
</tr>
<tr>
<td>PSBS-375</td>
<td>Bass in the Free Improvisation Idiom</td>
</tr>
<tr>
<td>PSBS-425</td>
<td>Advanced Improvisation Techniques for Bass</td>
</tr>
<tr>
<td>PSGT-211</td>
<td>Improvisation for Guitar 1</td>
</tr>
<tr>
<td>PSGT-212</td>
<td>Improvisation for Guitar 2</td>
</tr>
<tr>
<td>PSGT-221</td>
<td>Guitar Performance Skills</td>
</tr>
<tr>
<td>PSGT-225</td>
<td>Essentials of Solo and Rhythm Guitar 1</td>
</tr>
<tr>
<td>PSGT-311</td>
<td>Improvisation for Guitar 3</td>
</tr>
<tr>
<td>PSGT-365</td>
<td>Advanced Guitar Performance</td>
</tr>
<tr>
<td>PSH-P150</td>
<td>Body Mapping for Musicians</td>
</tr>
<tr>
<td>PSH-200</td>
<td>Vocal Technique and Wellness</td>
</tr>
</tbody>
</table>

To view full course descriptions by subject, visit berklee.edu/online-registration-manual/course-descriptions or use the Course Search tool at berklee.edu/registrar/course-search to search by course code or title.
### PLAN YOUR SPRING 2014 SCHEDULE

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<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>PSH-238</td>
<td>Awareness Training for Musicians</td>
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<tr>
<td>PSH-250</td>
<td>Yoga for Musicians 1</td>
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<tr>
<td>PSH-252</td>
<td>Yoga for Musicians 2</td>
</tr>
<tr>
<td>PSH-P260</td>
<td>Tai Chi Chuan for Musicians: Grand Ultimate Fist</td>
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<tr>
<td>PSH-261</td>
<td>Playing in the Key of Qi: Qigong for Musicians</td>
</tr>
<tr>
<td>PSH-P262</td>
<td>Integral Tai Chi</td>
</tr>
<tr>
<td>PSH-281</td>
<td>Somatic Breathwork for Vocalists</td>
</tr>
<tr>
<td>PSH-338</td>
<td>Awareness Training for Musicians 2</td>
</tr>
<tr>
<td>PSHR-P270</td>
<td>Traditional Microtonal Theory and Application</td>
</tr>
<tr>
<td>PSHR-321</td>
<td>Harmonic Considerations in Improvisation 1</td>
</tr>
<tr>
<td>PSHR-322</td>
<td>Harmonic Considerations in Improvisation 2</td>
</tr>
<tr>
<td>PSIJ-211</td>
<td>Jazz Improvisational Techniques</td>
</tr>
<tr>
<td>PSIJ-215</td>
<td>Standard Jazz Repertoire 1</td>
</tr>
<tr>
<td>PSIJ-216</td>
<td>Standard Jazz Repertoire 2</td>
</tr>
<tr>
<td>PSIJ-221</td>
<td>Jazz Improvisation Techniques 1</td>
</tr>
<tr>
<td>PSIJ-255</td>
<td>The Music of Wayne Shorter</td>
</tr>
<tr>
<td>PSIJ-271</td>
<td>Ready, Aim, Improvise!</td>
</tr>
<tr>
<td>PSIJ-280</td>
<td>The Jazz Language</td>
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<tr>
<td>PSIJ-311</td>
<td>Chord Scale Theory in Improvisation</td>
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<tr>
<td>PSIJ-315</td>
<td>Improvisation on Standard Songs</td>
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<tr>
<td>PSIJ-321</td>
<td>Jazz Improvisation Techniques 2</td>
</tr>
<tr>
<td>PSIJ-322</td>
<td>Jazz Improvisation Techniques 3</td>
</tr>
<tr>
<td>PSIJ-325</td>
<td>Jazz Interpretation</td>
</tr>
<tr>
<td>PSIJ-331</td>
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<tr>
<td>PSIJ-P332</td>
<td>Practicing Jazz</td>
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<tr>
<td>PSIJ-335</td>
<td>Melodic Structures in Improvisation</td>
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<tr>
<td>PSIJ-341</td>
<td>Pentatonics in Improvisation</td>
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<tr>
<td>PSIJ-346</td>
<td>Thematic Development in Improvisation and Composition</td>
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<tr>
<td>PSIJ-351</td>
<td>Performance and Analysis of Bebop Music</td>
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<tr>
<td>PSIJ-371</td>
<td>Performing Harmony Workshop 1</td>
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<tr>
<td>PSIJ-421</td>
<td>Jazz Improvisation Techniques 4</td>
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<tr>
<td>PSIJ-422</td>
<td>Jazz Improvisation Techniques 5</td>
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<td>PSIJ-423</td>
<td>Jazz Improvisation Techniques 6</td>
</tr>
<tr>
<td>PSIJ-425</td>
<td>Advanced Jazz Improvisational Techniques</td>
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<tr>
<td>PSIJ-P426</td>
<td>Jazz Rhythm Section Accompaniment Skills</td>
</tr>
<tr>
<td>PSIM-221</td>
<td>Improvisation Techniques for the Blues Player</td>
</tr>
<tr>
<td>PSIM-231</td>
<td>Rock Improvisational Techniques 1</td>
</tr>
<tr>
<td>PSIM-P241</td>
<td>Fusion Performance and Composition</td>
</tr>
<tr>
<td>PSIM-327</td>
<td>Improvisation in the Jazz/Blues Idiom</td>
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<tr>
<td>PSIM-335</td>
<td>Improvisation in the Jazz-Rock/Fusion Idioms</td>
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<tr>
<td>PSIM-341</td>
<td>Improvisation in the Latin/Jazz Idiom</td>
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<td>PSIM-351</td>
<td>The Composing Performer Ensemble</td>
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<tr>
<td>PSIM-P421</td>
<td>Advanced Pan-American Jazz Performance</td>
</tr>
<tr>
<td>PSIS-P364</td>
<td>Melodic Variation Techniques in American String Traditions</td>
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<tr>
<td>PSME-311</td>
<td>Recital Class for Music Education Majors</td>
</tr>
<tr>
<td>PSPC-231</td>
<td>Fundamentals of Improvisation for Percussion</td>
</tr>
<tr>
<td>PSPC-341</td>
<td>Studio Drumming Techniques and Applications</td>
</tr>
</tbody>
</table>

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**Performance Studies/Professional Writing**

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<tr>
<td>PSPN-335</td>
<td>Contrapuntal Jazz Improvisation for Pianists</td>
</tr>
<tr>
<td>PSPR-345</td>
<td>Country Music</td>
</tr>
<tr>
<td>PSPR-361</td>
<td>Motown</td>
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<td>PSPR-362</td>
<td>Rock and Roll Hall of Fame</td>
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<td>PSPR-365</td>
<td>The Pop/Rock Player/Vocalist</td>
</tr>
<tr>
<td>PSPR-381</td>
<td>Commercial Band Workshop</td>
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<tr>
<td>PST-351</td>
<td>Stage Performance Techniques 1</td>
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<tr>
<td>PST-P352</td>
<td>Stage Performance Techniques 2</td>
</tr>
<tr>
<td>PST-385</td>
<td>Elements of Theater Production</td>
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<td>PST-451</td>
<td>The Musical Director</td>
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<tr>
<td>PST-471</td>
<td>Stage Performance Workshop 1 – Rock and Pop Idiom</td>
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<tr>
<td>PST-472</td>
<td>Stage Performance Workshop 2 – Rock and Pop Idiom</td>
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<tr>
<td>PSVC-110</td>
<td>Elements of Vocal Technique</td>
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<tr>
<td>PSVC-131</td>
<td>American Diction for Singers</td>
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<tr>
<td>PSVC-161</td>
<td>The Professional Vocalist Audition Workshop</td>
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<tr>
<td>PSVC-231</td>
<td>Voice Class for Instrumentalists 1</td>
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<tr>
<td>PSVC-232</td>
<td>Voice Class for Instrumentalists 2</td>
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<tr>
<td>PSVC-P320</td>
<td>Introduction to Classical Art Song and Lyric Diction</td>
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<td>PSVC-321</td>
<td>Vocal Pedagogy</td>
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<td>PSVC-325</td>
<td>Vocal Improvisation in the Jazz Idiom</td>
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<tr>
<td>PSVC-333</td>
<td>Foundations of Singing with Soul</td>
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<td>PSVC-365</td>
<td>Stage Performance Workshop – Jazz Standards</td>
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<td>PSVC-425</td>
<td>Advanced Vocal Improvisation Techniques</td>
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<tr>
<td>PSVC-435</td>
<td>Advanced Techniques of Voice Production</td>
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<tr>
<td>PSVC-P440</td>
<td>Vocal Perspectives on Songwriting</td>
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<tr>
<td>PSW-235</td>
<td>World Percussion for Nonpercussionists</td>
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<tr>
<td>PSW-335</td>
<td>World Percussion for Percussionists</td>
</tr>
<tr>
<td>PSW-341</td>
<td>The Music of Ghana</td>
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<td>PSW-342</td>
<td>The Music of Guinea</td>
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<tr>
<td>PSW-345</td>
<td>Seminar on Latin American Music</td>
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<td>PSW-350</td>
<td>South Indian Rhythmic Solfege and Jazz/World Music 1</td>
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<td>PSW-351</td>
<td>South Indian Rhythmic Solfege and Jazz/Global Music 2</td>
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<tr>
<td>PSW-361</td>
<td>Brazilian Musical Styles</td>
</tr>
<tr>
<td>PSW-P370</td>
<td>Melody and Scale Resources of East Asian Music</td>
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**PROFESSIONAL WRITING**

<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>PW-111</td>
<td>Music Application and Theory</td>
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<tr>
<td>PW-P121</td>
<td>Music Notation Software Workshop</td>
</tr>
<tr>
<td>PW-161</td>
<td>Technology Tools for the Writer</td>
</tr>
<tr>
<td>PW-165</td>
<td>The Creative Flame</td>
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<tr>
<td>PW-P240</td>
<td>Compositional Techniques of Bob Brookmeyer</td>
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<tr>
<td>PW-361</td>
<td>Multimedia for the Writer</td>
</tr>
<tr>
<td>PW-365</td>
<td>Orchestral Mock-Up Production</td>
</tr>
<tr>
<td>PW-468</td>
<td>Professional Writing Seminar</td>
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</tbody>
</table>

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Course List: Songwriting

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SONGWRIITING

SW-111 Essentials of Songwriting
SW-151 Introduction to Desktop/Digital Audio 1
SW-P152 Pro Tools for Producers/Songwriters
SW-211 Songwriting 1
SW-212 Songwriting 2
SW-221 Lyric Writing 1
SW-222 Lyric Writing 2
SW-225 Hip-Hop Songwriting
SW-231 Arranging for Songwriters
SW-P234 Writing Children’s Music
SW-236 Guitar Techniques for Songwriting
SW-241 Survey of Popular Song Styles
SW-P245 Rock Songwriting Workshop
SW-261 Basic Recording and Production Techniques
SW-311 Advanced Songwriting
SW-321 Advanced Lyric Writing 1
SW-325 The Music of John Lennon
SW-P326 The Songs of Paul Simon: The Art and Craft of an American Master
SW-335 The Business of Songwriting
SW-336 Songwriting Collaboration
SW-345 Musical Theater Writing I
SW-350 Songwriting and Social Change
SW-361 Song Demo Production Techniques
SW-362 Advanced Song Production Seminar
SW-P363 Songwriting for Film and TV
SW-365 Song Demo in the Recording Studio
SW-371 Singer/Songwriter Workshop
SW-P375 Songwriting for Non-Songwriting Majors
SW-P421 Advanced Lyric Writing 2
SW-445 Musical Theater Writing 2
SW-495 Songwriting Internship
SW-498 Directed Study in Songwriting

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# PLAN YOUR SPRING 2014 SCHEDULE

## Directed Study Faculty – Professional Writing and Music Technology Division

### CM-397

**Directed Study in Small Forms 1**  
Applin, Rick  
Cohen, Alla  
Diesendruck, Tamar  
Epstein, Marti  
Friedman, Arnold  
Liaropoulos, Panagiotis  
McAllister, Margaret  
McDonnell, Don  
McGah, Thomas  
Trester, Francine  
Witmyer, Clyde  

**Note:** See instructor in first week to establish meeting times.

### CM-398

**Directed Study in Small Forms 2**  
Applin, Rick  
Bell, Larry  
Cohen, Alla  
Denisch, Beth  
Diesendruck, Tamar  
Epstein, Marti  
Fessler, Scott  
Friedman, Arnold  
Holland, Jonathan  
Kalogeras, Alexandros  
Kulenovic, Vuk  
LeVines, Thomas  
Liaropoulos, Panagiotis  
List, Andrew  
Lucas, Elena  
McAllister, Margaret  
McDonnell, Don  
McGah, Thomas  
Pusztai, Tibor  
Trester Francine  
Welwood, Arthur  
Witmyer, Skip  

**Note:** See instructor in first week to establish meeting times.

### CM-497

**Directed Study in Sonata Composition**  
Applin, Rick  
Cohen, Alla  
Diesendruck, Tamar  
Epstein, Marti  
Fessler, Scott  
Friedman, Arnold  
Fritze, Greg  
Kalogeras, Alexandros  
Kulenovic, Vuk  
Liaropoulos, Panagiotis  
List, Andrew  
McAllister, Margaret  
McDonnell, Don  
McGah, Thomas  
Qualliotine, Armand  
Smith, James  
Trester, Francine  
Weinstein Michael  

**Note:** See instructor in first week to establish meeting times.

### CM-498

**Directed Study in Orchestral Composition**  
Applin, Rick  
Diesendruck, Tamar  
Epstein, Marti  
Fessler, Scott  
Fritze, Greg  
Gubanov, Yakov  
Holland, Jonathan  
Kalogeras, Alexandros  
Kulenovic, Vuk  
LeClaire, Dennis  
LeVines, Thomas  
List, Andrew  
Pusztai, Tibor  
Smith, James  
Trester, Francine  
Weinstein Michael  
Williams, Julius  

**Note:** See instructor in first week to establish meeting times.

### CM-499

**Directed Study in Jazz Composition**  
Hopkins, Greg  
Inserto, Ayn  
Lowell, Richard  
Scism, William  

**Note:** See instructor in first week to establish meeting times.

### CM-P399

**Directed Study in Electronic Music**  
Hurst, Derek  

**Note:** See instructor in first week to establish meeting times.

### COND-498

**Directed Study in Conducting**  
Jackson, Isaiah  
Noya, Francisco  
Pusztai, Tibor  
Taylor, Valerie  
Williams, Julius  

**Note:** See instructor in first week to establish meeting times.

### CW-498

**Directed Study in Contemporary Writing and Production**  
Biedenwolf, Kurt  
Carrier, Joe  
Doezema, Robert  
Elliott, Bill  
Farquharson, Michael  
Fisher, Christina  
Gates, Jerry  
Moretti, Daniel  
Nicholl, Matt  
Pejrolo, Andrea  

**Note:** See instructor in first week to establish meeting times.
Special Section Listings

**SW-498**
- **Directed Study in Songwriting**
- Aldrich, Jon
- Brindell, Sarah
- Hayes, Bonnie
- Kachulis, James
- Keys, Scarlet
- Perricone, Jack
- Samama, Ben
- Simos, Mark
- Swiniarski, Stan
- Wartofsky, Mike

NOTE: See instructor in first week to establish meeting times.

**Special Section Listings**

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<th>Course Number</th>
<th>Section Listings</th>
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<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>
</tr>
<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>
</tr>
<tr>
<td>SW-365-001</td>
<td>Dennis Cecere - Ensemble attendance TH 2-4 required.</td>
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**Bass**
Appleman, Tom
Browne, Whit
Buda, Dave
Clark, Dave
Del Nero, Paul
Funkhouser, John
Gertz, Bruce
Gaines, Lincoln
Huergo, Fernando
Lockwood, John
Loftlin, Chris
Lucie, Ed
Mahdi, Ron
Marvuglio, Dave
Miller, Danny
Raberg, Bruno
Reppucci, John
Socci, Sandro
Santerre, Joe
Smith, Barry
Stagnaro, Oscar
Stallworth, Lenny
Stinnett, Jim
Vitti, Anthony

**Brass**
Barrett, Darren
Biviano, Lin
Cervenka, Ken
Faieta, John
Fawson, Christine
Fritze, Greg
Lewis, Charles
Okoshi, Tiger
Pseki, Tom
Sebring, Richard (Gus)
Stout, Jeff
Weinstein, Michael
Wilson, Phil

**Guitar**
Baboian, John
Bailey, Sheryl
Baione, Larry (Prior Written Approval)
Barry, Kevin
Bartlett, Bruce
Belz, Kevin
Bowden, Dan
Bryant, Freddie
Damian, Jon
DiFusco, Sal
Fewell, Garrison
Finn, Jon
Fiuczynski, David
French, Mark
Fujita, Tomo
Gilmore, David

**Piano**
Arcaro, John
Bedner, Ed
Blanco, Leo
Brackeen, Joanne
Candelaria, Consuelo
Carlberg, Frank
Christopherson, Bob
Clay, Rebecca
Cowell, Jeff
Davies, Suzanne
Elowsky-Fox, Jennifer
Gardony, Laszlo
Germain, Tony (Prior Written Approval)
Harris, Kevin
Heck, Steve
Hoffmann, Russ
Hunt, Steve
Jenson, Matt
Jean, Hey Rim
Johnson, Doug
Limina, Dave
Mallet, Alain
Michelin, Fernando
Miwa, Yoko
Mulroy, John
Neselovskyi, Vadim
Olmstead, Neil
Ramsey, Ross
Ray, Tim
Rosen, Josh
Rossi, Marc
Russell Jr., George
Sanitsi, Ray
Schachter, Daniela
Sifter, Suzanne
Sung, Helen
Tanksley, Francesca
Thomas, Bruce
Tiernan, Stephany (Prior Written Approval)
Thomson, Greg
Winter, Bob
Yavnaï, Alon
Yeager, Jason

**Hand Percussion**
Castrillo, Egie
Diaz, Ernesto
Galeota, Jr., Joseph
Leake, Jerry
Ringquist, Mikael

**Steel Pan**
Agatiello, Gustavo
Reid, Ron
Saindon, Edgar
Samuels, Dave

**Orchestral Percussion**
Flanagan, Richard
Schmidt, Thomas

**Marimba**
Agatiello, Gustavo
Flanagan, Richard
Saindon, Ed
Samuels, Dave
Schmidt, Thomas
Zeltsman, Nancy

**Vibraphone**
Agatiello, Gustavo
Saindon, Edgar
Samuels, Dave
Schmidt, Thomas

**String**
Banjo
Corbett, Wesley
Hollender, David

**Steel Pan**
Drumset
Bellotti, Sergio
DeAlmeida, Henrique
Dennard, Kenwood
DiCenso, David
Djordjevic, Marko
Finn, Lawrence
Froman, Ian
Galeota, Joe
Gullotti, Bob
Hadden, Dudley
Hazzila, Jon
Israel, Yoron
Kaufman, Robert
Kohler, Mark
Leake, Jerry
Lehman, Bertram
Monzon, Ricardo
Morgenstein, Rod
Netto, Alberto
Pellitteri, Marcello
Peterson, Ralph
Plainfield, Kim
Santos, Jr., Jackie
Savage, Ron
Scheuerr, Casey
Skeete, Sean
Smith, Neil
Smith, Tony “Thunder”
Tamagni, Robert
Walker, Mark
Weigert, David
Wilkes, Steven

**Harp**
Gilchrist, Maeve
Pomeranz, Felice

**Mandolin**
Anick, Jason
Walsh, Joe

**Oud**
Shaheen, Simon

**Qanun**
Shaheen, Simon
PLAN YOUR SPRING 2014 SCHEDULE

Viola
Anick, Jason
Howe, Melissa
Lee, Julianne

Violin
Anger, Darol
Anick, Jason
Glaser, Matt
Howe, Melissa
Kott, Sandra
Lee, Julianne
Shaheen, Simon
Simos, Mark
Thomas, Rob
Trester, Francine

Voice
Adams, Kris
Barnett, Janie
Baskett, Tom
Beaudry, Ali
Bermejo, Mili
Blake, Joey
Brown, Sharon
Capozzoli, Andrea
Carr, Karen
Cheron, Carrie
Christian, Armsted
Cifelli, Kristin
Cole, Paula
Eldridge, Peter
Flyn, Kathleen
Gagnè, Jeannie
Gauvin, Marcelle
Ginenthal, Robin
Gleim, Brad
Goodman, Gabrielle
Hart, Jamie Lynn
Jenkins, Jodi
Johnson, Aubrey
Karam, Christiane
Kyles, Jerome
Leathers, Gwen
Lucia, Joyce
McElroy, Donna
McLeod, Clare
Monahan, Laurie
Moody, Duane
Mungo, Nichelle
Pampinella, Paul
Peckham, Anne
Pendarvis, Janice
Pfeiffer, Dale
Pfister, Rene
Philip, Annette
Ragsdale, Jeremy
Ramsey, Jeff
Rei, Sofia
Richardson, Diane
Santoro Kowalczyk, Steve
Scott, David
Scott, Maggie
Schächter, Daniela
Shapiro, Jan
Shrimpton, Rebecca
Sicam, Adrian
Slye, Lorree
Stewart, Didi
Strickland, Stan
Thorson, Lisa
Tolan-Hatfield, Gaye
Watson, Larry
Wedding, Alison
Williamson, Patrice
Wilson, Darcel
Wright, Kathryn

Woodwind
Beard, Jackie
Beasley, Walter
Brandao, Fernando
Cokkinias, Peter
DiMuzio, Rick
Garzone, George
Govoni, Dino
Harrington, J. Jeff
Lafitte, Barbara
LeClair, Shannon
Lipsius, Fred
Lowery, Daryl
Manvuglio, Matthew
Odgren, James
Olson, Mia
Phillips, Margaret
Pierce, William
Rolfe, Wendy
Skoler, Harry
Thompson, William
Tibbott, William
Tomasi, Ed
Private Instruction and Recital Preparation and Requirements

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

- Select an instructor from the lists on pages 46-47 in this manual. If you need assistance in selecting an instructor, speak with your instrumental chair or advisor, or research instructors online at berklee.edu/faculty.
- In your second semester, you may register for EITHER:
  - A 50-minute, 2-credit section of Private Instruction,
  - OR a 30-minute, 1-credit section of Private Instruction AND a 1-credit Instrumental Lab.
- Non-performance majors in semesters three and four must register for a 1-credit 30-minute Private Instruction and a 1-credit Instrumental Lab.
- Private Instruction (and for performance majors, Recital Preparation) will initially appear on your schedule with XXX as the course number. After final grades for the preceding semester have been submitted, a computer process will delete the XXX designation and assign a new course number that represents the highest level of Private Instruction and/or Recital Preparation that has been satisfactorily completed.
- When adding Private Instruction or Recital Preparation during Check-in Week or the Add/Drop Period: the first meeting time will be for the week after the course has been added on Colleague. Therefore:
  - Students adding private instruction or recital preparation courses during the first week of classes will have their first lesson during the second week of classes.
- In order to register for a Private Instruction that is outside of your principal instrument family, you must request a waiver from the instrumental department chair of the lesson to be taken.
- You can only register for one Private Instruction (and for Performance Majors, one Recital Preparation) per semester. To add a second private instruction (or recital preparation) course in a term, instrumental chair approval is required. Your instrumental chair must enter a prerequisite waiver on Colleague before you can attempt to add the private instruction. **An extra Private Instruction (per credit) fee will be assessed whenever a second private instruction or recital preparation is taken within a single semester.**
- The total number of private instruction courses you may take is limited by your major. Taking more private instruction than allowed will cause an extra (per credit) fee above normal full-time tuition. The following details the maximum number of private instruction courses that can be taken within normal tuition by major.
  - Performance Major: 8 levels of private instruction, 6 levels of recital preparation
  - Music Education, Professional Music and Songwriting: 6 levels of private instruction
  - All other majors: 4 levels of private instruction
- As mentioned above, Songwriting majors may choose to take up to six private instructions (six total). If the fifth and sixth private instructions are taken on a student’s principal instrument, the private instructions are counted as levels five and six. Students have the choice to take these additional private instructions on the following secondary instruments: Guitar, Piano, and Voice. When these private instructions are taken on a secondary instrument, they will be counted as unleveled private instructions. Up to two private instructions (a primary and a secondary) can be taken concurrently without incurring extra charges until six cumulative private instructions have been reached.
- Private Instruction taken while enrolled on a part-time basis is charged on a per-credit basis, and does not count toward the maximum Private Instruction courses allowed within full-time tuition.
- Private Instruction courses in which non-passing grades are earned (“W”, “F”, “IF”) are counted toward the maximum allowed within full-time tuition.

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

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Private Instruction</th>
<th>Recital Preparation</th>
</tr>
</thead>
<tbody>
<tr>
<td>BASS</td>
<td>PIBS-XXX</td>
<td>RPBS-XXX</td>
</tr>
<tr>
<td>BRASS</td>
<td>PIBR-XXX</td>
<td>RPBR-XXX</td>
</tr>
<tr>
<td>GUITAR</td>
<td>PIGT-XXX</td>
<td>RPTG-XXX</td>
</tr>
<tr>
<td>PERCUSSION</td>
<td>PIPC-XXX</td>
<td>RRPC-XXX</td>
</tr>
<tr>
<td>PIANO</td>
<td>PINP-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>PIVD-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 the next page.** 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: PINP-211/RPPN-211; PINP-212/RPPN-212; PINP-311/RPPN-311; PINP-312/RPPN-312; PINP-411/RPPN-411; PINP-412/RPPN-412. RPXX-311 is taken in conjunction with ILRE-375 Recital Workshop for Performance Majors.
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 (PIX 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.

Please refer to the chart below:

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

For further information about ensembles, please contact the Ensemble Office, Room 108, 130 Massachusetts Avenue.
Additional Graduation Requirements

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

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

Restrictions for General Elective Credit

- Starting with Fall 2010, a maximum of four additional private instruction credits, beyond the amount required within each major, may be applied to the general elective credit requirements. (Professional Music majors may apply up to an additional two private instruction credits.)
- A maximum of eight additional ensemble and/or lab credits beyond the amount required for each major may be applied to the general elective credit requirements. (Professional Music majors may only apply up to an additional six ensemble/lab credits.)
- A maximum of six additional liberal arts credits beyond the standard requirement may be applied to the general elective requirements for students in the degree program. A maximum of twelve additional liberal arts credits beyond the standard requirement may be applied to the general elective requirements for students in the diploma program.
- Courses taken through the ProArts Consortium that meet the standards of Berklee's transfer credit policy for liberal arts requirements or electives will be accepted and counted toward graduation as appropriate. ProArts courses that are not normally transferable may be accepted with a maximum of four credits applied to the general elective requirements.

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, 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.

LIBERAL ARTS MINORS

Liberal Arts Minors allow students to explore interests, develop skills and gain knowledge that complements their music studies and their major. Each minor consists of four courses, usually 10-12 credits. Foundational courses and a selection of specified options are included in each minor. Courses taken to complete a minor may be used to fulfill other degree requirements as appropriate.

For more information, see Simone Pilon, Chair, x.2552, spilon@berklee.edu; or Project Manager Chris Jo, x.2552, cjo@berklee.edu; or visit berklee.edu/liberal-arts.

Special Learning Opportunities

BERKLEE IN VALENCIA - Global Studies/Study Abroad Program

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

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

Applicants should have:

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

For more information, visit berkleevalencia.org, email globalstudies@berklee.edu, call 617-747-8536, or visit us at 855 Boylston Street, 4th floor.

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.
Participation in the ProArts Cross Registration program is open only during the Fall and Spring semesters. You may register for their facilities. Courses during both pre-registration as well as the add/drop period each semester. Please see proarts.org or the Office of to take courses at these schools as well as use some of the facilities. Additionally, all Berklee students, faculty, and staff are eligible to take courses at one of the consortium colleges, the following procedures should guide you through the process:

- Connect (proartsconnect.org) - an online resource for connecting across the ProArts schools. Collaborate, find post events, buy and sell, offer or look for services, and find housing.

All members of the Berklee community can access ProArts Connect (proartsconnect.org) - an online resource for connecting across the ProArts schools. Collaborate, find 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 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 lists provided at proarts.org/crossreg/index.html (courses are listed on the left toolbar by school). Complete a Cross Registration Form available at the Registrars Office and also found online at proarts.org.
- Check to make sure you have all necessary prerequisites. If not, be sure to obtain the necessary approval form(s) before trying to register for the class.
- Have your cross registration form signed by the Office of the Registrar first, and then bring it to the host college during Cross Registration week. These dates differ across the participating schools and are listed in the ProArts booklet and on the ProArts website.
- Once you have cross-registered at the host college, you then must bring the signed cross-registration form back to the Office of the Registrar at Berklee.
- Remember to add the ProArts course to your Berklee schedule. Please see the table below to determine the course number and section for adding a ProArts course to your Berklee schedule. The course number you choose must equal the same amount of credits that the course is worth at the host college. Adding a ProArts course to your Berklee schedule does not guarantee a space in the host college course. However, it will save space on your Berklee schedule and increase your term credit load, which is important for financial aid concerns, and SEVIS concerns for international students.

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

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>PA-005 = 0.5 credit course</td>
<td>001 = Boston Architectural College</td>
</tr>
<tr>
<td>PA-001 = 1 credit course</td>
<td>002 = Boston Conservatory</td>
</tr>
<tr>
<td>PA-015 = 1.5 credit course</td>
<td>003 = Emerson College</td>
</tr>
<tr>
<td>PA-002 = 2 credit course</td>
<td>004 = Mass. College of Art and Design</td>
</tr>
<tr>
<td>PA-025 = 2.5 credit course</td>
<td>005 = School of the Museum of Fine Arts, Boston</td>
</tr>
<tr>
<td>PA-003 = 3 credit course</td>
<td>001 = Boston Architectural College</td>
</tr>
<tr>
<td>PA-004 = 4 credit course</td>
<td>002 = Boston Conservatory</td>
</tr>
</tbody>
</table>

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

Additional Information

- ProArts courses are only counted as general elective credit toward graduation. If you wish to have a ProArts course count differently than general elective credit, you must first obtain approval from the chair of your major before the start of the course.
- A maximum of four ProArts credits may be applied to the general elective requirements of your major. Faculty and staff are eligible to take one course per semester through ProArts.

The Office of Experiential Learning Internships

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

Throughout the year the OEL offers a number of credit-bearing programs for students and alumni to obtain these experiences in a variety of geographic locations. In addition to these opportunities, the OEL offers a Summer Residential Internship Program in Los Angeles and New York City. These comprehensive, credit-bearing opportunities combine internship experience and professional development workshops during the summer break. Students live in housing arranged by the college.

Eligibility for the Los Angeles and New York City Residential 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.

To learn more about all of our year round programs and courses visit berkeley.edu/experiential-learning or contact the Office of Experiential Learning at 617 747-2180.
HOW TO REGISTER FOR SPRING 2014

Instructions for Online Registration

Before Your Registration Appointment Time

Access MyBerklee (http://my.berklee.edu)

Access to registration options and resources require you to log in to my.berklee.edu. Before your registration appointment time, please visit the website and verify that you can log in. MyBerklee is accessible from any Internet-connected computer with an up-to-date web browser. For Macintosh users, either the Safari (version 5.0.x or later) or Firefox (version 8.0 or later) browser is recommended. PC users should use either Firefox (version 8.0 or later) or Internet Explorer (version 8.x or later) though Firefox is more compatible with my.berklee.edu than Internet Explorer.

To log in, click on the “Log In” button at the top right and enter your Berklee OnePass username and password. If you do not know your username and/or password, or if you have any difficulty accessing my.berklee.edu, 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.

Once you’ve logged in, click on the blue Students button that will appear at the top right to access the Students Menu.

Seek Out Advising

Seek registration advising in the Counseling and Advising Center, with Departmental Advisors in the department of your major, or the Office of the Registrar.

Use Online Resources

It will be easier and take less time for you to complete your online registration if you research the courses 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.

- **REGISTRATION MANUAL** – Found at berklee.edu/online-registration-manual, provides a full set of up-to-date course descriptions and the information and procedures that will help you in selecting and registering for your courses. Please review this information before your appointment time.

- **REGISTRATION AND CHECK-IN PROFILE SCREEN** – Found under the Registration submenu on my.berklee.edu, this screen provides information about your academic records at Berklee, such as your instrument, major, appointment time, and any restrictions that might impact your ability to register.

- **MY DEGREE AUDIT** – Found under the Academic Profile submenu on my.berklee.edu, this screen allows you to do an online Academic Evaluation (EVAL) to see what courses you have remaining in a specific program and major to determine the courses you need to include in your schedule.

- **VIEW TRANSCRIPT** – Found under the Academic Profile submenu on my.berklee.edu, this screen allows you to review your transcript online before selecting your classes. This allows you to see what courses you’ve already taken, and make sure that you’ve met all prerequisites and other eligibility requirements for the courses you want to take.
HOW TO REGISTER FOR SPRING 2014

- MAJOR GRIDS – Found at berklee.edu/registrar/major-grids, these official grids are organized by catalog year and show the courses in a given single major or dual major that need to be taken in order to graduate. The grids detail the recommended sequence of courses for each semester you are in a major.

- CURRENT SCHEDULE OF COURSES – Found at berklee.edu/online-registration-manual/course-schedule, the Current Schedule of Courses (pdf) is an up to the moment accurate listing of sections and their corresponding instructors, days, and times, that is updated weekly through the first day of a semester’s classes and available to download.

Registering for Courses

When to Register
Registration occurs online at my.berklee.edu. You will be assigned an “appointment time” which will be the earliest date and time you can register for courses for Spring 2014. Registration appointment times are assigned to students by descending order of semester levels (highest to lowest) and within a semester level by the number of credits earned, and are scheduled for a time of day during the registration period when you are not in class.

Your registration appointment time is available on your Registration and Check-in Profile screen, which you can access under the Registration submenu on my.berklee.edu. For the Spring 2014 semester, you can register on that date and time, or any time after that, through December 4, 2013.

Search and Register for Classes
Log in to http://my.berklee.edu and select “Search and Register for Classes” under the Registration submenu.

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

1. Fill out search criteria to limit the search results to the courses you are interested in taking.
   a. Term (required) – choose term for courses 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.
HOW TO REGISTER FOR SPRING 2014

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 under the “Students Menu” link found at the top right side of the screen.

View/Change Schedule
Log in to http://my.berklee.edu and select “View/Change Schedule” under the Registration submenu.

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 courses for which you are registered.
HOW TO REGISTER FOR SPRING 2014

Registering for Private Instruction and/or Recital Preparation
Register for your PI and/or RP before your other courses using Search and Register. See pages 46 - 49 for requirements, course codes, and available instructors.

Registering for Ensembles
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. See page 49 for more information.

To view a current online listing of ensembles with open seats for your instrument, log in to my.berklee.edu, select the “Students” link, then click on the “Browse Ensembles” link under the Registration submenu. This report updates every five minutes, so make note of the ensembles with available seats and try to add them.

Experiencing Technical Difficulties?
If you’re running into technical problems when trying to register online, here are a few quick tips that may help solve them:

- Do not use the ‘Back’ button on your browser. Use the menu items and links provided.
- Online Registration does not support multiple tabs. Though you may be able to run multiple tabs, it is not recommended that you do so when registering online.
- The system may take up to 15 seconds to process your request, so be patient and do not click ‘Submit’ more than once on each screen.
- When faced with error messages, sometimes quitting and restarting the browser and/or your computer before logging back in can help. Cookies, caches and other settings on your specific machine may need updating. You can also try a different browser, or if you have access, a different machine.

If you need additional assistance, please visit 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. If you have problems registering due to academic issues, please visit the Office of the Registrar at Suite 120, Uchida, or contact them at 617-747-2240.

Frequently Asked Questions about Registering for Courses

Q: A COURSE I WANT IS CLOSED. AM I OUT OF LUCK?
Maybe not. In general, you may not add a section of a course if the section has reached its maximum enrollment. In some instances, at the discretion of the Course Chair (see the course description in the Registration Manual) and instructor, the Course Chair may make an exception and grant a population waiver, which overrides the maximum number of students allowed, to let a student in a class. If you are granted a population waiver by the Chair, the waiver is entered onto the computer by the Chair, allowing you to add the course yourself online.

Q: I NEED TWO COURSES, BUT THEY MEET AT CONFLICTING TIMES. WHAT SHOULD I DO?
If you have permission from the instructors for both courses, you can register into two courses with a time conflict. First add one of the courses online yourself, and then add the overlapping course at the front counter of the Office of the Registrar.

Q: HOW DO I SIGN UP FOR A COURSE IF I HAVEN'T COMPLETED THE PREREQUISITES?
In general, you may not add a course if you have not met the prerequisite requirements. Prior to registering, you should check the course descriptions in the Registration Manual to ensure you have the proper prerequisites, co-requisites, ensemble ratings, and whether you are eligible to elect the course (Electable by:).

You must have a passing grade, transfer credit or credit by exam in the Colleague system to satisfy course prerequisites. It is assumed that courses in which you are currently enrolled will be passed and can, therefore, be used as prerequisites. You can count the courses you are currently enrolled in as passed courses to help you meet prerequisite requirements. (However, a non-passing final grade for your current course may mean you are removed from a course(s) next term.)

HOWEVER, 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.
Payment of Tuition

For all information related to student accounts such as tuition and fees, tuition payment plan (Tuition Management Systems) and other methods of payment, third party scholarships, refund checks and overpayment of tuition fees, the college’s collection policy, and more, visit berklee.edu/bursar.

Non-Payment of Tuition & Fees Collection Policy

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

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) in order to remain eligible for both federal and institutional financial aid.

- Pending aid cannot be credited to a student’s account. Please check your Berklee email account as the Office of Financial Aid sends emails to students indicating what documents or forms are outstanding. Most items that we request may be downloaded from berklee.edu/forms-and-other-downloads.

- 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 (SAP), student loan requirements and other policies, please visit us on the web at berklee.edu/financial-aid or walk in and meet with a financial aid counselor from 9-5, Monday-Friday. The Financial Aid Office can be reached at 617 747-2274 or at financialaid@berklee.edu.

Student Health Insurance

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

To waive the health insurance fee for Spring 2014, submit an online waiver no later than January 7, 2014 by logging in to my.berklee.edu, selecting the “Students” link, and clicking on the “Waive My Health Insurance” link under the Financial Information submenu.

For information about Berklee’s Student Health Insurance Plan, including what’s covered, how to access benefits, enrollment concerns, waiving coverage, or replacement ID cards, please visit Berklee’s health insurance website at berklee.edu/student-health-insurance.

If you have further questions, visit gallagherkoster.com/Berklee. There you can select from links under My 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.
IMPORTANT POLICIES AND PROCEDURES

For further information on policy and procedures, please refer to the 2013-2014 Policy Handbook for Students.

Credit By Exam

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

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

Policy on Grades of Incomplete

Effective with the Fall 2012 semester, all necessary coursework for a course in which the teacher has granted the student a grade of Incomplete ("I") must be completed and submitted to the instructor by 5:00 pm of the last day of the sixth week of classes of the immediately following semester, whether or not the student is enrolled in that semester.

Please read the complete policy on page 18 in the Academic Policies section of the 2013-2014 Policy Handbook for Students. The Handbook can be found online at berklee.edu/policy-handbook-students (pdf).

- You must be passing the course and have satisfactory attendance.
- The request must be made during the final two weeks of the semester.
- A grade of “I” does not count against your GPA.
- A grade of “I” is not a passing grade. You will not receive credit for the class until a passing grade is submitted.
- The course cannot be used as a prerequisite for another course until a passing grade is submitted.
- The grade of “I” is not available for ensembles.
- The deadline to complete a course with a grade of “I” is the last day of your next term of attendance. Students who are not enrolled in a subsequent term are permitted one calendar year to resolve the grade.
- A grade of “I” that is not resolved within the stated time period will automatically change to a grade of “IF” – Incomplete/Failure. This will be averaged into your GPA as an “F” – Failure. Grades of “IF” cannot be changed.
- Having an Incomplete grade for any course as of the third week of the next semester will prevent a student from being included on that term’s Dean’s List.
- One or more incompletes can significantly add to your workload in your next semester.
- Last day to change an incomplete awarded for: Fall 2013: February 28, 2014; Spring 2014: July 7, 2014.

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 Courses

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

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

The deadlines for withdrawing from a course are November 8, 2013 for Fall 2013, and March 28, 2014 for Spring 2014.

Withdrawal from the College

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

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

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

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

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

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

Please note: this policy does not apply to ensembles, instrumental labs, and non-leveled private instruction, all of which may be repeated with each grade counted in the GPA, CGPA and applicable toward graduation (up to certain limits – please see Restrictions for General Elective Credit on page 50).

Declaration of Major

All students are required to declare a major field of study by their third semester credit standing. To ensure an appropriate graduation timeline, it is strongly advised that the Declaration of Major paperwork be submitted prior to your registration appointment time during second semester.

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

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

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

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

<table>
<thead>
<tr>
<th>Major</th>
<th>Entry Courses(s)</th>
</tr>
</thead>
</table>
| Contemporary Writing and Production | AR-112 Arranging 2  
  LMSC-208 Principles of Musical Acoustics  
  ISKB-211 Basic Keyboard (not required for piano principals) |
| Composition | CM-211 Tonal Harmony and Composition 1  
  CP-210 The Art of Counterpoint  
  ISKB-211 Basic Keyboard (not required for piano principals) |
  LMSC-208 Principles of Music Acoustics  
  OR LMSC-209 Applications of Music Acoustics |
| Film Scoring | CM-211 Tonal Harmony and Composition 1 *required in second semester |
| Jazz Composition | AR-112 Arranging 2  
  AR-228 Survey of Jazz Composition and Arranging  
  ISKB-211 Basic Keyboard (not required for piano principals) |
| Music Business | MB-101 Intro to the Music Business  
  MB-201 Principles of Business Management  
  MB-211 Legal Aspects of the Music Industry |
| Music Education | ME-111 Intro to Music Education  
  ME-152 Computer Applications for Music Education Highly Recommended |
| Music Production and Engineering | MP-110 Intro to MP&E  
  MP-113 Accelerated Pro Tools  
  MP-114 Critical Listening Lab for Musicians  
  MP-115 Production Analysis Lab for Musicians |
| Music Therapy | MTH-201 Intro to International Music Therapy  
  LSOC-211 General Psychology  
  ILGT-231 Guitar Class (not required for guitar principals)  
  MTH-311 Psychology of Music |
| Performance | PFSS-XXX Approved Styles Survey  
  (course code is determined by your principal instrument – See Major Grid)  
  PSXX-XXX Performance Studies  
  (course code is determined by your principal instrument – See Major Grid) |
| Professional Music | Does not have a special entry course, see department advisor in the Professional Music department |
| Songwriting | SW-111 Essentials of Songwriting  
  SW-211 Songwriting 1  
  SW-221 Lyric Writing 1  
  ISKB-211 Basic Keyboard (not required for piano principals) |
Declaration of Major for Electronic Production and Design or Music Production and Engineering

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

Electronic Production and Design:

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

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

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

Important Dates for EPD Applicants:

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

For Admission into: Deadline (by 4:00 PM EST)
Spring 2014 Deadline has already passed
Summer or Fall 2014 Monday, February 24, 2014
Spring 2015 Tuesday, October 14, 2014

Music Production and Engineering:

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

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

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

Important Dates for MP&E Applicants

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

For Admission into: Deadline (by 4:00 PM EST)
Spring 2014 Deadline has already passed
Summer or Fall 2014 Friday, February 28, 2014
Spring 2015 Friday, October 17, 2014

Additional Information for EPD and MP&E Applicants:

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

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

The dates listed earlier are subject to change.

Declaration of Performance Major

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

Important Dates for Performance Major Applicants:

● Application deadline for Spring 2014 start in major: November 15, 2013
● Application deadline for Summer/Fall 2014 start in major: March 28, 2014
● Application deadline for Spring 2015 start in major: November 14, 2013

ESL Policies

English as a Second Language

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

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

**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.edu by using "View Transcript" and other academic record links under the Academic Profile submenu.
- The college uses several methods of communicating information to students about events, activities, announcements, and daily updates, including Berklee email, the berklee.edu dashboard, and bulletin board postings. The primary methods of communication are Berklee email and berklee.edu dashboard. Students are responsible for checking their Berklee email account and their dashboard 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>Level</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+</td>
<td>105+</td>
</tr>
<tr>
<td>9 (dual majors)</td>
<td>96-107.5</td>
<td>120-134.5</td>
</tr>
<tr>
<td>10 (dual majors)</td>
<td>108+</td>
<td>135+</td>
</tr>
</tbody>
</table>

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

**Satisfactory Academic Progress (SAP) Policy**
The Satisfactory Academic Progress (SAP) policy is intended to provide early identification of students requiring additional academic support, and governs the eligibility of all students for enrollment and financial aid.

All students are required to consistently meet or exceed the following three SAP standards each semester:
- Completion of graduation requirements within 150 percent of the published length of the degree or diploma program, e.g., complete the 120-credit degree program within 180 attempted credits.

**Failure To Meet SAP Standards**
Students who fail to meet or exceed any one of the SAP standards for the first time will be placed on suspension warning. Students in suspension warning status are given one additional semester of enrollment and financial aid eligibility to meet SAP standards.

Failure to achieve SAP standards for a second time at any time during the entire course of undergraduate enrollment will result in academic suspension from the college and a loss of financial aid eligibility.

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

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

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

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

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

- A student whose only registered course for a term is an approved internship.
- A graduate of Berklee returning to take additional coursework.

All students must be authorized for part-time status. You will need to submit a Change of Enrollment Status Form at the Counseling and Advising Center for part-time status to be official. Part-time status can be authorized any time between Registration Advising Week and January 27, 2014 for the spring 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 (CAC). To maintain valid non-immigrant status, students are required to complete a Vacation Notification form at the Counseling and Advising Center and to enroll in the semester immediately following an annual vacation.

- **To complete course of study in current term:** Students may be permitted to enroll in less than 12 credits during their final semester of study before graduation, if they have fewer than 12 credits and no prerequisite sequences remaining and will satisfy all graduation requirements during that semester. Failure to complete the course of study will result in termination of the SEVIS record, loss of F1 status and loss of F1 benefits.

- **Documented Illness or Medical Condition:** A student may be allowed to enroll in less than 12 credits 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 credits. If students fall below 12 credits without prior approval, under SEVIS requirements this is considered a “reportable event” and the college is required to report it to the DHS within twenty-one days. If the reason for less than full-time attendance is not among those listed above, the college is required to report the student’s F-1 status to DHS as “terminated”. Authorization for enrollment in fewer than 12 credits may effect scholarship award; students must check with the Scholarship Office prior to enrolling in fewer than 12 credits.

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

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

Any international student wanting to enroll in fewer than 12 credits must see an international advisor 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.